

Michel Poivert

BRÈVE HISTOIRE DE LA PHOTO- GRAPHIE



Brve Histoire Photographie Michel Poivert

Lars Blunck



Brève Histoire Photographie Michel Poivert:

Brève histoire de la photographie Michel Poivert, 2015-09-16 Des temps de l'invention à nos jours cet essai propose en douze chapitres une vision personnelle des grandes étapes qui ont conduit la photographie à s'imposer comme le modèle de l'image moderne. Privilegiant le ton d'une expérience de vie au sein des collections de l'enseignement et de la recherche, l'auteur revendique la subjectivité d'une approche où les photographies produites dans les contextes les plus variés ne cessent d'interroger notre rapport à la réalité. En historien d'art qui a vu la photographie devenir depuis les années 1980 une part de l'art contemporain tout en maintenant son rang de média populaire au cœur des réseaux sociaux, Michel Poivert propose de repérer les grands changements de valeurs que nous attribuons à la photographie : fiction ou réalité, vérité ou mensonge, intime ou publique, etc. Dans son analyse, tout à la fois thématique et chronologique, Michel Poivert après s'être intéressé à la question des origines et aux démarches exploratoires des premiers cercles d'amateurs, interroge la photographie du visage et les codes de la célébrité. Il montre les relations entre la personnalité d'un Nadar qui concentre l'image sur la psychologie de son modèle et celle du médecin Duchenne de Boulogne qui cherche à établir une grammaire des expressions du visage en utilisant des modèles anonymes. Les sciences sont présentées comme un laboratoire de formes en interaction avec l'enseignement des beaux-arts. Mais dès le XIX^e siècle la photographie est aussi défendue au nom d'une véritable morale consacrant les seules valeurs de la prise de vue : du négatif et de la fidélité, une pureté qui condamne les pratiques hétérodoxes de la mise en scène et des manipulations des épreuves au moment du tirage. Pourtant, au tournant des XIX^e et XX^e siècles, les pictorialistes comme Robert Demachy en France jouent cette morale et renient les valeurs du progrès de la technique en utilisant le flou et les effets plastiques. Rouvrant le dossier de l'avant-garde, cet ouvrage s'inscrit dès lors dans une dynamique qui privilégie les tensions autour du statut de la photographie. Avec Alfred Stieglitz et Paul Strand, le document et l'art ne cessent de se répondre pour fonder les principes d'une image capable de se mesurer aux contradictions du monde moderne. En ce sens, le surréalisme est au cœur d'une approche anti-disciplinaire de la photographie où les figures d'André Breton ou Salvador Dalí commencent à détourner les photographies des magazines et journaux, le monde des images s'ouvre comme un territoire de jeu où règne l'esprit critique. La question des médias est alors posée frontalement à partir du photojournalisme. L'auteur insiste sur le rôle de reporters tel Gilles Caron pour montrer le passage entre l'image de l'événement et la tentation subjective de l'auteur et interroge les valeurs humanistes de la profession. Enfin, Michel Poivert conclut son essai en définissant la photographie contemporaine comme le moment où l'art et la photographie semblent lier leur destin. La richesse de propositions artistiques aussi différentes que celles des partisans de la mise en scène comme Jeff Wall ou des tenants du genre documentaire comme Allan Sekula, l'esthétisation de l'image de presse ou bien encore le retour en grâce de l'image expérimentale contredit ceux qui à l'aube du numérique prédisaient l'obsolescence de la photographie. Originale et personnelle, cette histoire de la photographie présente en douze chapitres chronologiques les grandes étapes qui

ont conduit le médium à s'imposer comme le modèle de l'image moderne. Une analyse passionnante de l'évolution du statut et du rôle de la photographie tout au long des siècles. Michel Poivert propose de repérer les grands changements de valeurs que nous attribuons à la photographie : fiction ou réalité, vérité ou mensonge, intime ou publique, etc. À l'ère du numérique, une formidable défense de la photographie comme œuvre d'art au cœur de nos sociétés, où elle tient aussi son rang de média populaire dans les réseaux sociaux. La lecture claire et pédagogique d'un des grands spécialistes français de la photographie, professeur à la Sorbonne. Une excellente introduction à la photographie idéale pour les étudiants et les amateurs curieux.

