

# 12 Scenarios Pour Une Fin Du Monde

A Universal Imagination of the End of the World? Volume II If Someone Could Remake the World Abel Gance and the End of Silent Cinema Focus On: 100 Most Popular French-language Films Generation Stalin Avant-Garde World Creation Histoire de la littérature latine chrétienne, depuis les origines jusqu'à Charlemagne Avicenne MLN Popular Science French Prose Le Guide Musical Notre-Dame de Paris Catalogue of Printed Books Revue de Gascogne Corpus Reformatorum Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971 The Athenaeum The Athenaeum Frédéric Le Blay Claude Saint Laurent Paul Cuff Wikipedia contributors Andrew Sobanet Abigael van Alst Adolf Ebert Bernard Carra de Vaux Jules Luquiens Jules Luquiens Victor Hugo British Museum. Department of Printed Books New York Public Library. Research Libraries

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this collection of essays is the first published contribution from the atlantys program an interdisciplinary and intercultural research endeavour endorsed by the university of nantes and the centre françois viète france exploring epistemology history of sciences and technology this book sheds critical and analytical light on collective representations

dealing with the end of the world it considers various anthropological and historical issues such as the interaction of human groups and populations with their natural environment and their reaction when faced with high scale disasters the expression and representation of the anxiety of our collective death or destruction the reaction and behavior of human societies regarding the universal fear of their end and the converging points between irrational beliefs religious conceptions and scientific theories

all these information can be seen in the manuscript the advice of the author in english conseil de l auteur in french

this book explores the creation and destruction of abel gance s most ambitious film project and seeks to explain why his meteoric career was so nearly extinguished at the end of silent cinema by 1929 gance was france s most famous director acclaimed for his technical innovation and visual imagination he was also admonished for the excessive length and expense of his productions gance s first sound film *la fin du monde* 1930 was a critical and financial disaster so great that it nearly destroyed his career but what went wrong gance claimed it was commercial sabotage whilst critics blamed the director s inexperience with new technology neither excuse is satisfactory based on extensive archival research this book re investigates the cultural background and aesthetic consequences of gance s transition from silent filmmaking to sound cinema *la fin du monde* is revealed to be only one element of an extraordinary cultural project to transform cinema into a universal religion and propagate its power through the league of nations from unfinished films to unrealized social revolutions the reader is given a fascinating tour of gance s lost cinematic utopia

generation stalin traces joseph stalin s rise as a dominant figure in french political culture from the 1930s through the 1950s andrew sobanet brings to light the crucial role french writers played in building stalin s cult of personality and in disseminating stalinist propaganda in the international communist sphere including within the ussr based on a wide array of sources literary cinematic historical and archival generation stalin situates in a broad cultural context the work of the most prominent intellectuals affiliated with

the french communist party including goncourt winner henri barbusse nobel laureate roman rolland renowned poet paul eluard and canonical literary figure louis aragon generation stalin arrives at a pivotal moment with the stalin cult and elements of stalinist ideology resurgent in twenty first century russia and authoritarianism on the rise around the world

this book explores the widespread fascination with world creation among early twentieth century artists and examines those trends within the european avant garde the book reflects on what the world looks and feels like before and after world war one and thus also concerns creativity and destruction alike in the context of modernity over the course of three chapters the author focusses on works in which avant garde artists combine and experiment with various arts and media to create alternative narratives of the world s creation these works include three canonized total works of art der weltbaumeister the world s master builder 1920 an illustrated book imagined as an architectural play by the expressionist architect bruno taut the futurist opera *c* victory over the sun 1913 by aleksei kruchenykh velimir khlebnikov kazimir malevich and mikhail matiushin and the cubist ballet *la création du monde* the creation of the world 1923 by blaise cendrars fernand léger darius milhaud and jean börlin providing new readings of these classic works that dive deeply into the avant garde s inter artistic search for new modes of mediation as well as its dialogue with science politics and technology abigael van alst demonstrates how each of these artworks staged a cosmogony an alternative story of the universe s creation which simultaneously experimentally and critically recounted the story of modernity this new book is ideal for researchers and scholars in history of art modernism and comparative literature

mln pioneered the introduction of contemporary continental criticism into american scholarship critical studies in the modern languages italian hispanic german french and recent work in comparative literature are the basis for articles and notes in mln four single language issues and one comparative literature issue are published each year

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