

THE ADDRESS OF THE EYE

A Psychoanalytic Film by Jacques Lacan



The Address Of The Eye A Phenomenology Of Film Experience

George Home-Cook



The 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

The Structures of the Film Experience by Jean-Pierre Meunier Julian Hanich, Daniel Fairfax, 2025-10-01 For the first time this volume makes Jean Pierre Meunier s insightful thoughts on the film experience available for an English speaking readership Introduced and commented by specialists in film studies and philosophy Meunier s intricate phenomenological descriptions of the spectator s engagement with fiction films documentaries and home movies can reach the wide audience they have deserved ever since their publication in French in 1969

Viewing Positions Linda Williams, 1995 Traces the history of spectatorship and gaze theory in film studies

A Dictionary of Film Studies Annette Kuhn, Guy

Westwell, 2020-04-28 A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level Offering exhaustive and authoritative coverage this A Z is written by experts in the field and covers terms concepts debates and movements in film theory and criticism national international and transnational cinemas film history movements and genres film industry organizations and practices and key technical terms and concepts Since its first publication in 2012 the dictionary has been updated to incorporate over 40 new entries including computer games and film disability ecocinema identity portmanteau film Practice as Research and film in Vietnam Moreover numerous revisions have been made to existing entries to account for developments in the discipline and changes to film institutions more generally Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries The dictionary also has 13 feature articles on popular topics and terms revised and informative bibliographies for most entries and more than 100 web links to supplement the text

Film Bodies Katharina Lindner, 2017-10-16 The representation of gender and sexuality is well explored territory in film studies In Film Bodies Katharina Lindner takes existing debates into a new direction and

integrates queer and feminist theory with film phenomenology Drawing on a broad range of sources Lindner explores the female body's presence in a range of genres including the dance film the sports film and queer cinema Moving across mainstream and independent cinema Lindner provides detailed textual analyses of *Black Swan* *The Tango Lesson* *2 Seconds* *Offside* *Tomboy* and *Girlhood* and discusses the queer feminist encounters these films can give rise to This provocative book is of vital interest to students and researchers of queer cinema queer feminist theory embodiment and affect and offers a unique new way of understanding the relationship between queerness feminism the body and cinema

Art and the Senses Francesca Bacci, David Melcher, 2011-08-04 The senses play a vital role in our health our social interactions and in enjoying food music and the arts The book provides a unique interdisciplinary overview of the senses ranging from the neuroscience of sensory processing in the body to cultural influences on how the senses are used in society to the role of the senses in the arts

Joseph Cornell Versus Cinema Michael Pigott, 2013-11-28 This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com Joseph Cornell is one of the most significant American artists of the 20th century His work is highly visible in the world's most prestigious galleries including the Tate Modern and MOMA His famous boxes and his collage work have been admired and widely studied However Cornell also produced an extraordinary body of film work a serious contribution to 20th century avant garde cinema and this has been much less examined In this book Michael Piggott makes the case for the significance of Joseph Cornell's films This is an important contribution to our knowledge of 20th century culture for scholars and students of film and art history and American studies and for all those interested in pop culture celebrity and fandom

The 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

Dialectics without Synthesis Naoki Yamamoto, 2020-08-25 *Dialectics without Synthesis* explores Japan's active but previously unrecognized participation in the global circulation of film theory during the first half of the twentieth century Examining a variety of Japanese theorists working in the fields of film literature avant garde art Marxism and philosophy Naoki Yamamoto offers a new approach to cinematic realism as culturally conditioned

articulations of the shifting relationship of film to the experience of modernity In this study long held oppositions between realism and modernism universalism and particularism and most notably the West and the non West are challenged through a radical reconfiguration of the geopolitics of knowledge production and consumption 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 Godard and Sound Albertine Fox,2017-12-18 What happens when we listen to a film How can we describe the relationship of sound to vision in cinema and in turn our relationship as spectators with the audio visual Jean Luc Godard understood the importance of the soundtrack in cinema and relied heavily on the impact of carefully constructed sound to produce innovative effects For the first time this book brings together his post 1979 multimedia works and an analysis of their rich soundscapes The book provides detailed critical discussions of feature length films shorts and videos delving into Godard s inventive experiments with the cinematic soundtrack and offering new insights into his latest 3D films By detailing the production contexts and philosophy behind Godard s idiosyncratic sound design it provides an accessible route to understanding his complex use of music speech and environmental sound alongside the distorting effects of speed alteration and auditory excess The book is framed by the concept of acoustic spectatorship a way of cultivating active listening in the viewer It also draws on ideas by leading sound theorists philosophers musicians and poets giving particular emphasis to the pioneering thought of French sound engineer and theorist Pierre Schaeffer Softening the boundaries between film studies sound studies and musicology Godard and Sound re evaluates Godard s work from a sonic perspective and will prove essential reading for those wishing to rebalance the importance of sound for the study of cinema **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

