

## Touch Sensuous Theory And Multisensory Media

Frances Connelly examines how the concept of the "grotesque" has influenced the history, practice, and theory of art in the nineteenth and twentieth centuries. The grotesque has been adopted by a succession of artists as a way to push beyond established boundaries; explore alternate modes of experience and expression; and challenge the status quo. Examining specific images by a range of artists, such as Ingres, Gauguin, Höch, de Kooning, Polke, and Mona Hatoum, these essays encompass a variety of media—including medical illustration, paintings, prints, photography, multimedia installations, and film.

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What is the relationship between cinema and spectator? This is the key question for film theory, and one that Thomas Elsaesser and Malte Hagener put at the center of their insightful and engaging book, now revised from its popular first edition. Every kind of cinema (and every film theory) first imagines an ideal spectator, and then maps certain dynamic interactions between the screen and the spectator's mind, body and senses. Using seven distinctive configurations of spectator and screen that move progressively from 'exterior' to 'interior' relationships, the authors retrace the most important stages of film theory from its beginnings to the present—from neo-realist and modernist theories to psychoanalytic, 'apparatus,' phenomenological and cognitivist theories, and including recent cross-overs with philosophy and neurology. This new and updated edition of *Film Theory: An Introduction through the Senses* has been extensively revised and rewritten throughout, incorporating discussion of contemporary films like *Her* and *Gravity*, and including a greatly expanded final chapter, which

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brings film theory fully into the digital age.

In these innovative essays, Vivian Sobchack considers the key role our bodies play in making sense of today's image-saturated culture. Emphasizing our corporeal rather than our intellectual engagements with film and other media, *Carnal Thoughts* shows how our experience always emerges through our senses and how our bodies are not just visible objects but also sense-making, visual subjects. Sobchack draws on both phenomenological philosophy and a broad range of popular sources to explore bodily experience in contemporary, moving-image culture. She examines how, through the conflation of cinema and surgery, we've all "had our eyes done"; why we are "moved" by the movies; and the different ways in which we inhabit photographic, cinematic, and electronic space. *Carnal Thoughts* provides a lively and engaging challenge to the mind/body split by demonstrating that the process of "making sense" requires an irreducible collaboration between our thoughts and our senses.

First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory. It asks the far-reaching question why, when there are five senses, has one single sense – sight – become so predominant in architectural culture and design? With the ascendancy of the digital and the all-pervasive use of the image electronically, it is a subject that has become all the more pressing and topical since the first edition's publication in the mid-1990s. Juhani Pallasmaa argues that the suppression of the other four sensory realms has led to the overall impoverishment of our built environment, often diminishing the emphasis on the spatial experience of a building and architecture's ability to inspire, engage and be wholly life enhancing. For every student studying Pallasmaa's classic text for the first time, *The Eyes of the Skin* is a revelation. It compellingly provides a totally fresh insight into architectural culture.

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This third edition meets readers' desire for a further understanding of the context of Pallasmaa's thinking by providing a new essay by architectural author and educator Peter MacKeith. This text combines both a biographical portrait of Pallasmaa and an outline of his architectural thinking, its origins and its relationship to the wider context of Nordic and European thought, past and present. The focus of the essay is on the fundamental humanity, insight and sensitivity of Pallasmaa's approach to architecture, bringing him closer to the reader. This is illustrated by Pallasmaa's sketches and photographs of his own work. The new edition also provides a foreword by the internationally renowned architect Steven Holl and a revised introduction by Pallasmaa himself.

In this captivating book Anthony Synnott explores a subject which has been woefully ignored: our bodies. He surveys the history for thinking about the body and the senses, then focuses on specific themes: gender, beauty, the face, hair, touch, smell and sight. He concludes with a review of classical and contemporary theories of the body and the senses. Thinking about the body will never be the same after reading this book.

Memories that evoke the physical awareness of touch, smell, and bodily presence can be vital links to home for people living in diaspora from their culture of origin. How can filmmakers working between cultures use cinema, a visual medium, to transmit that physical sense of place and culture? In *The Skin of the Film* Laura U. Marks offers an answer, building on the theories of Gilles Deleuze and others to explain how and why intercultural cinema represents embodied experience in a postcolonial, transnational world. Much of intercultural cinema, Marks argues, has its origin in silence, in the gaps left by recorded history. Filmmakers seeking to represent their native cultures have had to develop new forms of cinematic expression.

