

ARTHEMIS

Is pleased to present a lecture by
Raymond Bellour

**Cinema and
Other Moving Images**

**April 4,
16h00**

**MB 2,270
(1450 Guy St.)**

The heightened presence of photography in the cinema since the 1960s along with the growth of video beginning in the 1970s has long made it necessary to understand the nature of the operations for moving between various kinds of images, on the level of both the fact of the movement and the analogy of the representation.

The digital revolution, however, helping give rise since the end of the last century to new ways of recording and disseminating images, has made it increasingly necessary today to distinguish between cinema images, which are essentially defined by the specificity of the experience that is unique to the screening of a film in a public venue, and every other mode of image consumption, in particular the increasing number of images shown in art galleries and museums of contemporary art.

Raymond Bellour is a scholar, a writer and research director emeritus at the Centre National de la Recherche Scientifique (CNRS) in Paris. His work spans widely across several areas including romantic and contemporary literature (*les Brontë, Ecrits de jeunesse* [1972] ; *Alexandre Dumas, Mademoiselle Guillotine* [1990] ; *Henri Michaux* (1965) ; *Lire Michaux* [2011]; has also edited Michaux's works for *La Pléiade*, 3 vols. [1998-2004]) and cinema (*Le Western* (1966) ; *L'Analyse du film* (1979) ; *Le Corps du cinéma. Hypnoses, émotions, animalités* (2009)). A pioneer of the textual analysis of film (*L'Analyse du film* [1979]; *Le Cinéma américain*, 2 vols. [1980]), he has been especially interested by the place of the moving image holds with regards to mixed-media or inter-media arts practices and strategies – painting, photography, cinema, video, virtual images – as well as by the word/image relation (he curated the exhibit: *Passages de l'image* [1989], and published various collections on these topics: *L'Entre-Images. Photo, cinéma, vidéo* [1990] ; *Jean-Luc Godard : Son+Image* [1992] ; *L'Entre-Images 2. Mots, images* [1999], *La Querelle des dispositifs. Cinéma - installations, expositions* [2012] ; *The exhibitions States of Images : Instants and Intervals* [2005], *Thierry Kuntzel, Lumières du temps* [2006]). In 1991, along with Serge Daney, he founded the French journal *Trafic*, with which he is still affiliated.



Series of camera obscuras throughout Europe. Images © Abelardo Morell.