Philosophy-Screens Mauro Carbone, 2019-07-01

Draws from twentieth century French thought on film and aesthetics to address the philosophical significance of the pervasiveness of screens in contemporary technological life as well as the mutation of philosophy that such a pervasiveness seems to require In *The Flesh of Images* Mauro Carbone analyzed Merleau Ponty's interest in film and modern painting as it relates to his aesthetic theory and as it illuminates our contemporary relationship to images *Philosophy Screens* broadens the work undertaken in this earlier book looking at the ideas of other twentieth century thinkers concerning the relationship between philosophy and film and extending that analysis to address our experience of electronic and digital screens in the twenty first century In the first part of the book Carbone examines the ways that Sartre Merleau Ponty Lyotard and Deleuze grappled with the philosophical significance of cinema as a novel aesthetic medium unfolding in the twentieth century He then considers the significance of this philosophical framework for understanding the digital revolution in particular the extent to which we are increasingly and comprehensively connected with screens Smartphones tablets and computers have become a primary referential optical apparatus for everyday life in ways that influence the experience not only of seeing but also of thinking and desiring Carbone's *Philosophy Screens* follows Deleuze's call for a philosophy cinema that can account for these fundamental changes in perception and aesthetic production and adapts it to twenty first century concerns Mauro Carbone is one of the very best interpreters of French philosophy in general and aesthetics in particular This book furthers

recent research he has undertaken on cinema and more specifically its significance both in twentieth century debates in philosophy and its role in our cultural experience This is an insightful and informative book and will be of interest to a broad spectrum of readers Stephen Watson University of Notre Dame

Cinephilia and History, or The Wind in the Trees Christian Keathley, 2005-11-24 Cinephilia and History or The Wind in the Trees is in part a history of cinephilia in part an attempt to recapture the spirit of cinephilia for the discipline of film studies and in part an experiment in cinephilic writing Cinephiles have regularly fetishized contingent marginal details in the motion picture image the gesture of a hand the wind in the trees Christian Keathley demonstrates that the spectatorial tendency that produces such cinematic encounters a viewing practice marked by a drift in visual attention away from the primary visual elements on display in fact has clear links to the origins of film as defined by Andr Bazin Roland Barthes and others Keathley explores the implications of this ontology and proposes the cinephiliac anecdote as a new type of criticism a method of historical writing that both imitates and extends the experience of these fugitive moments

Existentialism and Contemporary Cinema Jean-Pierre Boulé, Ursula Tidd, 2012-09-15 This is a volume of essays which addresses a relatively neglected topic and conceptual approach and is of relevance across a range of interrelated areas specifically film studies French studies existentialist studies philosophy modern cultural and media studies

From Sensation to Synaesthesia in Film and New Media Rossella Catanese, Francesca Scotto Lavina, Valentina Valente, 2019-02-05 This collection of essays focuses on current theories of sensation and synaesthesia in films and audiovisual works from a variety of methodological perspectives It offers an insightful exploration of recent film theories about the cinematic experience Film spectatorship and its extension in new media as a similar form of audience enjoyment stimulates both our senses and mind by creating immersive environments that involve different levels of emotion and consciousness The collection addresses these topics through its five sections The first Perception focuses on the synaesthetic mechanism underpinning film perception and its connection with affect cognition and emotions The second part Movement calls into question the role of gesture and movement within the synaesthetic properties of film The third section Senses examines how movies stimulate all senses such as olfaction and haptics and how senses flow into each other according to a modal perception The fourth Abstractions addresses how avant garde and abstract cinema trigger synaesthetic reactions in the viewers The fifth part New Media and Media Art explores the deep involvement of the human body through the experience of new media and a variety of synaesthetic implications theorized in different perspectives

Film Phenomenologies Kelli Fuery, 2024-09-30 With an interdisciplinary agenda Film Phenomenologies investigates the emerging field of film phenomenology linking the fundamental significance of early thinkers and related methods of phenomenological investigation to newer emphases and diverse voices such as Gaston Bachelard Karen Barad Simone de Beauvoir bell hooks Iris Murdoch and Hermann Schmitz Established scholars consider various themes including colonial duration and the politics of refusal feeling feminist time the exchange of play scalar theory and scattered bodies

spectatorship and the entanglement of montage disability dance and speculative embodiment AI phenomenology and breath gestures cinematic atmospheres the precarious intimacy of the film screen stardom and biopics and Black lived experience Divided into three parts Film Phenomenologies offers a collective combination of phenomenological approaches braiding classic and critical methods to explore aesthetic embodied ethical and political perspectives It is the first collection to provide a substantial engagement with diverse and inclusive directions in the field of film and media studies

Spectatorship and Film Theory Carlo Comanducci, 2018-08-27 This book interrogates the relation between film spectatorship and film theory in order to criticise some of the disciplinary and authoritarian assumptions of 1970s apparatus theory without dismissing its core political concerns Theory in this perspective should not be seen as a practice distinct from spectatorship but rather as an integral aspect of the spectator's gaze Combining Jacques Rancière's emancipated spectator with Judith Butler's queer theory of subjectivity Spectatorship and Film Theory foregrounds the contingent embodied and dialogic aspects of our experience of film Erratic and always a step beyond the grasp of disciplinary discourse this singular work rejects the notion of the spectator as a fixed position and instead presents it as a field of tensions a wayward history of encounters

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