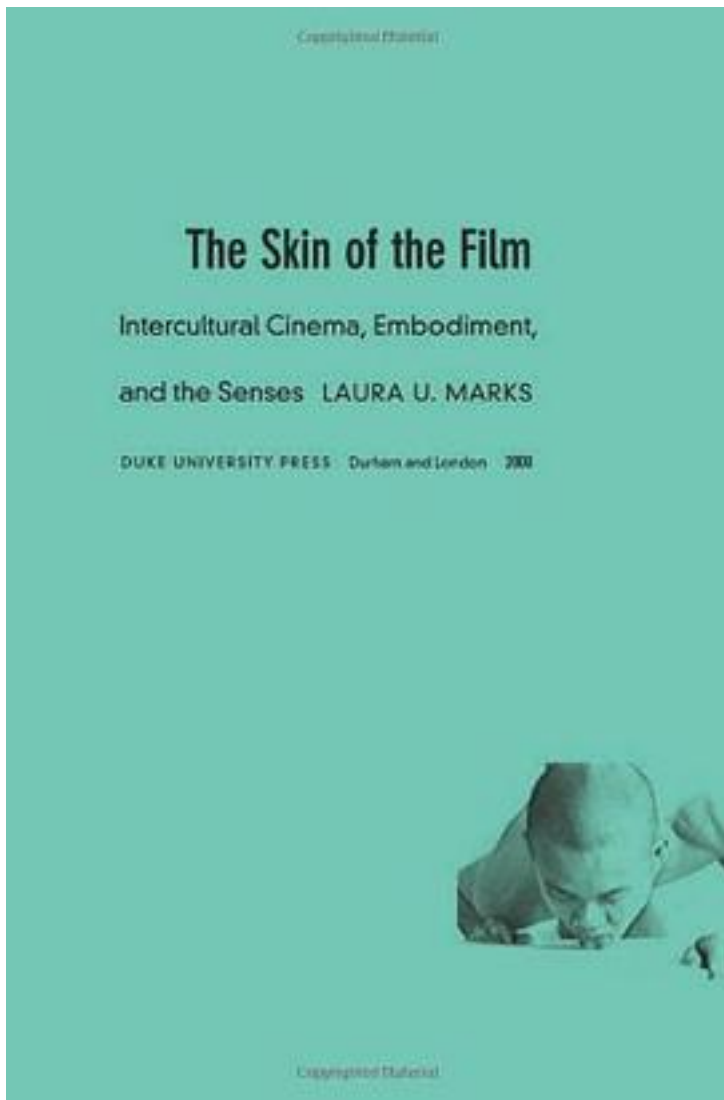


# The Skin of the Film



[The Skin of the Film\\_下载链接1](#)

著者:Laura U. Marks

出版者:Duke University Press Books

出版时间:2000-1-19

装帧:Paperback

isbn:9780822323914

Sensual memory - the physical awareness of touch, smell, and bodily presence - is a vital link 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 '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.

作者介绍:

目录:

[The Skin of the Film 下载链接1](#)

## 标签

电影理论

现象学

phenomenology

Film

视觉文化

电影

film

## 评论

对德勒兹的解读已经非常说人话了，喜欢对infrastructure的梳理部分，很多对样本电影的解读都很启发人把自己了解的很多知识放到一个再大一点的架构里去看，要细读

-----  
chapter 3 was the hardest part T^T 'mimesis' WTF! the differences between MIMESIS AND SYMBOLIC representative are too similar to tell

-----  
accented cinema

-----  
senate house. 還行，寫得早，政治性比較強。

-----  
not as profound as I had imagined, slightly scattered

-----  
看完了！手头的封面不长这样，手头的封面吓死人了！

-----  
又是一位好作者

-----  
the memory of touch

-----  
从跨文化电影入手，来说明memory-images到-objects再到-senses的电影新体验——不再是visual，而是multisensory。为证观点，Marks调用了柏格森/德勒兹的“物象”和MP的“知觉”来取代现象学的“意识”、精神分析的“无意识”。全书的关键词就是“记忆”——跨文化电影是挑战话语霸权和主流历史叙事，因此会将私人记忆存储在电影中使其变得可触。但不得不说，本书无论是文本分析还是理论构建都称不上优秀，结合现象学，暗合情动转向/发现身体算是“创新之处”。结论部分，提到民族/国家的饮食气味作为文化记忆在全球流动，或许表明作者政治立场。电影的肌肤在此指的不是“银幕”，而是能够让观众触碰到记忆的物质形式的“膜”，就像闻到咖喱味，我们能想到印度菜的种种。

-----  
marvelously written book on the intercultural cinema/third cinema

-----  
the ghosts of Proust, Deleuze, and Bergson

-----  
去翻了作者最近的新书倒是比较有趣！

-----  
Haptic visuality

-----  
和Vivian Sobchack并列为电影学和现象学结合的开山人，尤其在affect theory成为文科新热之后，这本书值得重读。常规定义把电影称为视听产物，而Marks引入现象学意义上的触感，无疑重写了电影作为媒介的意义。由触感所建立的电影和观众的关系，也意味着一种更为模糊暧昧的主客关系。

-----  
Laura U. Marks是大神……嗅觉之一章很有启发性

-----  
[The Skin of the Film\\_下载链接1](#)

书评

-----  
[The Skin of the Film\\_下载链接1](#)