

# 286 Jours Roman Photo Graphique

**Time, Narrative & the Fixed Image / Temps, narration & image fixe** [Le Roman-photo Anglicisms, Neologisms and Dynamic French Photo-texts Dialogue Analysis IX: Dialogue in Literature and the Media, Part 2: Media Encyclopedia of Twentieth-Century Photography, 3-Volume Set](#) [La littérature française contemporaine Titian's Portraits through Aretino's Lens](#) [Photography and Cinema Seeing Comics through Art History](#) [Right of Inspection Intermediality and Storytelling Rethinking the High Renaissance Cultural Perspectives on Film, Literature, and Language Spoken Image Ships and Seamanship in the Ancient World Photobiography](#) [Écriture et art contemporain The SAGE Handbook of Visual Research Methods](#) [Deconstruction, Feminism, Film Touching Surfaces](#) **Hervé Guibert Multimedia Modeling, Modeling Multimedia Information And Systems - Proceedings Of The First International Workshop The Oxford History of Classical Art The System of Comics Photographie und Roman Actes du Colloque sur la violence dans le roman canadien depuis 1960 Bibliographie D'histoire de L'art The Modern Essay in French Vanguard Encyclopédie photographique de l'art France, a History in Art Du photographique au numérique 286 jours Hybrid Genres / L'Hybridité des genres The Quest for Ulysses Les Mythologies individuelles La novellisation La Machine à histoires Nouvelle Revue Francaise**

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[Les Mythologies individuelles](#) Oct 02 2019 La mythologie individuelle surgit au 20e siècle en même temps que le culte du moi. En hybridant récit de soi et photographie, l'individu moderne met en scène l'histoire de son identité. Le terme apparaît d'abord dans le monde de l'art lorsque Harald Szeemann désigne sous ce nom les œuvres de Christian Boltanski et Jean Le Gac. Mais les photo-récits autobio-gra-phi-ques ont marqué tout l'imaginaire du 20e siècle, de Nadja d'André Breton aux aventures de Sophie Calle, en passant par le consacré album de famille. Caractérisé par l'écriture fragmentaire, l'archive et sa dimension intime, ce dispositif narratif en images conduit à reconsidérer le rôle de Mythologies de Roland Barthes dans ce processus de construction de soi par l'image. Cet essai retrace la généalogie, l'invention et la diffusion d'une nouvelle façon de se raconter qui interroge directement la représentation de l'identité depuis l'apparition de la photographie.

**La novellisation** Aug 31 2019

[Titian's Portraits through Aretino's Lens](#) Mar 31 2022 After classical antiquity, the Italian Renaissance raised the portrait, whether literary or pictorial, to the status of an important art form. Among sixteenth-century Renaissance painters, Titian made his reputation, and much of his living, by portraiture. Titian's portraits were promoted by his friend, Pietro Aretino, an eminent poet and critic, who addressed his letters and sonnets to the same personages whom Titian portrayed. In many of these letters (which often included sonnets), Aretino described both an individual patron and Titian's portrait of that patron, thus stimulating the reciprocal relation between a verbal and pictorial portrait. By investigating this unprecedented historical phenomenon, Luba Freedman elucidates the meaning conveyed by the portrait as an artistic form in Renaissance Italy. Fusing iconographical analysis of the most famous Titian portraits with rhetorical analysis of Aretino's literary

legacy as compared to contemporary reactions, Freedman demonstrates that it is due to Titian's many portraits and to Aretino's repeated simultaneous writings about them that the portrait ceased being primarily a social-historical document, preserving the sitter's likeness for posterity. It gradually became, as it is today, a work of art, the artist's invention, which gives its viewer an aesthetic pleasure.

[La littérature française contemporaine](#) May 01 2022

**Hervé Guibert** Jan 17 2021 Cette étude est la première consacrée à l'oeuvre d'Hervé Guibert qui mette systématiquement en perspective ses écrits littéraires, ses textes journalistiques et ses photographies. Elle propose des analyses éclairantes sur les clichés souvent troublants de l'écrivain-photographe, et donne à lire une forme inédite d'autoreprésentation, en tension fructueuse entre autofiction et autobiographie. La démarche chronologique, ponctuée de soixante photographies d'Hervé Guibert, permet de mesurer l'évolution de son travail depuis le roman-photo Suzanne et Louise (1980) jusqu'au film documentaire La Pudeur ou l'Impudeur (1992), en passant par ses derniers autoportraits. Les auteurs livrent ainsi toutes les clés pour apprécier et comprendre son oeuvre, dévoilant un Guibert pluriel et homogène.

