

The Visual Construction of the Phone Mount: An Inquiry into Media Materiality in Mobile Contexts

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Abstract: This study delves into the installation, utilization and platform-based practices of phone mounts among food delivery riders and Didi drivers. It explores how phone mounts construct visions and embody the materiality of communication. As a portable, detachable and installable device, the phone mount fixes the viewing angle. Together with mobile phones and the platforms behind their interfaces, it creates more visual possibilities, maintains multiple visual foci during movement, and thus sustains the material connections under production pressures. Essentially, the visual experience constructed by the phone mount accomplishes the translation among the platform, the mount users and vision itself.

Keywords: Phone Mount; Mobile Context; Visual Practice; Platformization; Materiality.

1. Introduction

Xiao Jiang, a full-time on-demand delivery rider from Daguan District, Anqing, previously worked as an elementary school teacher. Having grown up and lived in Anqing for many years, he is highly familiar with the city's routes. Unlike working in the enclosed space of an office, being a full-time rider on an electric bicycle broadens his visual horizon. As he describes, daily food delivery "welds" him to the electric bike seat, yet the use of a phone mount frees his hands and saves time, allowing him moments of leisure during deliveries—a glance ahead becomes a distinct mobile scene and visual experience (1-XJ-Full-time on-demand Riders).

Notably, the phone mount has gained considerable popularity as a daily technical artifact. According to the "2022 Shopping Trends: Insights into Popular Consumer Categories in Europe and America" jointly released by TikTok for Business and the overseas research agency Pulsar, social media conversations around "phone stands" grew by 60%, with multifunctional phone mounts emerging as a trending mobile accessory[1]. Following the evolution of visual experiences through photography, film, and television—all mass visual media—the phone mount has become prominently visible in new mobile contexts, such as food delivery riders and ride-hailing drivers fulfilling orders.

However, despite its widespread adoption in the accessory market and everyday practice, communication studies have not yet accorded the phone mount, as a technological medium, commensurate scholarly attention. The impact of phone mounts on users' visual experiences and platform labor remains underexplored. Against this backdrop, this study investigates the phone mount as a key human-made technical artifact within the labor practices of food delivery riders and ride-hailing drivers. It examines how, through its installation, use, and embeddedness in platform practices, the phone mount creates a novel form of embodied visual experience, reconfigures users' spatiotemporal perceptions and modes of action, and reshapes visual culture and social norms in mobile contexts.

2. Research Background and Theoretical Foundations

2.1. Visuality and Visual Construction

Visual construction refers to a mediated field encompassing visual methods, cultural formations, visual perception, and the ontology of vision within its socio-material contexts. Through the interplay of these multiple factors, this field shapes human visual experiences[2]. Typically, "visual construction" emphasizes how vision influences our cognition, understanding, and practice of the world, framing seeing and acting as interrelated processes. Within the tradition of visual centrism, the phone mount—as a visual technological product "endowed with specific functions or communicative intentions"[3]—facilitates an interpretive order grounded in visibility, thereby constructing a system of visual practice and production. By adopting the perspectives of media materiality and visual construction theory to examine how the phone mount participates in shaping vision within mobile, platform-mediated practices, this study aims to deepen our understanding of vision's role in contemporary society and culture[4].

Tracing the evolution of visual media, painting served as the primary visual form in ancient societies. With the advent of modernity, photography and cinema emerged, gradually shifting painting from a popular entertainment form to a more specialized artistic practice. Contemporary visual forms are predominantly disseminated through mass media such as television, advertising, and the internet—media that are more widely accessible to the public, enabling richer and more diverse visual expressions. Assisted by platform media and visual technologies, contemporary visibility has become intertwined with aesthetic preferences and consumption habits in everyday life, transcending mere sensory satisfaction. In summary, the social status of visibility has undergone a fundamental transformation: while vision is intertwined with modern society's preference for images and visual presence, visibility remains a core concern in visual culture studies.

2.2. The Materiality of Communication and the Phone Mount as a Visual Extender

The “material turn” has provided communication and media studies with a renewed perspective to re-examine media. Responding to the new materialist realist turn in the humanities, this approach does not oppose semiotics, instrumentalist views of media, or mentalist theories of communication[5]. Despite the acceleration of digitization driven by intelligent technologies such as VR and AR, materiality remains the cultural and social substrate of human existence, continuing to be a crucial dimension for rethinking communication research[6].

