· VIVIAN SOBCHACK ·

THE ADDRESS OF THE EYE

A Phenomenology of Film Experience



Address Of The Eye A Phenomenology Of Film Experience

K.J. Donnelly

Address Of The Eye A Phenomenology Of Film Experience:

The Address of the Eye Vivian Sobchack,2020-05-05 Cinema is a sensuous object but in our presence it becomes also a sensing sensual sense making subject Thus argues Vivian Sobchack as she challenges basic assumptions of current film theory that reduce film to an object of vision and the spectator to a victim of a deterministic cinematic apparatus Maintaining that these premises ignore the material and cultural historical situations of both the spectator and the film the author makes the radical proposal that the cinematic experience depends on two viewers viewing the spectator and the film each existing as both subject and object of vision Drawing on existential and semiotic phenomenology and particularly on the work of Merleau Ponty Sobchack shows how the film experience provides empirical insight into the reversible dialectical and signifying nature of that embodied vision we each live daily as both mine and another s In this attempt to account for cinematic intelligibility and signification the author explores the possibility of human choice and expressive freedom within the bounds of history and culture

The Address of the Eye Vivian Carol Sobchack,1992 Cinema is a sensuous object but in our presence it becomes also a sensing sensual sense making subject This title challenges basic assumptions of current film theory that reduce film to an object of vision and the spectator to a victim of a deterministic cinematic apparatus

Viewing Positions Linda Williams, 1995 Traces the history of spectatorship and gaze theory in film studies in Disney Films Johnson Cheu, 2013-01-24 Although its early films featured racial caricatures and exclusively Caucasian heroines Disney has in recent years become more multicultural in its filmic fare and its image From Aladdin and Pocahontas to the Asian American boy Russell in Up from the first African American princess in The Princess and the Frog to Spanish mode Buzz Lightyear in Toy Story 3 Disney films have come to both mirror and influence our increasingly diverse society This essay collection gathers recent scholarship on representations of diversity in Disney and Disney Pixar films not only exploring race and gender but also drawing on perspectives from newer areas of study particularly sexuality queer studies critical whiteness studies masculinity studies and disability studies Covering a wide array of films from Disney's early days and Golden Age to the Eisner era and current fare these essays highlight the social impact and cultural significance of the entertainment giant Instructors considering this book for use in a course may request an examination copy here McGurk Universe K.J. Donnelly, 2023-01-01 This book reconsiders audiovisual culture through a focus on human perception with recourse to ideas derived from recent neuroscience It proceeds from the assumption that rather than simply working on a straightforward cognitive level audiovisual culture also functions more fundamentally on a physiological level directly exploiting precise aspects of human perception Vision and hearing are unified in a merged signal in the brain through being processed in the same areas This is illustrated by the startling McGurk Effect whereby the perception of spoken sound is changed by its accompanying image and counterpart effects which demonstrate that what we see is affected by different sounds accompanying sounds This blending of sound and images into a whole has become a universal aspect of culture not

only evident in films and television but also in video games and short Internet clips Indeed this aesthetic formation has become the dominant of this period The McGurk Universe attends to how audiovisual culture engages with and mediates between physiological and psychological levels The Theological Power of Film James Lorenz, 2024-06-21 This book explores the theological power of film and seeks to render a properly theological account of cinematic art It considers What theology and theological practice does cinematic art give rise to What are the perceptual and affective potentials of film for theology and what if anything is theological about the cinematic medium itself. The author argues that film is a fundamentally embodied art form a haptic and somatic medium of perception cum expression. This combined with the distinct temporal aesthetic of film invests cinema with profound theological potentials. The chapters explore these potentials through theological cinematic analysis emphasising the themes of encounter embodiment time and contemplation as well as three intimately connected doctrines of Christian theology creation incarnation and eschatology Throughout the book the films and writings of the Russian director Andrei Tarkovsky emerge as a singular illustration of the theological power of film becoming a crucial resource for theological cinematic analysis **Theatre and Aural Attention** George Home-Cook, 2015-05-10 Theatre and Aural Attention investigates what it is to attend theatre by means of listening Focusing on four core aural phenomena in theatre noise designed sound silence and immersion George Home Cook concludes that theatrical listening involves paying attention to atmospheres Figure and Force in Animation Aesthetics Ryan Pierson, 2020 How can we describe movements in animated films In Figure and Force in Animation Aesthetics Ryan Pierson introduces a powerful new method for the study of animation By looking for figures arrangements that seem to intuitively hold together and forces underlying units of attraction repulsion and direction Pierson reveals startling new possibilities for animation criticism history and theory Drawing on concepts from Gestalt psychology Pierson offers a wide ranging comparative study of four animation techniques soft edged forms walk cycles camera movement and rotoscoping as they appear in commercial artisanal and avant garde works In the process through close readings of little analyzed films Pierson demonstrates that figures and forces make fertile resources for theoretical speculation unearthing affinities between animation practice and such topics as the philosophy of mathematics scientific and political revolution and love Beginning and ending with the imperative to look closely Figure and Force in Animation Aesthetics is a performance in seeing the world of motion anew

Latour and the Humanities Rita Felski, Stephen Muecke, 2020-09-01 How does the work of influential theorist Bruno Latour offer a fresh angle on the practices and purposes of the humanities In recent years defenses of the humanities have tended to argue along predictable lines the humanities foster empathy the humanities encourage critical thinking the humanities offer a counterweight to the cold calculations of the natural and social sciences. The essays in Latour and the Humanities take a different approach Exploring the relevance of theorist Bruno Latour's work they argue for attachments and entanglements between the humanities and the sciences while looking closely at the interests institutions and

intellectual projects that shape the humanities within and beyond the university The collection which is written by a group of highly distinguished scholars from around the world is divided into two sections. In the first part authors engage in depth with Latour's work while also rethinking the ties between the humanities and the sciences Essays argue for greater attention to the nonhuman world the urgency of climate change and more nuanced views of universities as institutions. The second half of the volume contains essays that reflect on Latour's influence on the practices of specific disciplines including art the digital humanities film studies and political theory Inspiring conversation about the relevance of actor network theory for research and teaching in the humanities Latour and the Humanities offers a substantial introduction to Latour's work while discussing the humanities without falling back on the genres of either the sermon or the jeremiad This volume will be of interest to all those searching for fresh perspectives on the value and importance of humanistic disciplines and thought Contributors David J Alworth Anders Blok Claudia Breger Dipesh Chakrabarty Yves Citton Steven Connor Gerard de Vries Simon During Rita Felski Francis Halsall Graham Harman Antoine Hennion Casper Bruun Jensen Bruno Latour Heather Love Patrice Maniglier Stephen Muecke Barbara Herrnstein Smith Nigel Thrift Michael Witmore

Place of Breath in Cinema Davina Quinlivan, 2014-02-11 This study considers the locus of the breathing body in the film experience and its implications for the study of embodiment in film and sensuous spectatorship

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