[Rethinking the High Renaissance](#) Oct 26 2021 The perception that the early sixteenth century saw a culmination of the Renaissance classical revival - only to degrade into mannerism shortly after Raphael's death in 1520 - has been extremely tenacious; but many scholars agree that this tidy narrative is deeply problematic. Exploring how we can reconceptualize the High Renaissance in a way that reflects how we research and teach today, this volume complicates and deepens our understanding of artistic change. Focusing on Rome, the paradigmatic centre of the High Renaissance narrative, each essay presents a case study of a particular aspect of the culture of the city in the early sixteenth century, including new analyses

of Raphael's stanze, Michelangelo's Sistine Ceiling and the architectural designs of Bramante. The contributors question notions of periodization, reconsider the Renaissance relationship with classical antiquity, and ultimately reconfigure our understanding of 'high Renaissance style'.

**Bibliographie D'histoire de L'art** Jul 11 2020

[Touching Surfaces](#) Feb 15 2021 Who isn't seduced by the idea of an affinity between aging and aesthetics? Yet, when does aging truly begin? What attributes does the aesthetic embrace? Looking into startling photographic art of the past three decades, this book is prompted by such questions and turns them into a meditation on how aesthetics mediates our relation to time. The photographic approach of the corporeal is at the center of the book. Within a phenomenological framework, Cristofovici brings into focus the physical and the psychic body to read aging as a process of change and becoming over time. Her understanding of aging sees beyond difference into larger patterns of perceptions that we share. Offering valuable insights into aging as a process of subject construction, this book will be of interest to students and scholars of visual culture, photography, art history, age studies, and theories of knowledge. This cross-disciplinary study that puts theory to the test of life's and art's paradoxes in an evocative style will also appeal to a wider readership interested in how photography and aging illuminate each other.

**The Quest for Ulysses** Nov 02 2019

[Photographie und Roman](#) Sep 12 2020 Wie verhalten sich Photographie und Roman zueinander? Dieses Buch erfasst die unterschiedlichen intermediären Verfahren und Techniken der Verarbeitung von Photographie in narrativen Texten und entwickelt ein umfassendes Analyseinstrumentarium, das erstmals mono- ebenso wie bimediale Formen berücksichtigt. Anhand des Werks des französischen Gegenwartsautors Patrick Deville wird der Formen- und Funktionswandel des intermediären Zusammenspiels von

Photographie und Text im Spannungsfeld von nouveau roman und postmoderner Ästhetik exemplarisch herausgearbeitet und mit aktuellen Mediendiskursen in Verbindung gebracht.

**Écriture et art contemporain** May 21 2021  
Écriture et art contemporain (dir. Denis Laoureux) La relation entre les arts et les lettres constitue un des piliers sur lesquels, en Belgique, le développement de la littérature francophone a largement pris appui, depuis Charles De Coster jusqu'à aujourd'hui. Cette relation a été investie sur un plan identitaire, au point de donner naissance à un lieu commun de la culture belge attribuant à l'écrivain une sensibilité plastique, et à l'artiste une aspiration littéraire. Le volume consacré par Textyles à La Peinture (d)écrite s'était donné pour tâche de décrypter les fondements et les mécanismes de ce double stéréotype. Le dossier Écriture et art contemporain voudrait reprendre cette problématique en la situant, cette fois, dans le contexte de la période contemporaine, c'est-à-dire à partir des années 1960. Il faut dire que la redéfinition des postulats esthétiques dans les années 1960 a pour effet de modifier les pratiques artistiques. La peinture perd son rôle dominant au bénéfice de disciplines en partie inédites, comme l'installation, la vidéo ou le livre d'artiste. Il semblait dès lors pertinent de s'interroger sur les diverses manières par lesquelles les hommes de lettres ont réagi devant l'émergence d'une culture visuelle où de nouvelles pratiques plastiques se substituent au modèle de référence jusqu'alors incarné par la peinture. Dans quelle mesure la substitution de ces nouvelles disciplines — les arts plastiques — aux catégories traditionnelles — les beaux-arts — modifie-t-elle la prétendue origine picturale de la littérature francophone ? Les écrits d'artistes s'inscrivent-ils dans des genres spécifiques ? Ceux-ci ont-ils une histoire singulière ? Quelles sont les particularités formelles des textes ? L'exposition constitue-t-elle une forme de récit ? Le dessin peut-il encore être littéraire ? La photographie est-elle une pratique chère aux écrivains ?

