

THE TWINKLE EYE

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The Tactile Eye Touch And The Cinematic Experience

**Christina Rawls, Diana Neiva, Steven S.
Gouveia**



The Tactile Eye Touch And The Cinematic Experience:

The Tactile Eye Jennifer M. Barker, 2009-05-27 *The Tactile Eye* expands on phenomenological analysis and film theory in its accessible and beautifully written exploration of the visceral connection between films and their viewers Jennifer M Barker argues that the experience of cinema can be understood as deeply tactile a sensuous exchange between film and viewer that goes beyond the visual and aural gets beneath the skin and reverberates in the body Barker combines analysis of embodiment and phenomenological film theory to provide an expansive description of cinematic tactility She considers feminist experimental film early cinema animation and horror as well as classic modernist and postmodern cinema films from ten national cinemas and work by Chuck Jones Buster Keaton the Quay Brothers Satyajit Ray Carolee Schneemann and Tom Tykwer among others

The Tactile Eye Jennifer M. Barker, 2009 With her provocative focus on the tactile dimensions of cinema Jennifer Barker crucially contributes to a reinvigoration of film theoretical debates This book is a must read not only for those interested in the interface between cinema and the body but for anyone who believes in cinema's endless capacity to surprise us Elena del R o author of *Deleuze and the Cinemas of Performance Powers of Affection* *The Tactile Eye* makes an important contribution to the recent discourses of embodiment in cinema and cultural studies Grounded in existential phenomenology the book abounds with productive suggestions and precise analytical tools with which one might carry out a deeply tactile textural analysis of cinema Laura U Marks author of *Touch Sensuous Theory and Multisensory Media*

The Tactile Eye Jennifer M. Barker, 2018 *The Tactile Eye* expands on phenomenological analysis and film theory in its accessible and beautifully written exploration of the visceral connection between films and their viewers Jennifer M Barker argues that the experience of cinema can be understood as deeply tactile a sensuous exchange between film and viewer that goes beyond the visual and aural gets beneath the skin and reverberates in the body Barker combines analysis of embodiment and phenomenological film theory to provide an expansive description of cinematic tactility She considers feminist experimental film early cinema animation and horror as well as classic modernist and postmodern cinema films from ten national cinemas and work by Chuck Jones Buster Keaton the Quay Brothers Satyajit Ray Carolee Schneemann and Tom Tykwer among others

The Horror Sensorium Angela Ndalians, 2012-09-26 Horror films books and video games engage their audiences through combinations of storytelling practices emotional experiences cognitive responses and physicality that ignite the sensorium the sensory mechanics of the body and the intellectual and cognitive functions connected to them Through analyses of various mediums this volume explores how the horror genre affects the mind and body of the spectator Works explored include the films *28 Days Later* and *Death Proof* the video games *Resident Evil 4* and *Doom 3* the theme park ride *The Revenge of the Mummy* transmedia experiences associated with *The Dark Knight* and *True Blood* and paranormal romance novels featuring Anita Blake and Sookie Stackhouse By examining how these diverse media generate medium specific corporeal and sensory responses it reveals how the sensorium interweaves sensory and intellectual encounters to produce

powerful systems of perception **Animal Life and the Moving Image** Michael Lawrence, Laura McMahon, 2019-07-25 From the proto cinematic sequencing of animal motion in the nineteenth century to the ubiquity of animal videos online the histories of animal life and the moving image are enigmatically interlocked Animal Life and the Moving Image is the first collection of essays to offer a sustained focus on the relations between screen cultures and non human animals The volume brings together some of the most important and influential writers working on the non human animal s significance for cultures and theories of the moving image It offers innovative analyses of the representation of animals across a wide range of documentary fiction mainstream and avant garde practices from early cinema to contemporary user generated media Individual chapters consider King Kong The Birds The Misfits The Cove Grizzly Man and Microcosmos the work of Sergei Eisenstein Robert Bresson Malcolm Le Grice Peter Greenaway Carolee Schneemann and Isabella Rossellini and YouTube stars Christian the lion and Maru the cat **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 The Place of Silence Mark Dorrian, Christos Kakalis, 2020-02-06 The Place of Silence explores the poetics and politics of silence in architecture Bringing together contributions by internationally recognized scholars in architecture and the humanities it explores the diverse practices affects politics and cultural meanings of silence silent places and silent buildings in historical and contemporary contexts What counts as silence in specific situations is highly relative and the term itself carries complex and varied significations which make it a revealing field of study Chapters explore a range of themes from the apparent loss of silence in the contemporary urban world through designed silent spaces to the forced silences of oppression catastrophe or technological breakdown The book unfolds a rich and complementary array of perspectives which address through the lens of architecture and place questions of sound atmosphere and attunement together building a

volume which will form the key scholarly resource on architecture and silence **Biblical Porn** Jessica Johnson, 2018-04-19

