

<i>List of Figures</i>	xi
<i>Preface</i>	xiii
<i>Acknowledgments</i>	xxi
CHAPTER ONE	
Phenomenology and the Film Experience	3
<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
CHAPTER TWO	
The Act of Being with One's Own Eyes	51
<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
CHAPTER THREE	
Film's Body	164
<i>Technology and Instrumentality</i>	169
<i>The Film Embodied</i>	203
<i>Film's Body: A Brief Intentional History</i>	248
CHAPTER FOUR	
The Address of the Eye	260
<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>	311
<i>Index</i>	323

FIGURE 1. Person/Person Relations (Merleau-Ponty's System of Four Terms)	137
FIGURE 2. Spectator/Film Relations	139
FIGURE 3. The Film Experience: Primary Correlations	279
FIGURE 4. "La Reproduction interdite," by René Magritte. Museum Boymans van Beuningen, Rotterdam	283