**La Machine à histoires** Jul 31 2019 En adoptant une perspective à la fois diachronique et synchronique, l'ouvrage interroge les résurgences, les débordements, les seuils historiques et ensembles esthétiques de la littérature française.

**Du photographique au numérique** Feb 04 2020

**The Oxford History of Classical Art** Nov 14 2020 Provides an overview of Greek and Roman art from the 8th century B.C. to the late Roman Empire, examining the different styles, artists, and patrons for each period.

**Photography and Cinema** Feb 27 2022 "This account of photography and cinema shows how the two media are not separate but in fact have influenced each other since their inception. David Company explores photographers on screen, photographic and filmic stillness, photographs in film, the influence of photography on cinema, and the photographer as a filmmaker"--OCLC

**Seeing Comics through Art History** Jan 29 2022 This book explores what the methodologies of Art History might offer Comics Studies, in terms of addressing overlooked aspects of aesthetics, form,

materiality, perception and visual style. As well as considering what Art History proposes of comic scholarship, including the questioning of some of its deep-rooted categories and procedures, it also appraises what comics and Comics Studies afford and ask of Art History. This book draws together the work of international scholars applying art-historical methodologies to the study of a range of comic strips, books, cartoons, graphic novels and manga, who, as well as being researchers, are also educators, artists, designers, curators, producers, librarians, editors, and writers, with some undertaking practice-based research. Many are trained art historians, but others come from, have migrated into, or straddle other disciplines, such as Comparative Literature, American Literature, Cultural Studies, Visual Studies, and a range of subjects within Art & Design practice.

**Spoken Image** Aug 24 2021 The Spoken Image considers the nature of photography, examining the language used in titles, captions and commentaries, particularly as they relate to documentary photography, photojournalism and fashion photography.

**Le Roman-photo** Oct 06 2022 Rassemblant les actes du colloque international sur le roman-photo qui s'est déroulé à la Fondation NOESIS en août 1993, le présent volume aborde pour la toute première fois les diverses facettes du genre longtemps négligé qu'est la narration photographique. Les grands spécialistes européens et américains du roman-photo présentent ici une synthèse des connaissances actuelles tout en formulant de multiples pistes de recherche pour les années à venir. Leurs interventions s'organisent autour de cinq axes-clés: l'histoire du genre, le problème de son lectorat, ses rapports avec des pratiques analogues tels le reportage ou le livre illustré, les questions relatives à la spécificité controversée du roman-photo et, enfin, l'analyse détaillée de ses plus belles réussites, anciennes ou contemporaines. Une bibliographie très fouillée couronne l'ensemble. Faisant alterner les voix des théoriciens et des critiques, des lecteurs et des praticiens, les actes de ce colloque constituent à la fois une somme et un laboratoire, un ouvrage de référence et un instrument de recherche.

**Intermediality and Storytelling** Nov 26 2021 The 'narrative turn' in the humanities, which expanded the study of narrative to various disciplines, has found a correlate in the 'medial turn' in narratology. Long restricted to language-based literary fiction, narratology has found new life in the recognition that storytelling can take place in a variety of media, and often combines signs belonging to different semiotic categories: visual, auditory, linguistic and perhaps even tactile. The essays gathered in this volume apply the newly gained awareness of the expressive power of media to particular texts, demonstrating the productivity of a medium-aware analysis. Through the examination of a wide variety of different media, ranging from widely studied, such as literature and film, to new, neglected, or non-standard ones, such as graphic novels, photography, television, musicals, computer games and advertising, they address some of the most fundamental questions raised by the medial turn in narratology: how can narrative meaning be created in media other than

language; how do different types of signs collaborate with each other in so-called 'multi-modal works', and what new forms of narrativity are made possible by the emergence of digital media.

