
Agusti Centelles Didi Huberman Georges Actar Centre

anthropologie du visuel - journals.openedition - georges didi-huberman georges didi-huberman, maître de conférences atlas. une archéologie du savoir visuel ... agusti centelles. el camp de concentració de bram, 1939, barcelona, actar-arts santa mònica, 2009, p. 49-60. • « quan l'humiliat mira l'humiliat », dans op. cit.

comptes rendus didi -h uberman georges, remontages du ... - centelles et plastiques à travers l'œuvre de christian boltanski. g. didi-huberman déploie ainsi les multiples enjeux, nécessairement actuels, du montage d'images, et ce avec l'appui anachronique d'auteurs qu'il côtoie désormais régulièrement : walter benjamin, aby warburg ou encore theodor w. adorno. **diario y fotos del exilio: bram, 1939** - fotógrafo catalán agustí centelles, autor de muchas de las más emblemáticas imágenes de la guerra civil española. en el camino hacia francia, teniendo que cruzar los pirineos en el duro invierno de aquel año, cada uno llevaba consigo sólo lo que aguantaba cargar. **georges didi-huberman. remontajes al tiempo padecido. el ...** - humillado mira al humillado" didi-huberman realiza un trabajo de inscripción acerca de la obra fotográfica que agustí centelles realizó en 1939 en el campo de bram, lugar al que el fotógrafo catalán fue a parar huyendo de la victoria de francisco franco. se sugiere que las fotografías de centelles son un registro que describe no sólo

remontagen der erlittenen zeit - gbv - georges didi-huberman remontagen der erlittenen zeit das auge der geschichte ii aus dem französischen von markus sedlaczek wilhelm fink. inhalt i die lager Öffnen, die augen schliessen: bild, geschichte, lesbarkeit bild undlesbarkeit der geschichte. gesättigte erinnerung, bedrohte **dididhuberman · remontagen der erlittenen zeit - fink** - centelles im lager bram, " ". Überleben der bilder und genealogi-scher anspruch. bild und würde. wenn der anblickende erniedrigte mit dem angeblickten erniedrigten dieselbe erfahrung teilt: schauen und erleiden. ortsbefund und subjektbefund. wenn das, was außer - halb des sehfelds der bilder vom lager liegt, immer noch das lager ist. **l'oeil de l'histoire / quand les images prennent position ...** - harun farocki, agusti centelles, christian boltanski). s'il y a une continuité dans les thèmes et les questions posés par cette série du faire-image-malgré-tout, le livre propose surtout un certain rythme à la pen-sée, un agencement de fragments dont les intervalles invitent au jeu et à de nouvelles combinaisons. **soulÈvements - jeudepaume** - georges didi-huberman commissaire de l'exposition uprising what makes us rise up? it is forces: mental, physical, and social forces. through these forces we transform immobility into movement, burden into energy, submission into revolt, renunciation into expansive joy. **acerca de la legibilidad de la fotografía y el arte de ...** - burke understands it. the third approach follows the postulates of didi-huberman and ranciere, who focus on an emotional and intellectual participation. on the second part, these three approaches are applied to the work el arte de visibilizar la pregunta, by koen wessing, focusing on the photographs of "chile 1973". **esentação - ufmg** - centelles, robert capa e john steinbeck; e, por fim, uma discussão sobre fotografia, memória e testemunho a partir da análise do projeto net art "un día en la memoria", do artista plástico peruano mauricio delgado. **vendredi 9 février 2018 - textesetcultures.univ-artois** - reprÉsentations de l'exil républicain université d'artois, arras vendredi 9 février 2018 journée d'étude organisée par sabrina grillo et anne-sophie owczarczak de 1936 à 1939, les espagnols vécutent un conflit fratricide dans un contexte **l'année mosaïque - 2012 / 1** - c'est encore le cas d'agustí centelles, humilié parmi les humiliés, photographiant les latrines de son camp. entre leurs mains, ces bouts de chiffon deviennent explosifs. ils les montent, souvent les remontent dans l'espoir de leur rendre une certaine lisibilité. suivant en cela farocki, didi-huberman rapproche

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