

Stanley Kubrick L Humain Ni Plus Ni Moins

Livres hebdo .2005

Cultura visuale in Italia AA. VV..2022-10-14T00:00:00+02:00 Il volume presenta le principali prospettive di ricerca della Cultura visuale in Italia, un campo di indagine "indisciplinato" che ha ormai notevoli ricadute accademiche e istituzionali. Gli studi italiani di Cultura visuale si situano alla convergenza di molte discipline, interessate alle immagini, agli sguardi e ai dispositivi quali la letteratura, l'estetica, la storia dell'arte, gli studi sul cinema e i media e, più di recente, le neuroscienze cognitive e l'ecologia. Introdotto da uno dei padri fondatori della Cultura visuale internazionale, W.J.T. Mitchell, il volume raccoglie i contributi di autori centrali per il dibattito italiano: E. Bricco, V. Cammarata, M. Carbone, G. Careri, E. Carocci, R. Coglitore, M. Cometa, E. Crescimanno, R. De Gaetano, V. Gallese, A. Mengoni, V. Mignano, F. Pierotti, K. Purgar, A. Ronetti, C. Severi, A. Violi.

La violence. 50 œuvres en fiches pour réussir sa dissertation de culture générale Cyril Morana, Stéphane Arthur, Aymeric Bonnin, Chloé Deschard, Olivier Leroy, Emmanuel Maudet, Yannick Mouren, Eric Oudin, Thierry Payen-De-la-garanderie, Aurélie Renault.2023-06-27 Aux concours d'entrée des grandes écoles de commerce, les candidats doivent rédiger une dissertation sur un thème imposé qui n'est ni une dissertation littéraire ni une dissertation philosophique mais une dissertation de culture générale. Pour ce faire, ils sont invités à puiser dans une culture littéraire et philosophique se rapportant au thème, acquise au cours de l'année. Mais afin de singulariser leur copie, ils peuvent faire appel à leur culture cinématographique, musicale, artistique, scientifique, politique. Cet ouvrage en fiches a précisément pour objectif de seconder les candidats dans cette tâche exigeante et d'analyser le thème au programme à travers : Des œuvres philosophiques Des œuvres littéraires Des œuvres cinématographiques Des œuvres artistiques Pour aller plus loin et savoir comment réinvestir ce contenu, l'ouvrage propose également des sujets de dissertation corrigés à partir d'exemples tirés de ces fiches.

Dictionnaire des assassins et des meurtriers François Angelier, Stéphane Bou.2012-09-19 L'horreur de certains faits divers, les procès retentissants poussent régulièrement à l'avant-scène des figures emblématiques d'assassins et de meurtriers. Ces visages effrayants et énigmatiques occupent un temps, avant de disparaître à jamais, tout le champ de l'actualité. Certains, néanmoins, restent en mémoire car ils incarnent un mythe ou une époque, ses fantasmes et ses angoisses. Ainsi les soeurs Papin, Michel Fourniret, Charles Manson, Harris et Klebold - les auteurs de la tuerie de Columbine - ou Gavriilo Princip, dont le destin de meurtrier de l'archiduc François-Ferdinand est indissociable du récit de la Première Guerre mondiale. On pourrait en dire autant de quelques grands personnages de fiction, tels que Médée, Raskolnikov, Hannibal Lecter ou M le Maudit, qui surgissent au théâtre, dans les romans ou au cinéma : souvent inspirés par la réalité, souvent l'inspirant, ils peuvent être, au même titre que leurs réels et historiques cousins dans la violence, des objets de stupeur et d'exégèses. Explorer l'âme humaine à la trouble lumière du crime, voilà ce que propose ce Dictionnaire des assassins et des meurtriers. Philosophes et historiens, écrivains, journalistes et critiques y présentent et analysent des figures mythiques et originales de meurtriers ou d'assassins. C'est à une grande réflexion, historique, philosophique, littéraire, esthétique ou anthropologique sur le meurtre et ses représentations qu'invite cet ouvrage. À la fois dictionnaire et musée imaginaire de l'homicide, cette galerie de portraits est un bijou de littérature et d'érudition.

Le son Michel Chion.2010-08-25 Etat des lieux sur les disciplines qui concernent le son (acoustique, musique, etc.), panorama sur le sonore dans la vie quotidienne, la littérature, le cinéma et historique des mutations que le son a connues. Prolongeant la démarche de Pierre Schaeffer, l'auteur

esquisse le programme d'une discipline nouvelle nommée acoulogie.