Between 1996 and 2014 Mark Driscoll's Mars Hill Church multiplied from its base in Seattle into fifteen facilities spread across five states with 13 000 attendees When it closed the church was beset by scandal with former attendees testifying to spiritual abuse emotional manipulation and financial exploitation In *Biblical Porn* Jessica Johnson examines how Mars Hill's congregants became entangled in processes of religious conviction Johnson shows how they were affectively recruited into sexualized and militarized dynamics of power through the mobilization of what she calls biblical porn the affective labor of communicating promoting and embodying Driscoll's teaching on biblical masculinity femininity and sexuality which simultaneously worked as a marketing strategy social imaginary and biopolitical instrument Johnson theorizes religious conviction as a social process through which Mars Hill's congregants circulated and amplified feelings of hope joy shame and paranoia as affective value that the church capitalized on to grow at all costs **ReFocus: The Films of Michel Gondry**

Block Marcelline Block, 2020-09-21 The acclaimed French auteur behind the mind bending modern classic *Eternal Sunshine of the Spotless Mind* for which he won an Academy Award for Best Original Screenplay Michel Gondry has directed a number of innovative ground breaking films and documentaries episodes of the acclaimed television show *Kidding* and some of the most influential music videos in the history of the medium In this collection a range of international scholars offers a comprehensive study of this significant and influential figure covering his French and English language films and videos and framing Gondry as a transnational auteur whose work provides insight into both French European and American cinematic and cultural identity With detailed case studies of films such as *Eternal Sunshine of the Spotless Mind* 2004 *The Science of Sleep* 2006 *Microbe Gasoline* 2015 and *Mood Indigo* 2013 this collection will appeal to readers interested in the various media in which Gondry has worked and in contemporary post modern French and American cinema in general The

^AOxford Handbook of Cinematic Listening Carlo Cenciarelli, 2021-03-29 Featuring perspectives from musicology film studies literary studies ethnomusicology sound studies popular music sociology media and communications and psychology The *Oxford Handbook of Cinematic Listening* explores the intersection between the history of listening and the history of the moving image James Joyce and the Phenomenology of Film Cleo Hanaway-Oakley, 2017-06-23 James Joyce and the *Phenomenology of Film* reappraises the lines of influence said to exist between Joyce's writing and early cinema and provides an alternative to previous psychoanalytic readings of Joyce and film Through a compelling combination of historical research and critical analysis Cleo Hanaway Oakley demonstrates that Joyce early film makers and phenomenologists Maurice Merleau Ponty in particular share a common enterprise all are concerned with showing rather than explaining the inherence of the self in the world Instead of portraying an objective neutral world bereft of human input Joyce the film makers and the phenomenologists present embodied conscious engagement with the environment and others they are interested in the world as it is lived and transcend the seemingly rigid binaries of seer seen subject object absorptive theatrical and personal

impersonal This book re evaluates the history of body and spectator focused film theories placing Merleau Ponty at the centre of the discussion and considers the ways in which Joyce may have encountered such theories In a wealth of close analyses Joyce s fiction is read alongside the work of early film makers such as Charlie Chaplin Georges M li s and Mitchell and Kenyon and in relation to the philosophical dimensions of early cinematic devices such as the Mutoscope the stereoscope and the panorama By putting Joyce s literary work Ulysses above all into dialogue with both early cinema and phenomenology this book elucidates and enlivens literature film and philosophy

The Routledge Companion to American Film History Pamela Robertson Wojcik, Paula J. Massood, 2025-02-12 Presenting new and diverse scholarship this collection brings together original essays that explore American film history from a fresh perspective Comprising an introduction and 34 chapters written by leading scholars from around the globe and edited by Pamela Robertson Wojcik and Paula J Massood this collection offers discussions of the American film industry from previously unexplored vantage points Rather than follow a chronological format as with most film histories this Companion offers a multiplicity of approaches to historiography and is arranged according to often underdeveloped or overlooked areas in American film including topics such as alternate archives hidden labor histories of style racialized technologies cinema s material cultures spectators and fans transnational film production intermedial histories history in and about films and the historical afterlives of cinema An exciting collection for serious film studies students and scholars interested in new perspectives and fresh approaches to thinking about and doing American film history

Carnal Aesthetics Marta Zarzycka, Bettina Papenburg, 2012-12-18 Art today is an increasingly multifaceted phenomenon encompassing transgressive works that intervene in war and ecological disasters in inequalities and revolutionary changes in technology Carnal Aesthetics is a fascinating new examination of this aspect of contemporary visual culture Employing recent theories of transgressive body imagery trauma affect and sensation it provides a fresh look at the meeting point between the politics of representation and the politics of perception through the prismatic lens of feminist theory Acclaimed scholars analyse a wide range of seminal case studies coming from different media digital photography painting video film and multimedia art They explore here a number of transgressive movements that significantly reconfigure the relationship between the body and the image Unlike other books on the complex relationship between politics and aesthetics Carnal Aesthetics seeks to provide a novel approach to art and culture by challenging the primacy of vision and by injecting an intersectional perspective into the fields of visual studies film and media studies as well as trauma studies It is a significant contribution across these dynamic fields of exploration for scholars who deal with the socio political nature of contemporary visual culture in their work