**Anglicisms, Neologisms and Dynamic French** Sep 05 2022 This comprehensive study of Anglicisms in the context of accelerated neological activity in Contemporary Metropolitan French not only provides detailed documentation and description of a fascinating topic, but opens up new vistas on issues of general linguistic interest: the effects of technology on language, the analyticity-syntheticity controversy, the lexical contribution to language vitality, the study of compound word formation, the interplay between cultural and linguistic affectivity. By investigating the dynamics of borrowing within the larger framework of general neological productivity and by bringing to bear cognitive and pragmatic considerations, a much-needed fresh approach to the entire question of Anglicisms takes shape. All pertinent phenomena regarding Anglicisms in French — a topic which continues to command the attention of language commentators and defenders in France and elsewhere — are explored: integral borrowings, semantic calques, structural calques, the generation of pseudo-Anglicisms and hybrids, graphological and phonological phenomena. In each case, the phenomenon is investigated in the proper context of its interaction with other pertinent neological, phonological and sociocultural developments. These include general changes in French compound word formation, modified derivational dynamics, the microsystem of pseudo-Classical morphology, historic phonological instabilities, the pressure for more synthetic types of lexical production in relation to the needs of technology and society. Rather than adhering rigidly to any single theoretical model, there is an attempt to set up a dialog between differing models in order to arrive at a multidimensional view of the phenomena investigated.

**The System of Comics** Oct 14 2020 This edition of Thierry Groensteen's *The System of Comics* makes available in English a groundbreaking work on comics by one of the medium's foremost scholars. In this book, originally published in France in 1999, Groensteen explains clearly the subtle, complex workings of the medium and its unique way of combining visual, verbal, spatial, and chronological expressions. The author explores the nineteenth-century pioneer Rodolphe Töpffer, contemporary Japanese creators, George Herriman's *Krazy Kat*, and modern American autobiographical comics. *The System of Comics* uses examples from a wide variety of countries including the United States, England, Japan, France, and Argentina. It describes and analyzes the properties and functions of speech and thought balloons, panels, strips, and pages to examine methodically and insightfully the medium's fundamental processes. From this, Groensteen develops his own coherent, overarching theory of comics, a "system" that both builds on existing studies of the "word and image" paradigm and adds innovative approaches of his own. Examining both meaning and appreciation, the book provides a wealth of ideas that will challenge the way

scholars approach the study of comics. By emphasizing not simply "storytelling techniques" but also the qualities of the printed page and the reader's engagement, the book's approach is broadly applicable to all forms of interpreting this evolving art. Thierry Groensteen is a comics scholar and translator in Brussels, Belgium. He is the author of *La bande dessinée: Une littérature graphique* and *La construction de la cage*, among other books. Bart Beaty is associate professor of communication and culture at the University of Calgary. Nick Nguyen is an archivist at Library and Archives Canada, in Ottawa, Ontario.

**France, a History in Art** Mar 07 2020 A panoramic history of French artistic traditions, ranging from the prehistoric cave paintings of Lascaux to the present, is highlighted by three hundred superb full-color reproductions

**Multimedia Modeling, Modeling Multimedia Information And Systems - Proceedings Of The First International Workshop** Dec 16 2020

Multimedia systems result from the merging of the computing, communications and broadcasting industries. This merging has been made possible today by the technical advances in high speed broadband networks, computer desktop workstations, and information storage and compression techniques. Currently, text and image are the predominant forms of information exchanged over the Internet. However, there are clear signs that the situation is rapidly changing with the recent emergence of multimedia applications in the area of education, business, e-commerce and entertainment — resulting, therefore, in increased consumption of network bandwidth and in the creation of a very large volume of information that needs to be processed and stored. This trend has made strong demands on the multimedia modeling research community to develop new semantic models that will further facilitate the creation, representation, manipulation and animation of multimedia content with a better level of granularity than what is possible to achieve with today's multimedia information systems. This volume explores issues associated with multimedia modeling information and systems and presents the current status of work in this field. It covers a broad range of theoretical, conceptual and practical topics and addresses the needs of a wide audience, including researchers, multimedia systems designers and users of multimedia systems.