Stanley Kubrick Randy Rasmussen.2015-11-16 Stanley Kubrick had a great talent for creating memorable images--such as his famous jump cut from a bone tossed into the prehistoric sky to a spaceship orbiting the earth in 2001. Like the composer of a great symphony, Kubrick also had the ability to draw his memorable moments into a lyrical whole. Balancing harmony with discord, he kept viewers on edge by constantly shifting relationships among the dramatic elements in his movies. The results often confounded expectations and provoked controversy, right up through *Eyes Wide Shut*, the last film of his life. This book is an intensive, scene-by-scene analysis of Kubrick's most mature work--seven meticulously wrought films, from *Dr. Strangelove* to *Eyes Wide Shut*. In these films, Kubrick dramatized the complexity and mutability of the human struggle, in settings so diverse that some critics have failed to see the common threads. Rasmussen traces those threads and reveals the always shifting, always memorable, always passionately rendered pattern. Instructors considering this book for use in a course may request an examination copy here.

L'audio-vision - 4e éd Michel Chion.2017-05-03 Depuis sa première édition en 1990, cet ouvrage, traduit en plusieurs langues, est devenu un texte de référence pour l'enseignement du son au cinéma. L'auteur y démontre comment une perception (le son) influence l'autre (la vision) et la transforme : on ne voit pas la même chose quand on entend, on n'entend pas la même chose quand on voit. Cette audio-vision fonctionne essentiellement par projection et contamination réciproques de l'entendu sur le vu, ou bien en creux, par suggestion. C'est donc, au sens technique du mot, un illusionnisme dont le cinéma a su exploiter les mille ressources. À la fois théorique, historique et pratique, ce livre décompose le rapport son/image à l'aide d'extraits choisis dans le cinéma classique, de genre et contemporain, puis esquisse une méthode d'observation et d'analyse filmique. Repensée et actualisée, cette 4e édition s'enrichit de deux outils essentiels : une sélection chronologique commentée d'œuvres de fiction témoignant de l'évolution du cinéma sonore, et un glossaire bilingue explicitant les concepts proposés.

L'écrit au cinéma Michel Chion.2013-10-16 Qu'il soit présent dans un film sous la forme de son générique, des sous-titres pour les films muets ou les versions originales, mais aussi de lettres écrites ou lues, d'écrans d'ordinateurs, d'inscriptions magiques, d'enseignes lumineuses ou de pancartes dans la rue proclamant un interdit que les personnages ignorent ou transgressent, l'écrit au cinéma n'a pas seulement un rôle utilitaire ou anecdotique. Il crie muettement son importance et dialogue symboliquement avec les voix du film, avec le récit, avec l'espace cinématographique. Il nous rappelle aussi que « graphe » dans « cinématographe » veut dire « écrit », et que le cinéma se situe par rapport au livre en situation d'héritage voire de rivalité. Déroulant au fil de nombreux exemples un parcours poétique en forme de frise, l'auteur envisage la question depuis les origines du « septième art » jusqu'à ses formes les plus récentes, où l'écrit en deux dimensions doit redéfinir sa place dans les trois dimensions du relief. Un écrit jamais totalement assimilable par le cinéma, et qu'on appellera pour cette raison « l'excrit ».

Le son - 3e éd. Michel Chion.2018-01-10 Depuis sa première édition en 1998, ce livre est devenu un texte de référence, traduit en plusieurs langues. Dans cette nouvelle édition revue et actualisée, Michel Chion propose à la fois un état des lieux sur l'acoustique, la musique, la psychologie de l'écoute, et un texte-bilan. Prolongeant la démarche de Pierre Schaeffer qui a permis de penser et de décrire les sons comme des objets, il présente les grandes lignes d'une discipline nouvelle, l'acoulogie, où le son n'est plus seulement le symbole d'une harmonie perdue ou d'un « continent noir » de la perception, mais aussi un objet culturel à construire par des techniques d'écoute et par une exigence de nomination. Riche en ouvertures, réflexions et concepts originaux, cet essai synthétique vise à mettre en valeur la complexité des objets sonores et leurs mutations à travers les évolutions technologiques. Il nous invite à une observation attentive du sonore dans notre vie quotidienne, mais aussi dans la philosophie, la littérature, la musique, le cinéma.

