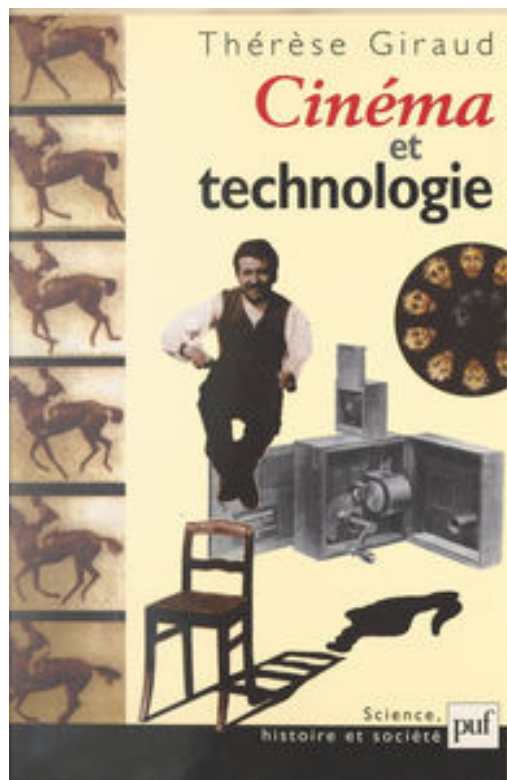


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**Download or Read Online Cinéma et technologie Thérèse Giraud Free eBook PDF/ePub/Mobi/Mp3/Txt,** Qu'est-ce que le cinéma ? Quel sera son avenir ? En quoi la technologie change-t-elle l'art ? Cette question qui se pose aujourd'hui face au numérique, le critique André Bazin et le philosophe Walter Benjamin l'avaient déjà posée au cinéma analogique. Si révolution il y a dans les fonctions de l'art, celle-ci ne se situe pas dans le passage de l'image analogique à l'image numérique, mais dans le passage de l'outil à la machine automatique. Comment faire de l'art avec des techniques automatiques ? La réponse est déjà inscrite dans l'histoire du cinéma. Mais, à partir d'elle, le cinéma se divise et s'est toujours divisé en deux lignes parallèles. Ou bien l'automatisme de l'appareil sert à animer des images qui existent avant lui, la photographie analogique ou l'image de synthèse. C'est la ligne Edison-Lucas qui passe aussi bien par Méliès que par Griffith. Ou bien, dans la lignée de Marey et de Lumière, le cinéma se sert de l'automatisme comme d'un instrument de perception du mouvement à l'origine même des images. « L'art avec des images de ne rien représenter »

(Bresson) est celui qui « nous rend un logos à l'état naissant » (Merleau-Ponty). Il n'y a pas une histoire du cinéma soumise au développement des techniques de l'image. Il y eut toujours deux cinémas, le classique et le moderne.

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