Sémiotique du portrait Anne Beyaert-Geslin, 2017-11-29. L'ouvrage reconstitue les règles fondamentales du genre, les méthodes de la signification qui passent la diversité des supports, des époques et des styles. La sémiotique dialogue ici avec la philosophie, les sciences de l'information et de la communication et les théories de l'art, notamment pour saisir un double mouvement d'extraction par lequel le monde se transforme en un fond, tandis que le visage devient une figure offerte à l'observation. Cinq approches sont successivement adoptées : la figuralité, la figurativité, la présence, l'nonciation et la réflexivité. Chacune débouche sur une analyse de corpus contemporains : des portraits d'adolescents, des photos de presse et de paparazzi, des portraits lectoraux et des photos officielles, des autoportraits peints et des selfies. Le genre du portrait est donc envisagé dans ses formes les plus actuelles et rapporté à diverses pratiques sociales. Page 4 de la couverture.

Filmic Sociology Joyce Sebag, Jean-Pierre Durand, 2024-01-09. This book is an exploration of the intellectual resources offered by the hybridisation of sociology and cinema, practicing sociology or other human sciences through images and sound. In the age of the image, the book invites sociological research not only through the discipline's approach but also through the joint learning of techniques: shooting and sound recording, derushing, editing, etc., and film writing. Using concrete examples, the authors analyse what it means to think through the image, explain the different phases of making a sociological documentary, and question through sociological film the representations of reality and more specifically what remains invisible in the social world. The result is a reflective look at the theories and practices presented to better equip the sociologist filmmaker. Illustrated with numerous photographs that mark the history of documentary photography and film, the book is intended for both teachers, researchers, and students in all disciplines of the humanities and social sciences who practice video and photography or wish to discover their uses. Students in documentary and film schools as well as students on information and communication programs will also benefit from the book.

Die fotografische Wirklichkeit Lars Blunck, 2014-03-15. Wie verhalten sich Fotografie und Wirklichkeit zueinander? Eine landläufige Annahme verleitet dazu, Fotos bloß als indexikalische Lichtspuren einer bildvorgängigen Wirklichkeit als Abbilder der Wirklichkeit zu begreifen. Dabei geraten die spezifischen Produktions-, Gebrauchs- und Wirkungsweisen von Fotografie aus dem Blick. So zeigen sich im weiten Feld des Fotografischen Phänomene, für deren Erfassung Fotogeschichte und -theorie bislang kein hinreichendes Instrumentarium entwickelt haben. Die Beiträge in diesem Band beleuchten anhand anschaulicher Fallbeispiele Aspekte der Inszenierung, Fiktion und Narration, die für die

Konstitution von Wirklichkeit in und durch Fotografie zentral erscheinen und pr fen erstmals umfassend deren Tragf higkeit und Anwendbarkeit *Safaris & selfies* Michele Cros,Benjamin Frerot,Gaspard Renault,Marc * Girard,2021-03-17 D
tonnantes rencontres inter esp ces nous sont ici partag es dans une caravane h t roclite semblable une galerie de photos sur Instagram La notion de safari se brouille l image de la fronti re cens e d marquer le domestique du sauvage Mise au point Peut on vraiment faire un selfie avec un z bre un puma ou un singe capucin Capture Est il question d une nouvelle forme d appropriation cannibale d un m li m lo animalier jet en p ture visuelle sur le Net ou de la captation thique d intenses rencontres humanimales FOTOTEXTOS: ECOS DE UMA EXPOSIÇÃO Sidney Barbosa,Juliana Marafon Pereira de Abreu,2021-04-15 22 autores d o os tons que comp em este projeto singular organizado a partir dos ecos de uma exposi o ocorrida em julho de 2019 luz das an lises concernentes na disciplina Literatura e Fotografia no Programa de P s Gradua o em Literatura na Universidade de Bras lia UnB Palavras e imagens tra am o caminho po tico que torna este livro uma saudosa homenagem metodologia usada por Roland Barthes no livro A C mara Clara As fotografias e os textos aqui expostos apresentam fotos de fam lia seguidas de lembran as e sentimentos que impactaram os autores e tamb m fotos de lugares p blicos que os levaram a imergir em reflex es em um misto de subjetividade e objetividade inseridas nas estruturas pautadas pelos estudos interart sticos Desejamos um bom proveito deste nosso desnudamento t cnico e muitas vezes t o pessoal