Stanley Kubrick Elisa Pezzotta.2013-07-25 Although Stanley Kubrick adapted novels and short stories, his films deviate in notable ways from the

source material. In particular, since *2001: A Space Odyssey* (1968), his films seem to definitively exploit all cinematic techniques, embodying a compelling visual and aural experience. But, as author Elisa Pezzotta contends, it is for these reasons that his cinema becomes the supreme embodiment of the sublime, fruitful encounter between the two arts and, simultaneously, of their independence. Stanley Kubrick's last six adaptations--*2001: A Space Odyssey*, *A Clockwork Orange* (1971), *Barry Lyndon* (1975), *The Shining* (1980), *Full Metal Jacket* (1987), and *Eyes Wide Shut* (1999)--are characterized by certain structural and stylistic patterns. These features help to draw conclusions about the role of Kubrick in the history of cinema, about his role as an adapter, and, more generally, about the art of cinematic adaptations. The structural and stylistic patterns that characterize Kubrick adaptations seem to criticize scientific reasoning, causality, and traditional semantics. In the history of cinema, Kubrick can be considered a modernist auteur. In particular, he can be regarded as an heir of the modernist avant-garde of the 1920s. However, author Elisa Pezzotta concludes that, unlike his predecessors, Kubrick creates a cinema not only centered on the ontology of the medium, but on the staging of sublime, new experiences.

Stanley Kubrick Marcello Walter Bruno. 2001 Consacré à l'oeuvre cinématographique du grand cinéaste. Raconte la genèse des films à travers les feux croisés de textes et d'analyses approfondies, de notes techniques, d'anecdotes et de témoignages précieux. Enrichi de photos prises sur les plateaux de tournage ou dérobées à la vie privée de l'intéressé.

Ascenseur pour l'échafaud: il luogo della musica nell'audiovisione Romina Daniele. 2011-03-01 Study on the relationship between music and cinema conducted through the in-depth analysis of the movie *Ascenseur pour l'échafaud* (by Louis Malle, France 1959) with music by Miles Davis.

Stanley Kubrick Bill Krohn. 2007 Artiste majeur du XXe siècle, d'une profonde acuité sur son temps. Kubrick a porté un regard new-yorkais du Bronx, il est d'abord photographe à *Look* avant de réaliser un premier documentaire sur la boxe. Son adaptation de *Lolita* le propulse, dans une odeur de souffre en haut du box-office. Ayant décidé de vivre désormais près de Londres, il enchaîne les chefs-d'œuvre qui consacrent une carrière internationale. Il renouvelle les genres avec une puissance d'invention formelle hors du commun : thriller, comédie, science-fiction, horreur... Il traite des grands sujets qui ont façonné le monde contemporain : la Première Guerre mondiale (*Les Sentiers de la gloire*), la guerre froide (*Dr Folamour*), le Vietnam (*Full Metal Jacket*), la conquête de l'espace (*2001*), la violence (*Orange mécanique*, *Shining*). Son dernier film, *Eyes Wide Shut*, parfait le portrait légendaire d'un demiurge perfectionniste, laissant planer dans son sillage la part de mystère qui fascine les nouvelles générations qui le découvrent.

Stanley Kubrick: The Odysseys Fabrice Jaumont. 2018-10-18 April 2, 2018 was the 50th anniversary of a 1968 premiere screening in Washington, D.C. of Stanley Kubrick's *2001: A Space Odyssey*. The film remains the most fascinating cinematographic adventure given to experience. As a tribute to the masterpiece, and to the maestro himself, this essay which was first presented in 1995 as a scholarly paper explores the multiple connections to the Odyssean theme that one may find in Stanley Kubrick's filmography. Kubrick's unweaving and re-weaving of the cinematographic tapestry reflect his attachment to the changeability implied in the Odyssean theme, which has become the theme of questioning, the perpetual questioning of one's possibilities. The camera's shuttling back and forth in time, round and round in space, through the means of dolly movements, shots and reverse shots, circular and spiraling recurrences, equates the director's shuttling between classical and avant-garde techniques, between painting and photography, between musical intensity and spatial silence. A chassé-croisé which the pluricephal director utilizes with a view to producing new angles of view and new parallaxes: a constant Kubrickian experimentation of the cinematographic language.

Stanley Kubrick Gary D. Rhodes. 2015-09-03 Seventeen essays examine the career and films of director Stanley Kubrick from a variety of perspectives. Part I focuses on his early career, including his first newsreels, his photography for *Look* magazine, and his earliest films (*Fear and*

Desire, Killer's Kiss). Part II examines his major or most popular films (Paths of Glory, The Shining, 2001: A Space Odyssey). Part III provides a thorough case study of Eyes Wide Shut, with four very different essays focusing on the film's use of sound, its representation of gender, its carnivalesque qualities, and its phenomenological nature. Finally, Part IV discusses Kubrick's ongoing legacy and his impact on contemporary filmmakers. Instructors considering this book for use in a course may request an examination copy here.