Scholarship on media materiality is diverse and multifaceted. Dai Yuchen categorizes materiality theories into three major strands—technological theory, political economy, and social theory—arguing that media materiality, situated within contemporary social contexts, examines how the “fixity of media” shapes existing constructive activities[7]. Yuan Yan et al. outline an empirical research framework for materiality studies across five dimensions: the political economy of communication, technology and technological artifacts, body and affect, geography and space, and media and ecology [8]. Research objects that transcend the subject-object dichotomy primarily fall into two categories: tangible and intangible. The first focuses on tangible objects—for example, Hu Yiqing conceptualizes the tangible city as a medium functioning as a “container”[9]. The second centers on intangible phenomena, such as the materiality of technology and its usage: Mo Li and Yang Xianshun investigate how algorithms provide the material and energetic foundation for action networks, reinforcing their own intentionality and revealing the media materiality of algorithms[10]; similarly, the “life-saving document” during the Henan rainstorms, characterized by “generative materiality”[11], has been brought into scholarly focus.

From a materiality perspective, the study of media technological artifacts has gained new vitality, demonstrating

a research orientation that “isolates the thing itself.” For instance, cultural documentaries such as National Treasure detach artifacts from their production processes and surrounding environments within specific spatiotemporal contexts, allowing the artifacts to articulate their own symbolic meanings. This perspective suggests that the “material presentation” of an artwork only becomes “art” when its “thingness” is overlooked[12]. Conversely, an opposing orientation emphasizes the situatedness of artifacts, highlighting their production, manufacturing, and practical existence. For example, European women, through engaging with romantic imagery in novels and drama illustrations, rewove their visual experiences by projecting romanticized imaginations onto China, constructing self-cognition, perceptions of the external world, and everyday life practices through visual engagement[13].

Although existing research has recognized the impact of technological artifacts on human bodily senses, scant attention has been paid to how media materiality is embedded in the visual experiences of ride-hailing drivers and food delivery riders. Sun Ping, through field interviews and questionnaire surveys, found that food delivery electric bicycles mediate complex relationships among diverse actors—including humans, objects, and institutions [14], illustrating how media materiality operates within the weaving of a social “web of meaning.” Building on this foundation, this study further explores how the materiality of the phone mount constructs and shapes the visual experiences of ride-hailing drivers and food delivery riders, aiming to reveal how the use and materiality of phone mounts intricately mediate their platform labor processes.

3. Research Questions and Methodology

This study focuses on the use of phone mounts among food delivery riders and ride-hailing drivers. Empirical materials were collected from three sources:

Table 1. Basic Information of Respondents

Numble	Interviewee (Initials)	Occupation	Gender	Phone Mount Usage (Yes/No)	Usage Frequency of Phone Mount
1	XJ	Full-time on-demand Riders	Male	Yes	High
2	HQB	Part-time Riders	Male	No	no usage
3	DH	Station Manager One	Male	Yes	Low
4	XS	Station Manager Two	Male	Yes	Low
5	CY	Station Manager Three	Male	No	no usage
6	YJ	Full-time on-demand Riders	Male	Yes	High
7	MV	Part-time Riders	Female	Yes	Medium
8	WJ	Didi Drivers	Male	Yes	High
9	NJ	Didi Drivers	Female	Yes	Medium
10	CR	Part-time Riders	Female	Yes	High
11	TB	Full-time on-demand Riders	Male	Yes	High
12	DF	Didi Drivers	Female	Yes	High
13	ZF	Didi Drivers	Female	Yes	High
14	RL	Didi Drivers	Male	Yes	Low
15	LM	Didi Drivers	Female	Yes	Medium

First, data on phone mounts were gathered from JD. com's "Electric Bicycle Rider Phone Mounts" category. Popular brands, installation steps, and technical classifications (e.g., handlebar-mounted and rearview mirror-mounted) were compiled and sorted by sales volume and review count. Product descriptions and customer reviews for leading brands—including Shenhua, Qibinglian, Dipoe, Move Iron, SEAFIRE, and Huiduoduo—were analyzed to establish a comprehensive understanding of phone mounts' technical features and user perceptions.