Vincent Monteiro, poeta cordial Francisco Oiticica Filho,2004 **Nocturne** Hélène Valance,2018-06-12 A beautifully illustrated look at the vogue for night landscapes amid the social political and technological changes of modern America The turn of the 20th century witnessed a surge in the creation and popularity of nocturnes and night landscapes in American art In this original and thought provoking book H l ne Valance investigates why artists and viewers of the era were so captivated by the night Nocturne examines works by artists such as James McNeill Whistler Childe Hassam Winslow Homer Frederic Remington Edward Steichen and Henry Ossawa Tanner through the lens of the scientific developments and social issues that dominated the period Valance argues that the success of the genre is connected to the resonance between the night and the many forces that affected the era including technological advances that expanded the realm of the visible such as electric lighting and photography Jim Crow era race relations America s closing frontier and imperialism abroad and growing anxiety about identity and social values amid rapid urbanization This absorbing study features 150 illustrations encompassing paintings photographs prints scientific illustration advertising and popular media to explore the predilection for night imagery as a sign of the times Del fotoconceptualismo al fototableau Juan ALBARRÁN DIEGO,2012-07-01 Interactions between photography and performance during a chronological period ranging from the so called nuevos comportamientos art sticos Spanish conceptual art at the beginnings of 70s to the definitive institutionalization of the tableau form in the 80s are analyzed in this research This is a complex and not lineal trip with particular interest in the Spanish context since some important changes affecting political and cultural life took place during this period conditioning the process object of the

present work The work tries to discuss those performance theories that emphasize the liveness and doing so pushed the photography into the background By putting those controversies in the scope of nuevos comportamientos we have created a frame of reference to explain those activities near conceptual art and then we have looked for their continuity in certain works carried out during the 80s with neither media visibility nor critical mediators With the enthusiastic attitudes of the movida as a background photography becomes institutionalized whereas performance gets outside of the official aesthetics The origin of a cultural identity projecting some festive stereotypes onto contemporary art can be placed in the 80s being those stereotypes the starting point for a relational Hispanic tradition empowered by the cultural policies in the 90s By means of restructuring a complicated net of critical genealogies we have tried to explore some interesting strains related to the legitimacy of the action in the institutional scene located in the cross between photography and performance in that decade

L'image d'archives Julie Maeck (Dir.), Matthias Steinle, 2016 Les images dites d'archives ont envahi notre culture visuelle par le cinéma et la télévision par la presse la muséographie ou encore les manuels scolaires Or le devenir archive de l'image photographique ou cinématographique ne va pas de soi Si l'image n'a pas toujours été pensée et enregistrée titre conservatoire certaines logiques communicationnelles telle la logique télévisuelle du direct qui produit des documents phénomenes semblent contredire la vocation archivistique de l'image L'idée originale de cet ouvrage est d'identifier les processus stratégiques médiations enjeux et objectifs qui concourent conférer l'image ce statut d'archives Qu'est-ce qui fait qu'une image devient document d'archives Qu'est-ce qui fait que certaines images chappent cette qualification Interroger le potentiel archivistique de l'image implique dans un premier temps d'établir la généalogie du savoir sur la notion d'archives en examinant les enjeux et débats qui ont traversé cette problématique contemporaine de la naissance de la photographie et du cinéma Le devenir archive de l'image nécessite également de croiser les pratiques de la prise de l'archive et de la reprise réemploi citation d'tournement au sein de champs parfois complémentaires et distincts photographie cinéma télévision arts plastiques marketing historiographie muséographie L'analyse des différentes fonctions attribuées l'image d'archives monument document empreinte trace stock shot permet enfin de préciser les contours du cadre définitoire de cette notion L'ouvrage rassemble et articule ainsi des articles d'historiens d'artistes de l'art d'archivistes de philosophes d'esthètes d'anthropologues d'artistes et de chercheurs en études cinématographiques et en sciences de la communication Deux entretiens inédits menés avec des spécialistes du sujet Marc Ferro et Pierre Sorlin Sylvie Lindeperg et Laurent Vray viennent clôturer l'ouvrage 4 de couv

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