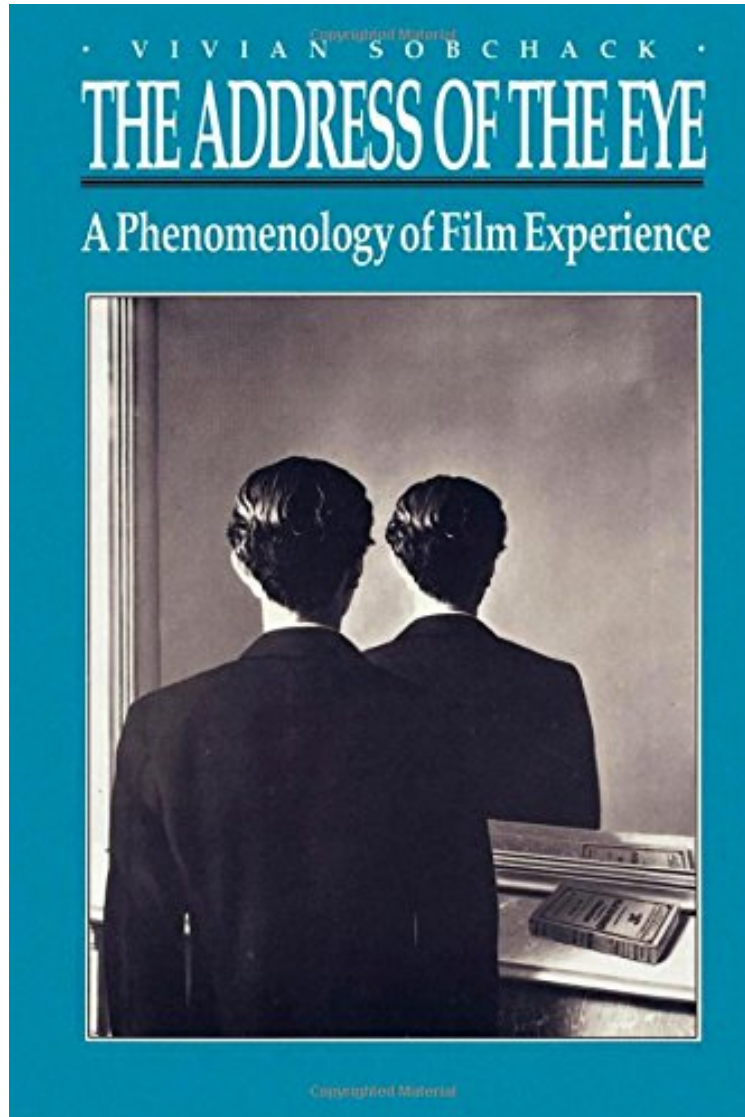


(Free read ebook) The Address of the Eye: A Phenomenology of Film Experience

The Address of the Eye: A Phenomenology of Film Experience

Vivian Sobchack

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Vivian Sobchack : The Address of the Eye: A Phenomenology of Film Experience before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Address of the Eye: A Phenomenology of Film Experience:

10 of 11 people found the following review helpful. Brilliant, lucid, cogent. By Ami I bought this book for a graduate-level introduction to film course offered by the English department at a state university. Having never read Maurice Merleau-Ponty or much existential phenomenology at all, this book served as my introduction to more than film theory. That said, I loved it. Sobchack is brilliant, first off, and this book does a much better job investigating the

phenomenology of vision than does another of hers, *Carnal Thoughts*, which tends to veer off into discussions of Sobchack's prosthetic limb rather than discussing film. If you're looking for an alternative to the psychoanalytic approach to film theory, one that begins with the body instead of prefabricated master narratives, this might be the approach you're looking for. If you're a professor, this book is best directed toward graduate students with experience reading philosophy and theory.

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.

From the Back Cover 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 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.