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Nota di contenuto	Book Cover; Title; Contents; List of illustrations; Acknowledgements; Introduction; THE SUBJECT OF SPECTATORSHIP; SPECTATORSHIP AS INSTITUTION; SPECTATORSHIP RECONSIDERED; PARADOXES OF SPECTATORSHIP; TEXTUAL ANALYSIS AND PORTRAITS OF SPECTATORSHIP; STAR-GAZING; WHITE SPECTATORSHIP AND GENRE-MIXING; THE CRITICAL AUDIENCE; Works cited; Index
Sommario/riassunto	Cinema and Spectatorship is the first book to focus entirely on the history and role of the spectator in contemporary film studies. While 1970's film theory insisted on a distinction between the cinematic subject and film-goers, Judith Mayne suggests that a very real friction between "subjects" and "viewers" is in fact central to the study of spectatorship. In the book's first section Mayne examines three theoretical models of spectatorship: the perceptual, the institutional and the historical, while the second section focuses on case studies which crystallize many of the issue