Stanley Kubrick David Mikics.2020-08-18 An engrossing biography of one of the most influential filmmakers in cinematic history Kubrick grew up in the Bronx, a doctor's son. From a young age he was consumed by photography, chess, and, above all else, movies. He was a self-taught filmmaker and self-proclaimed outsider, and his films exist in a unique world of their own outside the Hollywood mainstream. Kubrick's Jewishness played a crucial role in his idea of himself as an outsider. Obsessed with rebellion against authority, war, and male violence, Kubrick was himself a calm, coolly masterful creator and a talkative, ever-curious polymath immersed in friends and family. Drawing on interviews and new archival material, Mikics for the first time explores the personal side of Kubrick's films.

Eyes wide shut de Stanley Kubrick, ou, L'étrange labyrinthe Diane Morel.2002 Analyse de l'ultime oeuvre cinématographique de Stanley Kubrick, adaptation d'une nouvelle de Schnitzler. Sa place dans la filmographie du réalisateur, l'histoire et les personnages.

Kubrick's Cinema Odyssey Michel Chion.2019-07-25 Author wrote bestselling bfi Publishing title David Lynch 'a joy to the reader of film criticism' Choice; 2001: A Space Odyssey to be re-released in cinemas in The Spring and highly likely to be the focus of much media attention in the new year; Stanley Kubrick's 2001: A Space Odyssey (1968), based on Arthur C Clarke's novel, is one of the most ambitious films ever made, an epic of space exploration that takes in the whole history of humanity (as well as speculation about its future). A technical triumph that stands up today 2001 is topical also because of its meditation on the relationship between man, animal and machine. Haunting and enigmatic, it's a film that contains myriad images that seem to defy any explanation. In this multilayered study, acclaimed critic and theorist of film sound Michel Chion offers some keys to understanding 2001. Setting the film first in its historical and cultural contexts (the Space Race, the Cold War, 1960s psychedelia), Chion goes on to locate it within Kubrick's career. He then conducts a meticulous and subtle analysis of its structure and style, arguing that 2001 is an 'absolute film', a unique assemblage of cinema's elements, through which pulses a vision of human existence. 'Animals who know they will die, beings lost on earth, forever caught between two species, not animal enough, not cerebral enough.' In a supplementary chapter Chion argues that Kubrick's last film, Eyes Wide Shut (1999), is a return to 2001, a final statement of its concerns. And in a series of appendices Chion provides production details, an analytic synopsis, credits and a consideration of the legacy of 2001.

Experiência estética do humano no cinema Juan Droguett.2022-08-18 Esta coletânea é uma proposta imersiva que enfatiza o ponto de vista emotivo na narrativa dos filmes, deixando em evidência o caráter ambivalente da condição humana. Na dialética dos gêneros originários do cinema, o imaginário adquire a capacidade de projetar os mais íntimos e transcendentos desejos da alma. Essencialmente moderno e relativamente contemporâneo, o cinema é feito das fantasias dos seus criadores, roteiristas e realizadores, que projetam na tela o espírito do tempo, impulsionando o espectador para uma viagem sem fronteiras. O convite é se entregar à fruidez de uma experiência intensa e vibrante na atualização da sétima das Belas Artes.

Stanley Kubrick Pierre Giuliani.1989

Kubrick Michel Ciment.1987

La Musique au cinéma-Nouvelle édition Michel Chion.2019-01-30 Le titre de l'ouvrage le dit : une musique dans un film ne s'y dissout pas, mais elle en est modifiée tout en le modifiant. C'est dans le film même qu'il faut l'étudier. Ce retour aux œuvres, à leur vision et à leur écoute - à leur «

