



**ARTS**  
**H2H**

LABORATOIRE  
D'EXCELLENCE  
DES ARTS  
ET MÉDIATIONS  
HUMAINES

# LE LEXIQUE DES TECHNIQUES D'ILLUSION

QUELLES DÉFINITIONS  
DES EFFETS SPÉCIAUX VISUELS ?

7 AVRIL 2016

ENS LOUIS-LUMIÈRE,  
CITÉ DU CINÉMA

LESARTSTROMPEURS.LABEX-ARTS-H2H.FR

the 1990s, the number of people in the UK who are employed in the public sector has increased from 10.5 million to 12.5 million, and the number of people in the public sector who are employed in health care has increased from 2.5 million to 3.5 million (Department of Health 2000).

There are a number of reasons for the increase in the number of people employed in the public sector. One reason is that the public sector has become a major employer in the UK. Another reason is that the public sector has become a major employer in the health care sector. A third reason is that the public sector has become a major employer in the social care sector.

The increase in the number of people employed in the public sector has led to a number of changes in the way that the public sector is organised. One change is that the public sector has become more decentralised. Another change is that the public sector has become more marketised. A third change is that the public sector has become more customer focused.

The changes in the way that the public sector is organised have led to a number of challenges for the public sector. One challenge is that the public sector has become more complex. Another challenge is that the public sector has become more competitive. A third challenge is that the public sector has become more demanding.

The challenges that the public sector faces are a result of the changes in the way that the public sector is organised. The challenges that the public sector faces are a result of the changes in the way that the public sector is organised. The challenges that the public sector faces are a result of the changes in the way that the public sector is organised.

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# LE LEXIQUE DES TECHNIQUES D'ILLUSION

## QUELLES DÉFINITIONS DES EFFETS SPÉCIAUX VISUELS ?

*Les Arts trompeurs. Machines. Magie. Médias* propose une analyse des technologies mises au service des arts du spectacle, en Europe et en Amérique du Nord. Projet de recherche par principe intermédial, son choix méthodologique est de prendre comme cadre de référence la magie en tant que « patron-modèle » (Edgar Morin, *Le cinéma ou l'homme imaginaire*, Paris, Les Éditions de Minuit, 1956, p. 90). Dans le vaste panorama des technologies, l'attention est particulièrement portée sur les dispositifs sonores et visuels qui se jouent de nos sens.

Dans ce cadre, un lexique sémantique bilingue est en cours d'élaboration pour proposer aux chercheurs un outil de réflexion expérimental et collectif, limité – dans un premier temps – aux techniques d'illusion cinématographiques et visuelles.

Ce lexique des techniques d'illusion est composé des définitions déterminées par les usages pratiques et théoriques et par leurs évolutions au cours de l'histoire. Prenons l'exemple du cinéma 3-D : pourquoi parle-t-on plutôt de relief, de stéréoscopie, de 3-D, de 3Ds ? Comment parlait-on de ces procédés à la fin du 19e siècle ? Au milieu du 20e siècle ? Au début du 21e siècle ? Idem pour l'image de synthèse que l'on qualifie de plus en plus en France par son équivalent anglo-saxon « CGI » – mais est-ce vraiment un équivalent ?

Qui emploie quoi et pourquoi ?

Qui emploie quoi, quand et où ?

Des spécificités peuvent se distinguer dans le recours à une terminologie qui n'a pas aussi toujours la même signification pour la langue anglaise et la langue française. Ces décalages et similitudes sémantiques sont l'objet des discussions de cet atelier scientifique international, lieu de rencontre et d'échange entre universitaires et praticiens.

# JEUDI 7 AVRIL 2016

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9H00

ACCUEIL DES PARTICIPANTS

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9H30

OUVERTURE PAR GIUSY PISANO  
ET CAROLINE RENOARD

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## MATINÉE

SIGNIFICATION(S) DE L'EFFET  
« SPÉCIAL » VISUEL, ENTRE  
TRANSPARENCE ET OPACITÉ

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9H45

CERNER L'EFFET, ENTRE VISIBILITÉ,  
INVISIBILITÉ ET IMPERCEPTIBILITÉ

Modération de la table ronde par

**Giusy Pisano**

- **Paul Houron** (illusionniste, scénographe et régisseur des effets spéciaux du Musée des Arts Forains)
  - **Guillaume Méral** (doctorant, IRCAV Paris 3 La Sorbonne-Nouvelle)
  - **Jean-Michel Durafour** (MCF, Université Paris-Est Marne-la-Vallée)
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11H-11H15