**286 jours** Jan 05 2020 De Pétrarque à André Breton, l'amour fou n'a jamais cessé de redéfinir l'imaginaire du couple. '286 jours' s'inscrit dans cette grande lignée, tout en la renouvelant de façon brûlante et radicale. Car ici la rencontre entre l'homme et la femme prend la forme d'une œuvre à quatre mains où les désirs, les voix et les regards s'échangent et se confondent, pour finalement se heurter et se disjoindre. C'est le journal croisé d'une passion amoureuse et sexuelle, aussi brève qu'intense, photographiée en même temps qu'elle se vit. '286 jours' explore un nouveau langage pour faire ressentir tous les moments et toutes les nuances de l'intimité d'une relation. Cru, sensuel, bouleversant, '286 jours' déborde tous les genres, comme si le regard croisé des amants brouillait jusqu'aux limites de soi et du monde.

**The SAGE Handbook of Visual Research Methods** Apr 19 2021 The second, thoroughly revised and expanded, edition of The SAGE Handbook of Visual Research Methods presents a wide-ranging exploration and overview of visual research methods today, aiming to exemplify diversity and contradictions in perspectives and techniques.

**Right of Inspection** Dec 28 2021 "You will never know, nor will you, all the stories I kept telling myself as I looked at these images." With these words Jacques Derrida opens his reading of Marie-Francoise Plissart's hundred-page photo-novel. Originally published in France in 1985, this tour de force of word and image is available in English for the first time. Plissart's visual narrative unfolds in photographs, and photographs of photographs, in a kind of silent cinematography. Derrida's polylogue explores gender, photographic genre, time, language, and the interpretative act of seeing. The text and the photographs, each with its own structure and syntax, together illuminate what is at stake in the "right of inspection."

**Ships and Seamanship in the Ancient World** Jul 23 2021 Written to replace and extend Torr's *Ancient Ships*, this generously illustrated *underwater Bible* traces the art and technology of Mediterranean ships and seamanship from their first crude stages (about 3000 B.C.) to the heyday of the Byzantine fleets. Originally published in 1971. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**Actes du Colloque sur la violence dans le roman canadien depuis 1960** Aug 12 2020

**The Modern Essay in French** Jun 09 2020 As a textual form, the *essai* predominates in modern and contemporary literature in French. Emerging from an earlier tradition and distinguished from its English-language counterpart, the French-language *essai* ranges from Stéphane Mallarmé to Colette, Victor Segalen to Aimé Césaire, Jean Grenier to Pierre Michon. The *essai* remains, however, one of the most hazily identified of textual forms, its definition often depending on the progressive elimination of all other generic possibilities. Excluded from the archigenres (theatre, poetry, récit), it can even be seen as a hold-all category whose role is to absorb the anarchic extremes of writing. It is perhaps this very lack of pretension to orthodoxy that has drawn so many writers to the *essai*. The conventional understanding of the term - as a tentative, unsystematic exploration - stresses the genre's provisional nature, its refusal of any claims to comprehensiveness. The *essai* exploits the devices of anecdote, illustration and humour; it is addressed to a wide and often general audience; it is also intricately linked to the performance of ideological and writerly strategies, often reordering the classical art of rhetoric and persuasion. As the contributions to this volume show, there is a need to outline an

ethics and politics, as well as poetics, of essayism.

**Photobiography** Jun 21 2021 "Why do photographs interest writers, especially autobiographical writers? Ever since their invention, photographs have featured - as metaphors, as absent inspirations, and latterly as actual objects - in written texts. In autobiographical texts, their presence has raised particularly acute questions about the rivalry between these two media, their relationship to the 'real', and the nature of the constructed self. In this timely study, based on the most recent developments in the fields of photography theory, self-writing and photobiography, Akane Kawakami offers an intriguing narrative which runs from texts containing metaphorical photographs through ekphrastic works to phototexts. Her choice of Marcel Proust, Herve Guibert, Annie Ernaux and Gerard Mace provides unusual readings of works seldom considered in this context, and teases out surprising similarities between unexpected conjunctions. Akane Kawakami is a Senior Lecturer in French and francophone literature at Birkbeck University of London."