audio-vision » - fait apparaître, loin des professions de foi abstraites, la richesse des scènes, des effets, des situations. Le cinéma est, étymologiquement, ce mouvement que le mouvement de la musique tantôt entraîne et soutient, et tantôt immobilise et charme. Depuis la première édition de cette somme, le quart de siècle écoulé a vu apparaître de nouvelles formules de présence de la musique au cinéma et de nouveaux auteurs ; l'intérêt pour le thème n'a cessé de croître, en même temps que l'accès aux œuvres musicales et cinématographiques - par câble, tablettes, « baladeurs » internet, vidéo à la demande - s'est diversifié. Cette nouvelle édition de *La Musique au cinéma*, refondue et complétée, en tient compte et en montre l'impact dans les films eux-mêmes. Elle propose aussi une chronologie réactualisée, se concentrant notamment sur soixante films marquants parmi des milliers. Une ronde internationale de noms et de films, de chansons et de danses, d'images et de sons tourbillonne dans ces pages, du cinéma expérimental aux films-opéras, de Claude Debussy au Kasai Allstars du Congo, en passant par Ennio Morricone, Arvo Pärt et Hans Zimmer, de Bernard Herrmann à Michel Legrand, du Chanteur de jazz à Birdman, de Jean-Luc Godard à Jia Zhangke, et de Nino Rota à Federico Fellini. Compositeur de musique concrète, réalisateur de films et d'œuvres audiovisuelles, cofondateur de l'association Acoulogia qui se consacre à des formations, Michel Chion a publié une trentaine d'essais, dont plusieurs sur le son et le langage au cinéma, et, chez Fayard, sur l'œuvre de Pierre Henry, la symphonie romantique et la musique à programme. La première édition de cet ouvrage a reçu en 1995 le Prix du Syndicat français de la Critique de cinéma Deuxième édition revue et augmentée

L'audio-vision - 5e éd Michel Chion.2021-05-19 Depuis sa première édition en 1990, cet ouvrage, traduit en plusieurs langues, est devenu un texte de référence pour l'enseignement du son au cinéma. L'auteur y démontre comment une perception (le son) influence l'autre (la vision) et la transforme : on ne voit pas la même chose quand on entend, on n'entend pas la même chose quand on voit. Cette audio-vision fonctionne essentiellement par projection et contamination réciproques de l'entendu sur le vu, ou bien en creux, par suggestion. C'est donc, au sens technique du mot, un illusionnisme dont le cinéma a su exploiter les mille ressources. À la fois théorique, historique et pratique, ce livre décompose le rapport son/image à l'aide d'extraits choisis dans le cinéma classique, de genre et contemporain, puis esquisse une méthode d'observation et d'analyse filmique. 5e édition enrichie et actualisée.

2001 : l'Odyssée de l'espace de Stanley Kubrick Encyclopaedia Universalis.2016-08-02 Une fiche de référence sur 2001 : l'Odyssée de l'espace, un chef-d'œuvre de Stanley Kubrick. Dans les années 1960, marquées par la guerre froide, deux grands thèmes hantent le monde occidental : le risque d'une apocalypse nucléaire, objet d'innombrables films, et la conquête spatiale, sous la forme d'une compétition entre Russes et Américains. Un ouvrage conçu par des spécialistes du cinéma pour tout savoir sur 2001 : l'Odyssée de l'espace de Stanley Kubrick. À PROPOS DES FICHES CINEMA D'UNIVERSALIS Les grands films méritent le même traitement que les grands livres. Sur le modèle des fiches de lecture, les fiches cinéma d'Encyclopaedia Universalis associent une analyse du film et un article de fond sur son auteur : - Pour connaître et comprendre l'œuvre et son contexte, l'apprécier plus finement et pouvoir en parler en connaissance de cause. - Pour se faire son propre jugement sous la conduite d'un guide à la compétence incontestée. À PROPOS DE L'ENCYCLOPAEDIA UNIVERSALIS Reconnue mondialement pour la qualité et la fiabilité incomparable de ses publications, Encyclopaedia Universalis met la connaissance à la portée de tous. Écrite par plus de 7 200 auteurs spécialistes et riche de près de 30 000 médias (vidéos, photos, cartes, dessins...), l'Encyclopaedia Universalis est la plus fiable collection de référence disponible en français. Elle aborde tous les domaines du savoir.

A Critical Companion to Stanley Kubrick Elsa Colombani.2020-10-16 A Critical Companion to Stanley Kubrick offers a thorough and detailed study of the films of the legendary director. Labeled a recluse, a provocateur, and a perfectionist, Kubrick revolutionized filmmaking, from the use of music in film, narrative pacing and structure, to depictions of war and violence. An unparalleled visionary, his work continues to influence contemporary

cinema and visual culture. This book delves into the complexities of his work and examines the wide range of topics and the multiple interpretations that his films inspire. The eighteen chapters in this book use a wide range of methodologies and explore new trends of research in film studies, providing a series of unique and novel perspectives on all of Kubrick's thirteen feature films, from *Fear and Desire* (1953) to *Eyes Wide Shut* (1999), as well as his work on A.I. Artificial Intelligence (Steven Spielberg, 2001).

