This collection of essays focuses on current theories of sensation and synaesthesia in film and multimedia works from a variety of methodological perspectives. It offers an insightful exploration of recent film theories about the cinematic experience. Film spectatorship and its extension in new media are examined from the angle of audience engagement stimulation both in space and mind by creating immersive environments that involve different levels of emotion and entertainment. The collective address these topics through its five sections. The first, "Perception," focuses on the synesthetic mechanisms underlying film perception and its connection with affect, cognition, and emotion. The second part, "Movement," takes into account the role of gesture and movement within the synesthetic properties of film. The third section, "Nancy," continues how memory stimuli such as stimulation and capture, and how memory flows into another according to its modal perception. The fourth, "Attractor," addresses how memories and abstract themes trigger synesthetic visualism in the cinema. The fifth part, "New Media and Media Art," explores the deep involvement of the human body through the experience of new media and a variety of synesthetic implications theorized in different perspectives.

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