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Autore	Huvenne Martine
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Nota di contenuto	Introduction -- Part I -- “The wind blows wherever it pleases. You hear its sound, but you cannot tell where it comes from or where it is going.” -- Audiovisual perception: the audiovisual contract, heautonomy of sound and image and filmic listening -- Phenomenology, an introductionv -- Part II -- A phenomenological approach to audiovisual experience in practice -- Thinking in movement, and different ways to create space in film sound -- The audiovisual chord, an invitation to the audience to interact -- Part III -- Embodied listening, felt sound and the audiovisual chord in film history -- The audiovisual chord in relation to film as an audiovisual composition -- The importance of embodied (panic) listening in film as an audiovisual composition -- A phenomenological approach to film sound and film at the basis of film-making -- Conclusion.

Sommario/riassunto

This book is a phenomenological approach to film sound and film as a whole, bringing all sensory impressions together within the body as a sense of movement. This includes embodied listening, felt sound and the audiovisual chord as a dynamic knot of visual and auditory movements. From this perspective, auditory spaces in film can be used as a pivot between an inner and an external world. .