Entre l'oeil et la réalité Julien Achemchame. 2010 Etrange, bizarre, décalé, à contre-courant... les qualificatifs abondent pour désigner le cinéma de Lynch, et plus particulièrement cet objet singulier, réfractaire à une seule interprétation qu'est *Mulholland Drive*, oeuvre tout autant fascinante que dérangement, échappant à la logique du spectateur et à sa capacité à ordonner l'action. Pour expliquer cette nature, quelle hypothèse soulever ? Quelle voie interprétative suivre ? Pour Julien Achemchame, il s'agit avant tout d'appréhender *Mulholland Drive* comme récit portant essentiellement sur le cinéma, sur la spectature, sur le fait de regarder et de recevoir un film. De là, une double approche de cet ovni cinématographique, perçu à la fois comme synthèse des motifs et thèmes lynchiens, et dialogue avec les oeuvres et genres filmiques qui ont marqué l'histoire hollywoodienne. Procédant par un élargissement des perspectives quant au sens à donner à *Mulholland Drive*, se dirigeant vers une approche intertextuelle de plus en plus importante et fertile, *Entre l'oeil et la réalité* : le lieu du cinéma relève le défi de l'exégèse lynchienne sans nécessairement tomber dans des discours par trop alambiqués ou inutilement intellectualistes. Cernant cet objet artistique avant tout comme discours sur le cinéma, son auteur élabore ainsi un cheminement interprétatif qui, derrière la simplicité qu'il postule, révèle la densité de l'oeuvre du réalisateur. Une référence certaine pour comprendre un cinéaste phare.

Stanley Kubrick Michel Chion. 2005 Stanley Kubrick, 1928-1999 : tout semble avoir été dit à grand bruit sur la personnalité de ce réalisateur américain exilé volontaire en Grande-Bretagne, sur sa réclusion, sa mégalomanie apparente, son perfectionnisme obsessionnel. Mais l'oeuvre ? De l'invisible *Fear and Désire*, réalisé en 1953 et renié par son auteur, à *Eyes Wide Shut*, sorti en 1999 quelques mois après sa disparition, cet ouvrage plonge systématiquement et chronologiquement au coeur même de chacun des films, pour mieux faire ressortir l'unicité de l'oeuvre avec ses indépassables sommets tels 2001 : L'Odyssée de l'espace, *Barry Lyndon*, *Eyes Wide Shut*, et les étapes de recherche et de transition qui la jalonnent. Cette analyse en profondeur film par film est complétée par une remise en situation, un résumé de l'intrigue et une visite des scènes majeures à travers une suite de photogrammes. Si cette approche chronologique met en évidence les aléas d'une carrière, elle permet avant tout de déceler l'apparition précoce d'une thématique, et une capacité hors du commun d'inventer des formes cinématographiques nouvelles, telles la cohabitation, sans fusion, de l'image, du mot et de la musique ou encore la polyphonie des procédés narratifs. Mais Kubrick s'est toujours voulu avant tout un raconteur d'histoires avec au centre l'homme, l'individu universel, son élan vital. L'humain où s'articulent indissociablement joie d'exister et joie de détruire, avec la mort à l'horizon, toujours. L'humain, ses aspirations de grandeur et ses servitudes les plus humbles, ses desseins rationnels pour fonder une société, s'appropriier un monde qui sans cesse lui résiste, et un cosmos labyrinthique. Michel Chion, dans cet essai, le premier de cette ampleur sur le cinéma de Kubrick, permet d'approcher la finalité de ce fameux perfectionnisme : une recherche inquiète toujours plus précise du détail signifiant, un mouvement esthétique autour de ce mystère : l'humain ni plus ni moins.

