

Touch Sensuous Theory And Multisensory Media

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Touch: Sensuous Theory and Multisensory Media —Laura U—

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Touch: Sensuous Theory and Multisensory Media, a collection of essays by scholar, curator, and critic Laura U. Marks, achieves this elusive fusion of scholarly erudition and lyrical expression as it traces her "intellectual, erotic, and spiritual journey" through the complex arts

TOUCH: SENSUOUS THEORY AND MULTISENSORY MEDIA Laura U. Marks

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 ...

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Touch: Sensuous Theory and Multisensory Media by Laura U

Touch Sensuous Theory and Multisensory Media. 2002 | Author: Laura U. Marks Proposes a revolutionary approach to the interpretation of art, film, and the digital. 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 ...

Touch | University of Minnesota Press

Review. Sean Gauthier, Concordia University. Touch: Sensuous Theory and Multisensory Media. By Laura U. Marks. Minneapolis: University of Minnesota Press, 2002. 280 pp. ISBN 0816638896. In recent years the senses have re-emerged as an important site of scholarship within communications theory and cognate fields.

Touch: Sensuous Theory and Multisensory Media | Gauthier

Issue 33. In the opening paragraph of the opening essay of Touch: Sensuous Theory and Multisensory Media Laura Marks describes the experience of watching a marginal, unknown Pixelvision videotape | It Wasn't Love! by Sadie Benning: Not much happens in this story. Its most arresting moment is when Benning slowly sucks her thumb, inches away from the unfocusable, low-resolution camera.

This Time It's Personal: Touch: Sensuous Theory and

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Touch: Sensuous Theory And Multisensory Media by Laura U

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Touch: Sensuous Theory and Multisensory Media —Marks—

Touch: Sensuous Theory and Multisensory Media. University of Minnesota Press, 2002 Buy one. 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.

Touch (2002) | Laura U. Marks

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Of all the senses, touch is the most ineffableand 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 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.

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. Marks offers a theory of libaptic visualitylla visuality that functions like the sense of touch by triggering physical memories of smell, touch, and tasteo 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.

Cinema is a sensuous object, but in our presence it becomes also a sensing, sensual, sense-making subject. This 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 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 tactilella 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.

With its increasing presence in a continuously evolving media environment, the essay film as a visual form raises new questions about the construction of the subject, its relationship to the world, and the aesthetic possibilities of cinema. In this volume, authors specializing in various national cinemas (Cuban, French, German, Israeli, Italian, Lebanese, Polish, Russian, American) and critical approaches (historical, aesthetic, postcolonial, feminist, philosophical) explore the essay film and its consequences for the theory of cinema while building on and challenging existing theories. Taking as a guiding principle the essay form's dialogic, fluid nature, the volume examines the potential of the essayistic to question, investigate, and reflect on all forms of cinemafiction film, popular cinema, and documentary; video installation, and digital essay. A wide range of filmmakers are covered, from Origa Vertov (Man with a Movie Camera, 1928), Chris Marker (Description of a Struggle, 1960), Nicolás Guillén Landrín (Coffea Arabica, 1968), Pier Paolo Pasolini (Notes for an African Oratoria, 1969), Chantal Akerman (News from Home, 1976) and Jean-Luc Godard (Notre musique, 2004) to Nanni Moretti (Palombella Rossa, 1989), Mohammed Soueid (Civil War, 2002), Claire Denis (L'Intrus, 2004) and Terrence Malick (The Tree of Life, 2011), among others. The volume argues that the essayistic in filmllas process, as experience, as experimentopens the road to key issues faced by the individual in relation to the collective, but can also lead to its own subversion, as a form of dialectical thought that gravitates towards crisis.

"Admirably researched, beautifully documented, and written with dedicated passion, Entfoldment 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.

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. Mark'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.

"In these elegant engagements with literary works, cultural history, and critical theory, Cohen advances a phenomenological approach to embodiment, proposing that we encounter the world not through our minds or souls but through our senses."--BOOK JACKET.

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