

• V I V I A N S O B C H A C K •

# THE ADDRESS OF THE EYE

A Phenomenology of Film Experience



# Contents

---

<i>List of Figures</i>	xi
<i>Preface</i>	xiii
<i>Acknowledgments</i>	xxi
<b>CHAPTER ONE</b>	
<b>Phenomenology and the Film Experience</b>	<b>3</b>
<i>The Embodied and Enworlded Eye: Perception and Expression</i>	8
<i>Film Theory and the Objectification of Embodied Vision</i>	14
<i>Phenomenology and Film Theory</i>	26
<b>CHAPTER TWO</b>	
<b>The Act of Being with One's Own Eyes</b>	<b>51</b>
<i>Intentionality, Embodiment, and Movement</i>	57
<i>The Viewing Subject</i>	97
<i>Film and/as Viewing Subject</i>	128
<i>Whose Body? A Brief Meditation on Sexual Difference and Other Bodily Discriminations</i>	143
<b>CHAPTER THREE</b>	
<b>Film's Body</b>	<b>164</b>
<i>Technology and Instrumentality</i>	169
<i>The Film Embodied</i>	203
<i>Film's Body: A Brief Intentional History</i>	248
<b>CHAPTER FOUR</b>	
<b>The Address of the Eye</b>	<b>260</b>
<i>Thesis and Antithesis: The Paranoia of Split Vision</i>	262
<i>Synthesis: The Dialectics of Double Vision</i>	270
<i>The Eye's Address</i>	285
<i>Toward the "Incorporation" of Subjective Experience in Film Theory</i>	290
<i>Becoming and Concluding: The End Is In-Sight</i>	300
<i>Selected Bibliography</i>	<b>311</b>
<i>Index</i>	<b>323</b>
	ix