The Philosophy of Stanley Kubrick Jerold Abrams. 2007-05-04 In the course of fifty years, director Stanley Kubrick produced some of the most haunting and indelible images on film. His films touch on a wide range of topics rife with questions about human life, behavior, and emotions: love and sex, war, crime, madness, social conditioning, and technology. Within this great variety of subject matter, Kubrick examines different sides of reality and unifies them into a rich philosophical vision that is similar to existentialism. Perhaps more than any other philosophical concept, existentialism—the belief that philosophical truth has meaning only if it is chosen by the individual—has come down from the ivory tower to influence

popular culture at large. In virtually all of Kubrick's films, the protagonist finds himself or herself in opposition to a hard and uncaring world, whether the conflict arises in the natural world or in human institutions. Kubrick's war films (Fear and Desire, Paths of Glory, Dr. Strangelove, and Full Metal Jacket) examine how humans deal with their worst fears—especially the fear of death—when facing the absurdity of war. Full Metal Jacket portrays a world of physical and moral change, with an environment in continual flux in which attempting to impose order can be dangerous. The film explores the tragic consequences of an unbending moral code in a constantly changing universe. Essays in the volume examine Kubrick's interest in morality and fate, revealing a Stoic philosophy at the center of many of his films. Several of the contributors find his oeuvre to be characterized by skepticism, irony, and unfettered hedonism. In such films as A Clockwork Orange and 2001: A Space Odyssey, Kubrick confronts the notion that we will struggle against our own scientific and technological innovations. Kubrick's films about the future posit that an active form of nihilism will allow humans to accept the emptiness of the world and push beyond it to form a free and creative view of humanity. Taken together, the essays in The Philosophy of Stanley Kubrick are an engaging look at the director's stark vision of a constantly changing moral and physical universe. They promise to add depth and complexity to the interpretation of Kubrick's signature films.

Depth of Field Geoffrey Cocks, James Diedrick, Glenn Perusek. 2006-08-01 Director of some of the most controversial films of the twentieth century, Stanley Kubrick created a reputation as a Hollywood outsider as well as a cinematic genius. His diverse yet relatively small oeuvre—he directed only thirteen films during a career that spanned more than four decades—covers a broad range of the themes that shaped his century and continues to shape the twenty-first: war and crime, gender relations and class conflict, racism, and the fate of individual agency in a world of increasing social surveillance and control. In *Depth of Field*, leading screenwriters and scholars analyze Kubrick's films from a variety of perspectives. They examine such groundbreaking classics as *Dr. Strangelove* and *2001: A Space Odyssey* and later films whose critical reputations are still in flux. *Depth of Field* ends with three viewpoints on Kubrick's final film, *Eyes Wide Shut*, placing it in the contexts of film history, the history and theory of psychoanalysis, and the sociology of sex and power. Probing Kubrick's whole body of work, *Depth of Field* is the first truly multidisciplinary study of one of the most innovative and controversial filmmakers of the twentieth century.

On Kubrick James Naremore. 2019-07-25 *On Kubrick* provides an illuminating critical account of the films of Stanley Kubrick, from his earliest feature, *Fear and Desire* (1953), to the posthumously-produced *A.I. Artificial Intelligence* (Steven Spielberg, 2001). The book offers provocative analysis of each of Kubrick's films, together with new information about their production histories and cultural contexts. Its ultimate aim is to provide a concise yet thorough discussion that will be useful as both an academic text and a trade publication. James Naremore argues that in several respects Kubrick was one of the cinema's last modernists: his taste and sensibility were shaped by the artistic culture of New York in the 1950s; he became a celebrated auteur who forged a distinctive style; he used art-cinema conventions in commercial productions; he challenged censorship regulations; and throughout his career he was preoccupied with one of the central themes of modernist art – the conflict between rationality and its ever-present shadow, the unconscious. War and science are key concerns in Kubrick's oeuvre, and his work has a hyper-masculine quality. Yet no director has more relentlessly emphasized the absurdity of combat, as in *Paths of Glory* (1957) and *Full Metal Jacket* (1987), the failure of scientific reasoning, as in *2001* (1968), and the fascistic impulses in masculine sexuality, as in *Dr Strangelove* (1964) and *Eyes Wide Shut* (1999). The book also argues that while Kubrick was a voracious intellectual and a life-long autodidact, the fascination of his work has less to do with the ideas it espouses than with the emotions it evokes. Often described as 'cool' or 'cold,' Kubrick is best understood as a skillful practitioner of what might be called the aesthetics of the grotesque; he employs extreme forms of caricature and black comedy to create disgusting, frightening yet also laughable images of the human body, creating a sense of unease that leaves viewers unsure of how to react.

Cahiers du cinema .2005

Stanley Kubrick and the Art of Adaptation Greg Jenkins.1997-01-01 Paring a novel into a two-hour film is an arduous task for even the best screenwriters and directors. Often the resulting movies are far removed from the novel, sometimes to the point of being unrecognizable. Stanley Kubrick's adaptations have consistently been among the best Hollywood has to offer. Kubrick's film adaptations of three novels--Lolita, The Shining and Full Metal Jacket--are analyzed in this work. The primary focus is on the alterations in the characters and narrative structure, with additional attention to style, scope, pace, mood and meaning. Kubrick's adaptations simplify, impose a new visuality, reduce violence, and render the moral slant more conventional.

