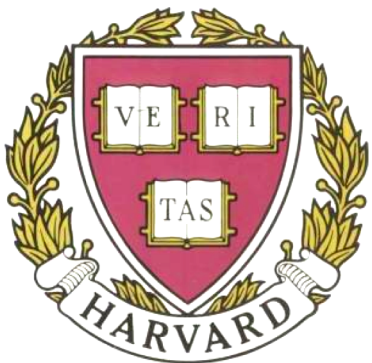




L'ÉCOLE
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International Conference

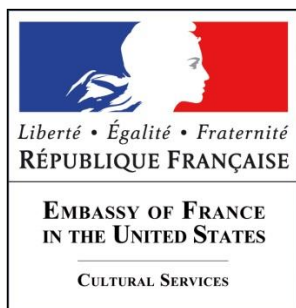
organized by **Harvard University** and **L'École des Hautes
Études en Sciences Sociales de Paris**

Harvard Yard
Fong Auditorium - Boylston Hall
1350 Massachusetts Avenue
CAMBRIDGE, MA 02138

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Conference
Program

Renaissance & Cinema
Harvard University
Fong Auditorium
November 11-12, 2011

Renaissance & Cinema

IT MAY PROVE EXTREMELY FRUITFUL, THOUGH RATHER UNUSUAL, TO DRAW BOTH A CONCEPTUAL AND A HISTORICAL PARALLEL BETWEEN THE RENAISSANCE'S « IMAGING SPEECH » AND THE CINEMA'S « TALKING IMAGES ». FAR FROM UNDERSTATING THE DISPARITIES BETWEEN THEM, SPEAKERS ARE INVITED TO INVESTIGATE THEIR CONNECTIONS FROM BOTH A TECHNICAL AND A POETICAL STANDPOINT, ADDRESSING TOPICS SUCH AS OPTICS IN THE RENAISSANCE, THE RELATIONSHIP BETWEEN PICTORIAL SPACE AND CINEMATIC SPACE, CINEMATOGRAPHY, RHYTHM, THE EVOLUTION OF THE PORTRAIT, CLOSE-UP SHOTS... PRECISE INSTANCES SHOULD BE EXAMINED TO ILLUSTRATE THE TRANSITION FROM TEXT TO SCREEN — FROM STILL IMAGES TO MOTION PICTURES.

ENTRE LA « PAROLE IMAGEANTE » DES RENAISSANTS ET L'IMAGE PARLANTE DU CINÉMA, QUE DES SIÈCLES SÉPARENT, IL EST INHABITUEL — MAIS FÉCOND — DE FAIRE APPARAÎTRE DES LIENS, TANT CONCEPTUELS QU'HISTORIQUES. SANS MINIMISER LES PROFONDES DIFFÉRENCES, LE PROPOS DES INTERVENANTS SERAIT D'ÉtudIER CES LIENS D'UN POINT DE VUE TANT POÉTIQUE QUE TECHNIQUE. PARMI LES QUESTIONS ABORDÉES : L'OPTIQUE À LA RENAISSANCE, LES RAPPORTS ENTRE ESPACE PICTURAL ET ESPACE FILMIQUE, LE CADRAGE, LE RYTHME, L'ÉVOLUTION DU PORTRAIT, LE GROS PLAN... SUR DES EXEMPLES PRÉCIS SERAIT EXAMINÉ LE PASSAGE DE L'ÉCRIT À L'ÉCRAN ET DES IMAGES FIXES AUX IMAGES MOUVANTES.

NOVEMBER 10

7.30 P.M.: **SCREENING** *A Man for All Seasons* (1966), by Fred ZINNEMANN (Sever Hall, 102)

NOVEMBER 11 FONG AUDITORIUM — BOYLSTON HALL

1ST SESSION: FROM STILL IMAGES TO MOVING IMAGES

9.30 a.m.: Welcome and Opening speech by Tom CONLEY (Harvard University)

10. A.M.: Introduction by Yves HERSANT (E.H.E.S.S. Paris)

Cinema and Humanism

10.30 A.M.: Ludovic CORTADE (New York University)

From Stillness to Movement: the Myth of Cinema in Renaissance Visual Culture

11.15 A.M.: **COFFEE-BREAK**

11.30 A.M.: Xavier VERT (C.E.T.H.A., E.H.E.S.S.)

De l'hypothèse cinématographique au tableau vivant: Longhi, Pasolini

12.15 P.M.: **LUNCH**

2ND SESSION: NEW SIGHTS AND SPACES

2 P.M.: Clélia ZERNIK (École Nationale Supérieure des Beaux Arts, Paris)

L'œil et l'objectif

2.45 P.M.: Yves HERSANT (E.H.E.S.S. Paris)

D'une perspective l'autre

3.30 P.M.: **COFFEE-BREAK**

3.45 P.M.: Irène SALAS (E.H.E.S.S. Paris)

Paysages peints, paysages cinématographiés

4.30 P.M.: Lech MAJEWSKI (Special Guest)

5. PM: **SCREENING** *The Mill and the Cross* (2010), by Lech MAJEWSKI

7.30 P.M.: **DINNER**

NOVEMBER 12 FONG AUDITORIUM — BOYLSTON HALL

3RD SESSION: FRAMING, EDITING, NARRATIVE

9.30 A.M.: PHILLIP JOHN USHER (Barnard College)

Medea and Compassion: Jean de la Pérouse, Pasolini, and the screening of the chorus

10.15 A.M.: JEAN-LOUP BOURGET (École Normale Supérieure, Paris)

Plutarque in Hollywood

11 A.M.: **COFFEE-BREAK**

11.15 A.M.: ALAIN MASSON (POSITIF)

Allégories renaissantes et « musicals » américains

12. PM: DOUGLAS TREVOR (Michigan University)

Entourage and Renaissance Amicitia

12.45 P.M.: **LUNCH**

4TH SESSION: SOME FILMS ABOUT THE RENAISSANCE

2.15 P.M.: MARC CERISUELO (Université de Provence)

Are Hollywood Comedies of Remarriage Really Shakespearean? Frye, Cavell and after

3 P.M.: Yulia RYZHIK (Harvard University)

Shakespeare in Russian Films: What Masters Can Teach Us About Hamlet

3.45 p.m.: **COFFEE-BREAK**

4 p.m.: T. JEFFERSON KLINE (Boston University)

On La Princesse de Montpensier by Bertrand Tavernier

4.45 p.m.: Conclusion by Tom CONLEY

5.30 p.m.: **SCREENING** *Il Mestiere delle Armi* (2001), by Ermanno OLMI

Conference information available at [HTTP:// RENAISSANCEANDCINEMA.OVER-BLOG.COM](http://renaissandecinema.over-blog.com)