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Marks offers a theory of “haptic visuality”—a visuality that functions like the sense of touch by triggering physical memories of smell, touch, and taste—to explain the newfound ways in which intercultural cinema engages the viewer bodily to convey cultural experience and memory. Using close to two hundred examples of intercultural film and video, she shows how the image allows viewers to experience cinema as a physical and multisensory embodiment of culture, not just as a visual representation of experience. Finally, this book offers a guide to many hard-to-find works of independent film and video made by Third World diasporic filmmakers now living in the United States, Great Britain, and Canada. *The Skin of the Film* draws on phenomenology, postcolonial and feminist theory, anthropology, and cognitive science. It will be essential reading for those interested in film theory, experimental cinema, the experience of diaspora, and the role of the sensuous in culture.

This work explores diverse cultural understandings of food practices in cities through the senses, drawing on case studies in the Americas, Asia, Australia, and Europe. The volume includes the senses within the popular field of urban food studies to explore new understandings of how people live in cities and how we can understand cities through food. It reveals how the senses can provide unique insight into how the city and its dwellers are being reshaped and understood. Recognising cities as diverse and dynamic places, the book provides a wide range of case studies from food production to preparation and mediatisation through to consumption. These relationships are interrogated through themes of belonging and homemaking to discuss how food, memory, and materiality connect and disrupt past, present, and future imaginaries. As cities become larger, busier, and more crowded, this volume contributes to actual and potential ways that the senses can generate new understandings of

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how people live together in cities. This book will be of great interest to students and scholars of critical food studies, urban studies, and socio-cultural anthropology.

"Admirably researched, beautifully documented, and written with dedicated passion, *Enfoldment and Infinity* convincingly demonstrates the deep continuities between ancient Islamic art and new media art. With this book, Laura Marks makes an original and important contribution to understanding the aesthetics of contemporary media culture and its hidden Islamic genealogies." Patricia Pisters, University of Amsterdam.

In *Touch*, Laura U. Marks develops a critical approach more tactile than visual, an intensely physical and sensuous engagement with works of media art that enriches our understanding and experience of these works and of art itself. These critical, theoretical, and personal essays serve as a guide to developments in nonmainstream media art during the past ten years -- sexual representation debates, documentary ethics, the shift from analog to digital media, a new social obsession with smell. Marks takes up well-known artists like experimental filmmaker Ken Jacobs and mysterious animators the Brothers Quay, and introduces groundbreaking, lesser-known film, video, and digital artists. From this emerges a materialist theory -- an embodied, erotic relationship to art and to the world. Marks's approach leads to an appreciation of the works' mortal bodies: film's volatile emulsion, video's fragile magnetic base, crash-prone Net art; it also offers a productive alternative to the popular understanding of digital media as "virtual" and immaterial. Weaving a continuous fabric from philosophy,

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fiction, science, dreams, and intimate experience, Touch opens a new world of art media to readers.

The most famous name in French literary circles from the late 1950s till his death in 1981, Roland Barthes maintained a contradictory rapport with the cinema. As a cultural critic, he warned of its surreptitious ability to lead the enthralled spectator toward an acceptance of a pre-given world. As a leftist, he understood that spectacle could be turned against itself and provoke deep questioning of that pre-given world. And as an extraordinarily sensitive human being, he relished the beauty of images and the community they could bring together.