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

Love, Mortality and the Moving Image E. Wilson, 2012-02-21 In their use of home movies collages of photographs and live footage moving image artists explore the wish to see dead loved ones living This study closely explores emotions and sensations surrounding mortality and longing with new readings of works by Agnès Varda Pedro Almodóvar Ingmar Bergman Sophie Calle and many others

Image - Action - Space Luisa Feiersinger, Kathrin Friedrich, Moritz Queisner, 2018-10-08 Screen based media such as touch screens navigation systems and virtual reality applications merge images and operations They turn viewing first and foremost into using and reflect the turn towards an active role of the image in guiding a user's action and perception From professional environments to everyday life multiple configurations of screens organise working routines structure interaction and situate users in space both within and beyond the boundaries of the screen This volume examines the linking of screen space and operation in fields such as remote navigation architecture medicine interface design and film production asking how the interaction with and through screens structures their users action and perception

Performing New Media, 1890-1915 Kaveh Askari, Scott Curtis, Frank Gray, Louis Pelletier, 2014-05-29 Essays examining the effects of media innovations in cinema at the turn of the twentieth century affected performances on screen as well as beside it In the years before the First World War showmen entrepreneurs educators and scientists used magic lanterns and cinematographs in many contexts and many venues To employ these silent screen technologies to deliver diverse and complex programs usually demanded audio accompaniment creating a performance of both sound and image These shows might include live music song lectures narration and synchronized sound effects provided by any available party projectionist local talent accompanist or backstage crew and would often borrow techniques from shadow plays and tableaux vivants The performances were not immune to the influence of social and cultural forces such as censorship or reform movements This collection of essays considers the ways in which different visual practices carried out at the turn of the twentieth century shaped performances on and beside the screen

Animate(d) Architecture Vahid Vahdat, 2024-03-25 At their peak architectural marvels such as the Sagrada Família the Tower of London the Mosque Cathedral of Córdoba and the Eiffel tower had a combined annual visit of almost 16.4 million people The

animated icebound castle in Disney's 2019 Frozen had 116.4 million views from one single YouTube trailer in less than 24 hours. The spaces of such massively consumed animation have for generations informed the architectural imagination of people across the globe and from very early in their lives. Yet not only have the architectural disciplines remained rather absent in the design of these massively consumed spaces, architectural theory has likewise failed to articulate a framework to approach the architecture of animation. To address this void, this book offers an interdisciplinary approach to survey the role of space in animation, including in creating humorous moments in early cartoon shorts, generating action and suspense in Japanese anime, and even stimulating erotic pleasure in pornographic Hentai. Exploring the imagined architecture of animation from early motion picture to digital animation and from computer graphics to game engines offers an analytical frame to reconceptualize space. An Open Access version of Yuko Yoshida's chapter 'Animated Embodiments of Witnessing An Architectural Narrative of Silence' is available on the Liverpool University Press website: [Philosophy and Film](#). Christina Rawls, Diana Neiva, Steven S. Gouveia, 2019-04-25. This volume collects twenty original essays on the philosophy of film. It uniquely brings together scholars working across a range of philosophical traditions and academic disciplines to broaden and advance debates on film and philosophy. The book includes contributions from a number of prominent philosophers of film, including Noël Carroll, Chris Falzon, Deborah Knight, Paisley Livingston, Robert Sinnerbrink, Malcolm Turvey, and Thomas Wartenberg. While the topics explored by the contributors are diverse, there are a number of thematic threads that connect them. Overall, the book seeks to bridge analytic and continental approaches to philosophy of film in fruitful ways. Moving to the individual essays, the first two sections offer novel takes on the philosophical value and the nature of film. The next section focuses on the film as philosophy debate. Section IV covers cinematic experience, while Section V includes interpretations of individual films that touch on questions of artificial intelligence, race, and film and cinema's biopolitical potential. Finally, the last section proposes new avenues for future research on the moving image beyond film. This book will appeal to a broad range of scholars working in film studies, theory, and philosophy.

Labour in a Single Shot Roy Grundmann, Peter Schwartz, Gregory Williams, 2025-10-01. This collection of essays offers a critical assessment of Labour in a Single Shot, a groundbreaking documentary video workshop. From 2011 to 2014, curator Antje Ehmman and film and video maker Harun Farocki produced an art project of truly global proportions. They travelled to fifteen cities around the world to conduct workshops inspired by cinema history's first film, *Workers Leaving the Lumiére Factory*, shot in 1895 by the Lumiére brothers in France. While the workshop videos are in colour and the camera was not required to remain static, Ehmman and Farocki's students were tasked with honouring the original Lumiére film's basic parameters of theme and style. The fascinating result is a collection of more than 550 short videos that have appeared in international exhibitions and on an open access website, offering the widest possible audience the opportunity to ponder contemporary labour in multiple contexts around the world.

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The Tactile Eye Touch And The Cinematic Experience Introduction

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