Second, relevant content was collected from social media platforms (Douyin, Weibo, Xiaohongshu, Zhihu, etc.), focusing on topics such as "The Most Practical Phone Mount for Food Delivery" and "What Phone Mounts Do Ride-Hailing Drivers Prefer?" These materials provided insights into user discussions, recommendations, and pain points related to phone mount usage.

Third, to capture the embodied experiences of phone mount users, in-depth semi-structured interviews were conducted with 15 individuals with varying usage frequencies (high-frequency users, regular users, and non-users) from food delivery and ride-hailing professions. Interviewees included full-time on-demand riders, part-time riders, delivery station managers, part-time ride-hailing drivers, and full-time ride-hailing drivers. Interview questions covered topics such as frequency of use, motivations for purchasing and using phone mounts, unique perceptions and behaviors resulting from usage, functions beyond navigation (e.g., order acceptance/dispatching and passenger pick-up/drop-off), and the perceived role of phone mounts in daily platform practices. Interviewees were encouraged to speak freely about their experiences, ensuring rich, nuanced accounts of phone mount usage. Detailed information regarding the interviewees is summarized in Table 1.

4. The Material Characteristics of Visual Construction by Phone Mounts

Visual methods mediate visual experiences; simultaneously, specific "technological frames" continuously stimulate or constrain particular types of social actions within material communication practices[15]. As an everyday media technological artifact, the phone mount is widely used in the platform practices of ride-hailing drivers (inside vehicles) and food delivery riders (during deliveries), playing a pivotal role in their work scenarios.

For riders, fixing a phone mount on an electric bicycle eliminates the need to repeatedly retrieve the phone, saving time. For ride-hailing drivers, the phone mount creates a "third space" with a fixed angle within the limited confines of a vehicle, connecting the platform on one side and the worker on the other to sustain production pressures. In other words, riders and drivers use phone mounts to extend their perceptual capacities—not only freeing the hand that would otherwise hold the phone but also decoupling their gaze from constant screen-staring. Thus, the phone mount structures the visual practices of food delivery riders and ride-hailing drivers.

4.1. The Emergence of the "Third Hand": Material Fixation of the Visual Pivot

Humans are physiologically limited to two hands. Centered on fulfilling sensory needs and enhancing vision, the phone

mount acts as a "third hand"—extending the human body, providing a material pivot for viewing, and enabling diverse interactions among humans, media, and society. Taking riders' visual practices as an example, riders access the world of images through this technological artifact: they rely on the mount's fixed structure to facilitate viewing, indirectly connect with the digital world behind the phone screen, and engage in bodily practices based on these visual cues.

"Using a phone mount for food delivery, one hand steers the bike, the other swipes the screen, and the mount stabilizes the phone like a third hand... This helmet-shaped phone mount not only protects the phone from wind and rain but also shades it from strong sunlight, so I can see the screen clearly. Plus, putting a small sticker on this phone 'helmet' helps me quickly identify which electric bike is mine," shared a crowdsourced rider (1-XJ-Full-time on-demand Riders). Even without a phone mount, station managers can still track riders' locations via the platform. However, fixing the phone within the rider's field of vision avoids the repetitive action of retrieving the device, freeing up attention for platform labor and enabling two-handed operation of the electric bicycle—potentially reducing the risk of traffic accidents caused by one-handed riding.

The number of phone mounts used in a single visual practice varies based on user preferences, habits, and job requirements. "Some colleagues use several mounts, but I don't like switching between phones—it messes with my focus. I use one phone and one mount to accept orders, then switch directly to navigation—clean and efficient," noted a ride-hailing driver (9-NJ-Didi Drivers). Another driver added, "For ride-sharing, I usually use one mount above the left side of the steering wheel to accept orders and another near the accelerator for navigation" (12-DF-Didi Drivers).

4.2. Maintaining Multiple Material Visual Foci in Motion

This section explores new media material metaphors through changes in mount design and usage, uncovering the materiality of phone mounts. Traditionally, fixed reading stands support paper or electronic reading materials, constructing stable visual spaces with relatively singular foci. With the proliferation of smartphones, mounts have evolved to support mobile digital devices, featuring diverse designs (e.g., desktop stands, car mounts, selfie sticks) that are often adjustable, foldable, and integrated with functions such as charging or fill lighting—embedding themselves into daily life more conveniently and flexibly.