Charting the rise of the immersive theatre phenomenon, this is the first survey of immersive theories and practices for students, scholars and practitioners of contemporary performance. It includes original interviews with immersive artists and examines key topics such as site-specific performance and immersive technologies. Of all the senses, touch is the most ineffable—and the most neglected in Western culture, all but ignored by philosophers and artists over millennia. Yet it is also the sense that links us most intimately to the world around us, from our mother's caress when we're born to the gentle lowering of our eyelids after death. *The Forgotten Sense* gives touch its due, addressing it in multifarious ways through a series of six essays. Literary in feel, ambitious in conception, admirable in their range of reference and insight, these meditations address questions fundamental to the understanding of

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touch: What do we mean when we say that an artwork touches us? How does language affect our understanding of touch? Is the skin the deepest part of the human body? Can we philosophize about a kiss? To aid him in answering these questions, Pablo Maurette recruits an impressive roster of cultural figures from throughout history: Homer, Lucretius, Chrétien de Troyes, Melville, Sir Thomas Browne, Knausgaard, Michel Henry and many others help him unfurl the underestimated importance of the sense of touch and tactile experience. The resulting book is essay writing at its best—exploratory, surprising, dazzling, a reading experience like no other. You will come away from it with a new appreciation of touch, and a new way of understanding our interactions with the world around us.

In the world of globalized media, provocative images trigger culture wars between traditionalists and cosmopolitans, between censors and defenders of free expression. But are images censored because of what they mean, what they do, or what they might become? And must audiences be protected because of what they understand, what they feel, or what they might imagine? At the intersection of anthropology, media studies, and critical theory, *Censorium* is a pathbreaking analysis of Indian film censorship. The book encompasses two moments of moral panic: the consolidation of the cinema in the 1910s and 1920s, and the global avalanche of images unleashed by liberalization since the early 1990s. Exploring breaks and continuities in film censorship across colonial and postcolonial moments, William Mazzarella argues that the censors'

obsessive focus on the unacceptable content of certain images and the unruly behavior of particular audiences displaces a problem that they constantly confront yet cannot directly acknowledge: the volatile relation between mass affect and collective meaning. Grounded in a close analysis of cinema regulation in the world's largest democracy, *Censorium* ultimately brings light to the elusive foundations of political and cultural sovereignty in mass-mediated societies.

In this Open Access book, film scholar Rasmus Greiner develops a theoretical model for the concept of the *histosphere* to refer to the "sphere" of a cinematically modelled, physically experienceable historical world. His analysis of practices of modelling and perceiving, immersion and empathy, experience and remembering, appropriation and refiguration, combine approaches from film studies, such as Vivian Sobchack's phenomenology of film experience, with historiographic theories, such as Frank R. Ankersmit's concept of historical experience. Building on this analysis, Greiner examines the spatial and temporal organization of historical films and presents discussions of mood and atmosphere, body and memory, and genre and historical consciousness. The analysis is based around three historical films, spanning six decades, that depict 1950s Germany: Helmut Käutner's *sky without stars* (1955), Jutta Brückner's *years of hunger* (1980), and Sven Bohse's three-part TV series *ku'damm 56* (2016).

The senses play a vital role in our health, our social interactions, and in enjoying food,

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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. Focusing on intermediality, *The Material Image* situates film within questions of representation familiar from the other arts: What is meant by figuring the real? How is the real suggested by visual metaphors, and what is its relation to illusion? How is the spectator figured as entering the text, and how does the image enter our world? The film's spectator is integral to these concerns. Cognitive and phenomenological approaches to perception alike claim that spectatorial affect is "real" even when it is film that produces it. Central to the staging of intermediality in film, tableaux moments in film also figure prominently in the book. Films by Scorsese, Greenaway, Wenders, and Kubrick are seen to address painterly, photographic, and digital images in relation to effects of the real. Hitchcock's films are examined with regard to modernist and realist effects in painting. Chapters on Fassbinder and Haneke analyze the significance of tableau for the body in pain, while a final chapter on horror film explores the literalism of psychopathic tableau. Here, too, art and the body—images and the real—are juxtaposed and entwined in a set of relations.

This is a study of one of Hollywood's most popular and critically acclaimed directors. Films discussed include 'Blue Velvet', 'Wild at Heart', 'The Straight Story' and 'Mulholland Drive'. Challenging the notion of feminism as a unified discourse, this book assembles writings that address art, film, architecture, popular culture, new media, and other visual fields from a feminist perspective. The book combines classic texts with six newly commissioned pieces. Articles are grouped into thematic sections, each introduced by the editor. Providing a

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framework within which to understand the shifts in feminist thinking in visual studies, as well as an overview of major feminist theories of the visual, this reader also explores how issues of race, class, nationality, and sexuality enter into debates about feminism in the field of the visual. -- book cover.

