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Camera Operating Narrations: Understanding the Embodiment Moments

Phenomenology as a philosophical movement accepts human being as a total of body and mind. Besides, since phenomenology states all human decisions and actions are 'about' or 'of' something, it cannot consider human being separated from her living environment -Lifeworld. Within Lifeworld, human being is embodied with living or nonliving things, which leads her to be embodied-being-in-the-world -Dasein- as she achieves the meaning of being through embodied movements and interactions. Considering this phenomenological perspective, human-artifact interactions can be interpreted from a holistic approach, which may provide us revealing all modes and moments of embodiment during bodily experiences.

Bodily technique of camera operating offers multilayered embodiment processes happening between the camera person and the camera in the Lifeworld of broadcasting context. Thus, examining camera operating process from phenomenological view, leads us a full comprehension of skillful bodily experiences of camera operator as expert/novice user and camera as designed product. To understand camera operator's process of achieving and sustaining embodiment, and how phenomenological notions picture themselves in actual use setting of a mass-produced object, this paper consults autoethnographic and ethnographic narrations which dig the personal camera operating stories. These stories present us the swinging between "presentness-at-hand" and "readiness-to-hand" of the camera in specific program contexts through skilled bodily movements. Consequently, this paper aims to discover the possibility of investigating an actual use setting -studio camera operating process- from a holistic approach of phenomenology and widen our perspective on human-artifact-world interaction through understanding this camera operating process better.