Paired with smartphones, phone mounts used by riders and drivers create two coexisting spaces: a visually fixed space (via the mount's physical structure) and a fluid, dynamic space (within the phone interface). This fluid space is structured by platform and algorithmic logic, generating diverse material visual foci. For example, a food delivery rider may fix their phone next to the electric bicycle's rearview mirror to "see suitable orders at a glance," facilitating order acceptance, navigation, and delivery—with the added benefit of holding an umbrella in place during rain (1-XJ-Full-time on-demand Riders).

Beyond the platform's digital interface, platform laborers in mobile contexts must naturally attend to their physical surroundings and road conditions. Ride-hailing drivers, for instance, selectively switch their attention between the

phone's navigation screen, external road conditions, and the vehicle's interior. Along the "scenery" of a delivery or passenger trip, riders and drivers process multiple visual inputs: images of traffic conditions formed on the retina, as well as platform system interfaces, navigation tools, and order-grabbing WeChat groups displayed through the mount. In this way, the phone mount participates in platform practices by creating multiple visual foci, driving new transformations in how laborers perceive and engage with their environment.

4.3. Sustaining the Material Connection of Production Pressure

The core purpose of phone mount usage is to sustain production pressure by connecting the phone and the user's vision. Thus, ride-hailing drivers may use multiple mounts for order acceptance and navigation, while riders determine the number of mounts based on their needs. Although this choice involves a degree of agency, time, speed, and the number of completed orders are the material foundations of income for platform laborers. "I can see myself transformed into a moving dot on the screen," noted a part-time rider (7-MV-Part-Time Riders). Meanwhile, station managers, connected to the delivery system via the phone behind the mount, can visually track riders' movements, routes, and progress from the office: "In the backend meal distribution system, I can see where each rider is during delivery, how long they've stayed at a location, and whether they've delivered to the designated address. If a rider encounters special circumstances, they can apply to go temporarily offline for a substitute delivery and click back online when ready to accept orders again" (3-DH-Station Manager One). Precisely through this process, the moving route observed by managers is a performance constructed and "translated" via the phone mount, achieving a mediated bodily presence.

Unlike fixed reading stands, the phone mount's "fixity" is rooted in mobility. It features convenient detachment and installation while assisting in completing platform tasks and accumulating labor outputs. This explains why food delivery riders fix mounts next to their electric bicycles' rearview mirrors and ride-hailing drivers install simple mounts above or to the lower right of the steering wheel—liberating the eyes from constant screen-staring and the hands from holding the phone.

5. Integration and Escape in the New Mobile Space: The Paradox of Visual Construction by Phone Mounts

Today, our visual experiences are enriched by an increasing array of technological representations; the "reproduction of social imagery" has reshaped daily life [16]. Raymond Williams' theory of "mobile privatization" in *Television: Technology and Cultural Form* initiated discussions on the paradox between public display and the concealment of personal information in fluid societies [17]. Within platform practices mediated by phone mounts, this technological artifact embodies a profound paradoxical tension between "integration" and "escape."

5.1. Integration into the New Mobile Space

The phone mount is a key technological artifact enabling mediatized mobility in urban spaces. The perceptual experiences of media users in platform practices are closely

tied to their mobile contexts; different viewing practices produce varied experiences and spatiotemporal configurations. Humans cannot focus on multiple objects simultaneously, yet for delivery riders, using a phone mount during travel bifurcates the visual field within the same spatiotemporal frame—splitting attention between the electric bicycle's forward view (relevant to personal safety) and the illuminated phone interface (relevant to work tasks). This bifurcation creates a "comfort zone" closely linked to income while granting greater temporal flexibility.

Phone mount usage must account for potential loosening during movement. After initial installation, adjustments can be made based on changes in the user's posture, preset mount height and angle, and sitting position—achieving a co-constructed space. Some smart mounts even emit sound alerts if they deviate from a stable angle. In other words, meaningful material connections are established among the artifact, the user, and the space—manifesting the user's integration into the new mobile space.

From the perspective of order acceptance, delivery, and passenger transport, the phone mount transforms viewing behaviors from unmediated to technology-dependent. The bodily experiences of riders and drivers fuse with technology, forming a relationship of mutual construction and embedding between body and technology. Marita Sturken and Lisa Cartwright, authors of *Practices of Looking*, note that contemporary visual culture studies have shifted focus from the "textual meaning" of visual representations to the "practices of looking" within networks of exchange [18].