What makes a film a teen film? And why, when it represents such powerful and enduring ideas about youth and adolescence, is teen film usually viewed as culturally insignificant? Teen film is usually discussed as a representation of the changing American teenager, highlighting the institutions of high school and the nuclear family, and experiments in sexual development and identity formation. But not every film featuring these components is a teen film and not every teen film is American. Arguing that teen film is always a story about becoming a citizen and a subject, *Teen Film* presents a new history of the genre, surveys the existing body of scholarship, and introduces key critical tools for discussing teen film. Surveying a wide range of films including *The Wild One*, *Heathers*, *Akira* and *Donnie Darko*, the book's central focus is on what kind of adolescence teen film represents, and on teen film's capacity to produce new and influential images of adolescence.

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

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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.

Touch is the first sense to develop in the womb, yet often it is overlooked. *The Senses of Touch* examines the role of touching and feeling as part of the fabric of everyday, embodied experience. How can we think about touch? Problems of touch and tactility run as a continuous thread in philosophy, psychology, medical writing and representations in art, from Ancient Greece to the present day. Picking through some of these threads, the book 'feels' its way towards writing and thinking about touch as both sensory and affective experience. Taking a broadly phenomenological framework that traces tactility from Aristotle through the Enlightenment to the present day, the book examines the role of touch across a range of experiences including aesthetics, digital design, visual impairment and touch therapies. *The Senses of Touch* thereby demonstrates the varieties of sensory experience, and explores the diverse range of our 'senses' of touch.

An investigation of the aesthetics and politics of new visual media under twenty-first-century capitalism, from console games to virtual reality to video installation art. In *Biopolitical Screens*, Pasi Väliäho charts and conceptualizes the imagery that composes our affective and conceptual reality under twenty-first-century capitalism. Väliäho investigates the role screen media play in the networks that today harness human minds and bodies—the ways that images animated on console game platforms, virtual reality technologies, and computer screens

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capture human potential by plugging it into arrangements of finance, war, and the consumption of entertainment. Drawing on current neuroscience and political and economic thought, Väliäho argues that these images work to shape the atomistic individuals who populate the neoliberal world of accumulation and war. Väliäho bases his argument on a broad notion of the image as something both visible and sayable, detectable in various screen platforms but also in scientific perception and theoretical ideas. After laying out the conceptual foundations of the book, Väliäho offers focused and detailed investigations of the current visual economy. He considers the imagery of first-person shooter video games as tools of “neuropower”; explores the design and construction of virtual reality technologies to treat post-traumatic stress disorder in veterans of Iraq and Afghanistan; and examines three instances of video installation art that have the power to disrupt the dominant regime of sensibility rather than reinforce it.

This book contends that the haptic sense - combining touch, kinaesthesia and proprioception - was first fully conceptualised and explored in the modernist period, in response to radical new bodily experiences brought about by scientific, technological and

This book examines the relationship that exists between fantasy cinema and the medium of animation. Animation has played a key role in defining our collective expectations and experiences of fantasy cinema, just as fantasy storytelling has often served as inspiration for our most popular animated film and television. Bringing together contributions from world-renowned film and media scholars, *Fantasy/Animation* considers the various historical, theoretical, and cultural ramifications of the animated fantasy film. This collection provides a range of

chapters on subjects including Disney, Pixar, and Studio Ghibli, filmmakers such as Ralph Bakshi and James Cameron, and on film and television franchises such as Dreamworks' How To Train Your Dragon (2010–) and HBO's Game of Thrones (2011–).