**Deconstruction, Feminism, Film** Mar 19 2021 First book-length ecocritical study of Cold War American literature

**Hybrid Genres / L'Hybridité des genres** Dec 04 2019 The volume explores hybridity in visual, musical, and written texts from France, the Francophone world, and beyond. Defined as an unexpected interaction between two or more categories, hybrid forms challenge conventional ways of thinking and seem integral to creativity itself.

**Nouvelle Revue Francaise** Jun 29 2019

**Photo-texts** Aug 04 2022 What do photographs want? Do they need any accompaniment in today's image-saturated society? Can writing inflect photography (or vice versa) in such a way that neither medium takes precedence? Or are they in constant, inexorable battle with each other? Taking nine case studies from the 1990s French-speaking world (from France, North Africa and the Caribbean), this book attempts to define the interaction between non-fictional written text (caption, essay, fragment, poem) and photographic image. Having considered three categories of 'intermediality' between text and photography - the collaborative, the self-collaborative and the retrospective - the book concludes that the dimensions of their interaction are not simple and two-fold (visuality versus/alongside textuality), but threefold and therefore 'complex'. Thus, the photo-text, as defined here, is concerned as much with orality - the demotic, the popular, the vernacular - as it is with visual and written culture. That text-image collaborations give space to the spoken, spectral traces of human discourse, suggests that the key element of the photo-text is its radical provisionality.

**Vanguard** May 09 2020

**Encyclopédie photographique de l'art** Apr 07 2020

**Cultural Perspectives on Film, Literature, and Language** Sep 24 2021 This volume includes selected papers from the 19th Southeast Conference on Foreign Languages, Literatures, and Film, held on February 26-27, 2010, at the University of South Florida in Tampa. It represents a cross-section of the latest trends

in Hispanic, French, German, Italian, and Greek studies.

**Dialogue Analysis IX: Dialogue in**

**Literature and the Media, Part 2: Media** Jul

03 2022 These two volumes offer a selection of the papers held at the conference of the International Association for Dialogue Analysis (IADA) in 2003. Volume I contains 38 articles devoted to dialogue and the phenomenon of 'dialogicity' in literature, ranging from antiquity to a large number of modern languages and literatures. The conversation-analytic approaches drawn upon are notable for their methodological diversity. This is also true of the 32 articles in Volume II. The main focus here is on present-day types of dialogue in the new electronic media and their 'traditional' counterparts (press, radio, television, film). The examples are taken from various countries, and they are discussed in terms of the intercultural, semiotic, translatorial, and general pragmatic issues they pose.

**Encyclopedia of Twentieth-Century**

**Photography, 3-Volume Set** Jun 02 2022 The Encyclopedia of Twentieth-Century

Photography explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

**Time, Narrative & the Fixed Image /**

**Temps, narration & image fixe** Nov 07 2022

This volume focuses on the relationship between time, narrative and the fixed image. As such, it highlights renewed interest in the temporality of the fixed image, probably one of the most important trends in the formal and semiotic analysis of visual media in the past

decade. The various essays discuss paintings, the illustrated covers of books, comics or graphic novels, photo-stories, postcards, television and video art, as well as aesthetic practices that defy categorization such as Chris Marker's masterpiece *La Jetée*. The range of works and practices examined is reflected in the different theoretical approaches and methods used, with an emphasis on semiology and narratology, and, to a lesser extent, aesthetics and psychoanalysis. The interest of this book, however, does not stem exclusively from the range and scope of the artefacts examined, or the methodological issues that are addressed; its fundamental importance rests in the contributors' readiness to question the differentiation between fixed and moving images which all too often provides a convenient, if not altogether convincing, starting point for image analysis. . The originality and value of the contribution that *Time, Narrative and the Fixed Image/Temps, Narration et image fixe* makes to the body of theoretical writing on visual media lies in this challenging and comprehensive approach.