PAUSE

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11H15

DÉCRIRE L'EFFET VISUEL,  
DU SPÉCIAL AU NON-SPÉCIAL

Modération de la table ronde par

**Caroline Renouard**

- **Réjane Hamus-Vallée** (MCF HDR, Université Évreux Val d'Essonne)
  - **Pascal Martin** (MCF HDR, ENS Louis-Lumière)
  - **Sophie Lécuyer** et **Laurence Cauzénil** (direction des expositions, Cité des sciences et de l'industrie)
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12H45 -14H

DÉJEUNER

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# APRÈS-MIDI :

DE L'ARCHÉOLOGIE  
À LA NATURALISATION  
DE L'IMAGE DE SYNTHÈSE  
AU CINÉMA :  
LES ÉVOLUTIONS  
TERMINOLOGIQUES  
DES EFFETS  
D'UN NOUVEAU RÉALISME

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**14H**

DE LA CAMÉRA À L'ORDINATEUR,  
QUEL LANGAGE POUR LES  
TECHNIQUES D'ILLUSION ?

Modération de la table ronde par  
**Renée Bourassa**

- **Christian Guillon** (superviseur des effets visuels, fondateur de l'Agence ADN, vice-président de la CST, enseignant à l'ENS Louis-Lumière)
  - **Cécile Welker** (docteure, EnsadLab, IRCAV Paris 3 La Sorbonne-Nouvelle)
  - **Christian Rajaud** (superviseur « on set » des effets visuels, indépendant)
  - **Gilles Méthel** (Professeur, ESAV)
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**16H - 16H30**  
PAUSE

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**16H30**

SIMULATION ET EFFET DE  
« PRÉSENCE-ABSENCE »,  
POUR UNE REDÉFINITION DU  
PHOTORÉALISME ?

Modération de la table ronde par  
**Réjane Hamus-Vallée**

- **Renée Bourassa** (professeure, École de design, FAAAAD, Université Laval à Québec)
  - **Dominique Vidal** (directeur technique, graphiste et superviseur des effets visuels chez Buf Compagnie)
  - **Gaspard Delon** (MCF, Université Paris-Diderot)
  - **Hugues Namur** (superviseur des effets visuels, Mikros Image)
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**18H30**

COCKTAIL DE CLÔTURE  
à l'ENS Louis-Lumière

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the 1990s, the number of people who are employed in the service sector has increased in all countries. In the Netherlands, the number of people employed in the service sector has increased from 1.5 million in 1980 to 2.5 million in 1995. This increase is due to the fact that the service sector has become a more important part of the economy.

The increase in the number of people employed in the service sector has led to a change in the way that people work. In the past, people worked in a more traditional way, with a fixed schedule and a clear division of labor. In the service sector, however, people often work in a more flexible way, with a more fluid schedule and a more integrated division of labor.

This change in the way that people work has led to a change in the way that people think. In the past, people often thought in terms of a fixed schedule and a clear division of labor. In the service sector, however, people often think in terms of a more flexible way of working and a more integrated division of labor.

This change in the way that people think has led to a change in the way that people live. In the past, people often lived in a more traditional way, with a fixed schedule and a clear division of labor. In the service sector, however, people often live in a more flexible way, with a more fluid schedule and a more integrated division of labor.

This change in the way that people live has led to a change in the way that people feel. In the past, people often felt a sense of stability and security. In the service sector, however, people often feel a sense of uncertainty and insecurity.

This change in the way that people feel has led to a change in the way that people act. In the past, people often acted in a more traditional way, with a fixed schedule and a clear division of labor. In the service sector, however, people often act in a more flexible way, with a more fluid schedule and a more integrated division of labor.

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# INFORMATIONS PRATIQUES

## ENS LOUIS-LUMIÈRE, CITÉ DU CINÉMA

Salle des Conseils

20 rue Ampère, 93200 Saint-Denis

Accès métro Ligne 13 – Carrefour Pleyel (sortie 2 Cap Ampère).

Depuis le carrefour Pleyel, emprunter l'allée de Seine (allée piétonne à l'angle du bâtiment EDF), prendre à gauche dans la rue Ampère.

Entrée libre dans la limite des places disponibles

L'accès à la Cité du Cinéma étant réglementé, la participation à ce colloque impose une inscription préalable jusqu'au **5 avril** auprès de [invitation@ens-louis-lumiere.fr](mailto:invitation@ens-louis-lumiere.fr).

## ORGANISATION

Caroline Renouard

## PARTENARIATS

Labex Arts-H2H, ENS Louis-Lumière, CRIalt, LISAA, IRCAV, CEISME, HAR, LIRA, CRILQ, Grafics, UPL, Université Paris 8, L'Europe autour de l'Europe, Cinémathèque Méliès, Musée des Arts Forains.

## SITE

<http://www.lesartstrompeurs.labex-arts-h2h.fr/fr>

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