L'homme .2008

Il meccanismo indifferente Michele Guerra.2007

Cahiers du cinéma .2005

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 à la fois de termes spécifiques et de concepts nouveaux propres à analyser le langage cinématographique. D'Abstrait à Zombi, 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 cinéphile soucieux de mieux connaître son domaine de prédilection.

L'utilisation des symboles en éducation religieuse François-Xavier Amherdt, Henri Derroitte, Geoffrey Legrand.2023-10-09 Fruit d'un colloque doctoral de 3ème cycle en théologie pratique à l'Université de Fribourg, coorganisé avec l'Université catholique de Louvain-la-Neuve, le présent ouvrage commence par étudier différents modèles en pédagogie religieuse : comment contribuent-ils à la construction de l'identité des jeunes dans le contexte actuel de pluralisation religieuse grandissante ? Puis il s'interroge sur l'utilisation concrète du symbole en éducation religieuse, son historique et son avenir. Il se concentre alors sur le cours de religion en tant que tel (Belgique, France, Suisse, Colombie et ailleurs) : quand et comment a-t-on recours au processus symbolique en classe ? Enfin il se consacre aux liens entre les symboles et l'éducation au dialogue interconvictionnel et interreligieux : dans quelle mesure ce dialogue autour des symboles favorise-t-il une meilleure compréhension de notre rapport à nous-mêmes, aux autres, au cosmos et à Dieu ?

Le mouvement des concepts Suzanne Liandrat-Guigues.2008

Los Grandes Directores de Cine Jean A. Gili.2008 Una obra que reúna todos aquellos realizadores que han escrito páginas memorables en la historia del cine. No es tarea fácil recopilar la trayectoria de los directores esenciales del universo cinematográfico. Y es que hoy en día a nadie se le escapa ya la gran influencia que ha ejercido el cine en nuestra vida. Por eso, es de suma importancia tener a nuestro alcance una obra que trata de reunir a aquellos realizadores en posesión de un estatus de autor que hubieran desarrollado su propia concepción del cine y una expresión cinematográfica original. De Tim Burton a Charlie Chaplin, de Stanley Kubrick a Fritz Lang, de Federico Fellini a Yasujiro Ozu, de Jean Renoir a Woody Allen y Orson Welles este libro propone a todos los cinéfilos una selección de 200 realizadores que han escrito la historia del cine. Una obra

que rinde homenaje a los cineastas que filman como respiran, para retomar la expresión de François Truffaut refiriéndose a Jean-Luc Godard. Todo ello sin olvidar a los realizadores que en España, y en ocasiones, en situaciones muy difíciles, han conseguido crear un universo particular alejado de estereotipos y modas: Buñuel, Bardem, Berlanga, Saura, Almodóvar, Trueba y Amenábar son nombres que no podían faltar en esta lista.

Man/Machine Interaction in the Work of Stanley Kubrick Thorsten Felden. 2007-08 Thesis (M.A.) from the year 2006 in the subject Film Science, grade: 1,3, University of Cologne (Englisches Seminar), 42 entries in the bibliography, language: English, abstract: In this paper, I want to examine Kubrick's work for the notion of man interacting with machines and relate it to various theoretical models that also deal with the relation of man and machine. I chose the term 'machine' as a generic term for any theory applying technological, mechanical or machinic ideas, most of which using the machine as a metaphor for sociological, philosophical or psychoanalytic approaches. At the same time, I want to illustrate on the basis of Kubrick's work how the theoretical discourse on this topic has changed in the course of time. Being initially cut down to a very literal understanding of machines as actual physical devices, the 20th century discourse about technology has shown that the demarcation line between what is nature and what is technology is not as easily drawn as it might appear. Man is inseparably bound up with his tools and culture as a whole could be regarded as some kind of machinery. Thus, a great part of both this paper and Kubrick's work deals with the notion of a cultural machine. Another part, however, will leave the narrow view of the machine as a strictly cultural metaphor. Recent philosophical currents like the work of Deleuze, Maturana and the academic gender discourse try to evolve a new coining of the term 'machinic' that goes beyond rigid dualistic notions. I will try to show that these ideas can be found in Kubrick's films as well.

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