An examination of experimental cinema and media art from the Arabic-speaking world that explores filmmakers' creative and philosophical inventiveness in trying times. In this book, Laura Marks examines one of the world's most impressive, and affecting, bodies of independent and experimental cinema from the last twenty-five years: film and video works from the Arabic-speaking world. Some of these works' creative strategies are shared by filmmakers around the world; others arise from the particular economic, social, political, and historical circumstances of Arab countries, whose urgency, Marks argues, seems to demand experiment and invention. Grounded in a study of infrastructures for independent and experimental media art in the Arab world and a broad knowledge of hundreds of films and videos, Hanan al-Cinema approaches these works thematically. Topics include the nomadism of the highway, nostalgia for '70s radicalism, a romance with the archive, algorithmic and glitch media, haptic and networked space, and cinema of the body. Marks develops an aesthetic of enfolding and unfolding to elucidate the different ways that cinema can make

events perceptible, seek connections among them, and unfold in the bodies and thoughts of audiences. The phrase Hanan al-cinema expresses the way movies sympathize with the world and the way audiences feel affection for, and are affected by, them. Marks's clear and expressive writing conveys these affections in works by such internationally recognized artists and filmmakers as Akram Zaatari, Elia Suleiman, Hassan Khan, Mounir Fatmi, and Joana Hadjithomas and Khalil Joreige, and others who should be better known.

From New York Times bestselling author Barbara Delinsky comes an emotional battle of wits, will, and passion, first published in 1996. A legal powerhouse, Assistant District Attorney Laura Grandine stares across the aisle at her opponent, Maxwell Kraig, the renowned big-city lawyer imported to her small Massachusetts town to act as the defense for the accused. Tough and talented, Laura has always fought hard for every victory, and she knows that she has found a worthy adversary in the skilled and charismatic Kraig, a man whose fiery spirit and need to win match her own. But their intense passions will not be confined to the courtroom—as outside, a furious contest rages between them, one that could lead to incomparable joy . . . or unbearable heartbreak. Because, beneath her hard exterior, Laura Grandine is a woman who aches to love and be loved. But it must be on her own terms.

Engaging feminist and queer theory ranging from Nancy Chodorow to Judith Butler to Valerie Solanis's SCUM Manifesto, Straayer considers the wealth of films made by and for nontraditional viewers. Straayer investigation ranges from Stella Dallas to Mrs. Doubtfire, "experimental" lesbian and gay films from the classic Maedchen in Uniform to the contemporary Go Fish, and music video icons such as David Bowie, Dead or Alive, and Divine to investigate transgressions of traditional gender boundaries.

From the softest caress to the harshest blow, touch lies at the heart of our experience of the world. Now, for the first time, this deepest of senses is the subject of an extensive historical exploration. *The Deepest Sense: A Cultural History of Touch* fleshes out our understanding of the past with explorations of lived experiences of embodiment from the middle ages to modernity. This intimate and sensuous approach to history makes it possible to foreground the tactile foundations of Western culture--the ways in which feelings shaped society. Constance Classen explores a variety of tactile realms including the feel of the medieval city; the tactile appeal of relics; the social histories of pain, pleasure, and affection; the bonds of touch between humans and animals; the strenuous excitement of sports such as wrestling and jousting; and the sensuous attractions of consumer culture. She delves into a range of vital issues, from the uses--and

prohibitions--of touch in social interaction to the disciplining of the body by the modern state, from the changing feel of the urban landscape to the technologization of touch in modernity. Through poignant descriptions of the healing power of a medieval king's hand or the grueling conditions of a nineteenth-century prison, we find that history, far from being a dry and lifeless subject, touches us to the quick.

“Every practice is a mode of thought, already in the act. To dance: a thinking in movement. To paint: a thinking through color. To perceive in the everyday: a thinking of the world’s varied ways of affording itself.” —from *Thought in the Act*

Combining philosophy and aesthetics, *Thought in the Act* is a unique exploration of creative practice as a form of thinking. Challenging the common opposition between the conceptual and the aesthetic, Erin Manning and Brian Massumi “think through” a wide range of creative practices in the process of their making, revealing how thinking and artfulness are intimately, creatively, and inseparably intertwined. They rediscover this intertwining at the heart of everyday perception and investigate its potential for new forms of activism at the crossroads of politics and art. Emerging from active collaborations, the book analyzes the experiential work of the architects and conceptual artists Arakawa and Gins, the improvisational choreographic techniques of William Forsythe, the recent painting

practice of Bracha Ettinger, as well as autistic writers' self-descriptions of their perceptual world and the experimental event making of the SenseLab collective. Drawing from the idiosyncratic vocabularies of each creative practice, and building on the vocabulary of process philosophy, the book reactivates rather than merely describes the artistic processes it examines. The result is a thinking-with and a writing-in-collaboration-with these processes and a demonstration of how philosophy co-composes with the act in the making. Thought in the Act enacts a collaborative mode of thinking in the act at the intersection of art, philosophy, and politics.