Although images—as vision-dominated extensions for sighted individuals—extend riders' and drivers' bodies through digital interfaces, this extension is produced through continuous interaction with the technology. The phone mount becomes a new channel connecting their lives to media, influencing their real-world existence and media engagement: "With the mount fixing the phone right in front of my eyes, seeing the interface constantly reminds me to plan the most efficient route" (2-HQB—Part-Time Riders).

5.2. Escape from the New Mobile Space

By shortening the visual distance between users and the platform interface, the phone mount influences social and psychological distances—"extending" and reconstructing a third space: the new mobile space. Driven by the body's desire to escape urgency and constraint, the phone mount adapts to location-based service (LBS) technology, integrating with phone usage and remaining fixed in the user's field of vision during movement. It enables seamless switching between contexts such as navigation, order grabbing, casual short video browsing, and customer calls. Additionally, it shapes unique visual experiences for users within the same physical space, erecting visual barriers between individuals and blocking opportunities for interaction through eye contact or visual acknowledgment of others' presence—reflecting users' desire for an interpersonal-free private space.

"The surroundings are constantly changing, but the mount is uniquely mine... In the mobile scene, I can choose what to look at, possessing my own new mobile space," shared a part-time rider (10-CR—Part-Time Riders). If television regulated public and private communication spaces, phone mounts create a new personal space within mobile contexts: "In the mobile scene, our individual experiential time is extended" (6-YJ—Full-time on-demand Riders).

A perceptual, imaginative mode of cognition has emerged and evolved among riders and ride-hailing drivers. Shifting from rationality to perception and from reality to imagination, their approach to information processing has transformed—their original platform labor has been reconfigured, and they have visually created and integrated into a new mobile space. “The mount makes it easy to glance at the phone interface, grab orders, and guess the stories behind order notes. On Valentine’s Day, one phone number placed several orders to the same location with a note saying ‘I realized my mistake’... It was probably a couple making up after a quarrel,” recalled a crowdsourced rider (6-YJ—Full-time on-demand Riders). Through images constructed via the mount and their own imagination, users achieve an escape into the new mobile space.

However, when phone mounts are used during idle moments—such as waiting for orders or watching videos—this human-made artifact, originally designed to fix viewing angles and free hands, becomes a “point of compulsory discipline” enforcing a “fixed angle” across both work and leisure. This phenomenon of “building and dismantling walls” within the platform interface via the phone constructs a new form of mobile privatization, where the visual practice of using the technological artifact ultimately evolves into a commerce-driven experience.

6. Conclusion

How does the phone mount construct a material visual experience? Through in-depth interviews, this study elucidates the material role, spatial significance, and visual tensions of the phone mount—a “fixing artifact”—within mobile contexts under the platform economy. First, the phone mount’s fixation of the visual pivot facilitates the “order acceptance-delivery” cycle in mobile digital labor. Second, by maintaining multiple visual foci in motion, it reshapes the relational structure of platform labor practices. Finally, reflections on the “integration and escape” paradox of the phone mount’s material connections reveal its role as a bridge for bodily, spatial, and visual communication, shaping the diverse actor relationships in China’s platformization process.

Within the visual experience constructed by the phone mount—a product of platformization with Chinese characteristics—the artifact functions as what Latour terms a “medium of translation.” By shortening the visual distance between users’ eyes and the platform interface, phone mounts translate platform production pressure into visual cues: ride-hailing drivers and riders use mounts to alleviate temporal pressure, achieving a translation from material labor to visual perception and back to material output. In this process, the visual experience constructed by the phone mount essentially accomplishes the interconnection between platforms, workers, and vision.

Compared to previous audiovisual media studies that emphasized text, discourse, and political economy, this research explores the practical application of a media practice research paradigm through the phone mount. By situating this specific technological artifact within the labor practices of food delivery riders and ride-hailing drivers, it attempts to expand the denotation and connotation of media materiality from a visual perspective—redefining theoretical premises and highlighting the core concerns of communication materiality research.

The rise of emerging professions poses new challenges for communication materiality research. In practice,

rediscovering previously neglected “objects” materializes vision, and the “indicative value systems” composed of generalized materialized visual information form the cornerstone of our communication order. This cornerstone not only provides a fundamental framework for understanding and interpreting the world but also offers stability amid changes in social structures.

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