Sight, smell, hearing, taste, and touch—as they were celebrated during the Enlightenment and as they are perceived today. Blindfolding children from birth? Playing a piano made of live cats? Using tobacco to cure drowning? Wearing “flea”-colored clothes? These actions may seem odd to us, but in the eighteenth century, they made perfect sense. As often as we use our senses, we rarely stop to think about their place in history. But perception is not dependent on the body alone. Carolyn Purnell persuasively shows that, while our bodies may not change dramatically, the way we think about the senses and put them to use has been rather different over the ages. Journeying through the past three hundred years, Purnell explores how people used their senses in ways that might shock us now.

And perhaps more surprisingly, she shows how many of our own ways of life are a legacy of this earlier time. The Sensational Past focuses on the ways in which small, peculiar, and seemingly unimportant facts open up new ways of thinking about the past. You will explore the sensory worlds of the Enlightenment, learning how people in the past used their senses, understood their bodies, and experienced the rapidly shifting world around them. In this smart and witty work, Purnell reminds us of the value of daily life and the power of the smallest aspects of existence using culinary history, fashion, medicine, music, and many other aspects of Enlightenment life.

Where does the body end? Exploring the material and metaphorical borderline between flesh and its accompanying technologies.

What if we designed for all of our senses? Suppose for a moment that sound, touch, and odor were treated as the equals of sight, and emotion considered as important as cognition. What would our built environment be like if sensory response, sentiment, and memory were critical design factors, the equals of structure and program? In Sensory Design, Joy Monice Malnar and Frank Vodvarka explore the nature of our responses to spatial constructs--from various sorts of buildings to gardens and outdoor spaces, to constructions of fantasy. To the degree that this response can be calculated, it can serve as a typology for the design of significant spaces, one that would sharply contrast

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with the Cartesian model that dominates architecture today. In developing this typology, the authors consult the environmental sciences, anthropology, psychology, and architectural theory, as well as the spatial analysis found in literary depiction. Finally, they examine the opportunities that CAVE and other immersive virtual reality technologies present in furthering a new, sensory-oriented design paradigm. The result is a new philosophy of design that both celebrates our sensuous occupation of the built environment and creates more humane design. A revolutionary approach to the built environment that embraces all of our senses and modes of understanding.

*Making Media Theory* is about the study, practice, and hands-on design of media theory. It looks at experimental research methods and engages in media analysis, inviting readers to respond to and shape the materiality of media while carefully considering the implications of living in a technoculture. The author walks readers through the creation of digital objects to think with, where critical design practices serve as tools for exploring social and philosophical issues related to technological being and becoming.

*Documents* current artistic and theoretical debates and traces the history of experimental moving-image practices

*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

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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. Despite its association with the broadly disparaged rape-revenge category, Abel Ferrara's *Ms. 45* is today considered one of the most significant feminist cult films of the 1980s. Straddling mainstream, arthouse, and exploitation film contexts, *Ms. 45* is a potent case study for cult film analysis. At its heart lies two figures: Ferrara himself, and the movie's star, the iconic Zoe Lund, who would further collaborate with Ferrara on later projects such as *Bad Lieutenant*. This book explores the entwining histories and contexts that led to *Ms. 45*'s creation and helped establish its enduring legacy, particularly in terms of feminist cult film fandom, and the film's status as one of the most important, influential, and powerful rape-revenge films ever made.

DIVLinking cultural studies and sociology, this collection explores the role of affect in the theorization of the social./div

"In these elegant engagements with literary works, cultural history, and critical theory, Cohen advances a phenomenological approach to embodiment, proposing that we

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encounter the world not through our minds or souls but through our senses."--BOOK JACKET.

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