



## Editorial

*“[...] the rhythm, the way bodies are framed and lit, that's when we start to lose ourselves, and cinema comes closest to what it essentially is: sensual experience of the world.”*

Philippe Grandrieux, Director

As guest editors, we are excited to introduce this special issue on “Cinema and the Body” for the second volume of the *International Journal of Cinema*. We are proud to provide a platform for new viewpoints and developments in the cinematic arts. This issue presents a rich selection of essays, reviews and interviews, approaching the theme of cinema and the body in diverse ways. The theme is explored through a wide range of cinematic genres such as science fiction, horror, documentary, film noir, and experimental films. Furthermore, the authors provide new insights to the topic from multiple frontiers in their discipline, which include the introduction of new interpretations to phenomenological concepts related to the critical analysis of film styles or authorship, the linking to recent empirical findings from cognitive neuroscience to the explanatory framework of film viewing processes, as well as addressing a variety of specific viewpoints, for instance, to Chinese, Russian, Portuguese, and American film culture.

This issue identifies the omnipresence of the body in cinema as a fusion of the corporal and the visual. The performer’s perspective of the cinematic body is considered in various viewpoints to body movement onscreen. The scientific representations of the body are reflected in *neurocinematics*, a new research paradigm that studies films through brain research. Empirically grounded studies increase our understanding of, for instance, how camerawork and editing influence the spectator’s body. The cinema and the body are considered to be fundamentally intertwined with such socio-politically and ideologically determined domains as spectatorship, authorship, and film criticism. Furthermore, physiological characteristics of the human body are paralleled with those of the cinema, exploring, for instance, how the film camera’s eye embodies human sight in the act of filmmaking, and how the bodies of the author and the spectator physically determine the images created by and for the right-handed, implicitly dominating cinematic imagery. Finally, the essays in this issue elaborate on the cultural representation of gendered, racial and colonial bodies, the failure of body perfection, and the bodies of hypochondriacs and vampires.

Influenced by Shapiro’s polemic discourse in 1993, “The Cinematic Body,” the concept of the body in cinema emerged as a radically new approach to cinematic theory. The post-modern cinema has both deconstructed and reconstructed the presence of the human actor. With the continuing evolution of 3D cinema and holograms, the flatness of the cinema is replaced by a three-dimensional, digitally reconstructed simulation of the body: the transformation of human form into disembodied digital bytes problematizes our very notion of embodiment. Placing the body

central to artistic and scientific inquiry offers an antidote to cinema as a purely visual medium, and is a critical component of the discussion of representation in cinema: it not only increases the awareness of how the presence of the onscreen body is constructed and perceived, but it rethinks the physicality of the spectator and the filmmaker as well.

We hope this issue inspires filmmakers and performers, as well as scholars, students and spectators. We are also hopeful that the essays in this issue will create a stimulating dialog between scholars and cinematic practitioners.

Kaisu Koski and Pia Tikka

### Pia Tikka

Pia Tikka is a director-cinematographer with expertise in neurocinematics (Hasson et al. 2008), i.e., a novel paradigm of neuroscience that studies human cognition by means of functional magnetic resonance imaging (fMRI). Within this framework she has a special interest in unraveling the role of the brain in filmmakers’ expertise. Tikka’s concept of “enactive cinema” (2008) together with the embodied mind approach (Varela et al. 1991), further suggests opening up the discussion to the domain of the implicit emotion-driven interaction loop between the viewer-participant’s psycho-physiological response and the cinematic narrative.

### Kaisu Koski

Kaisu Koski has expertise and interest revolving around “performativity” and cinema, and the scientific-medical representation of the body through the moving image. Furthermore, she promotes cinema as a research methodology, which is arts-based and comparable, but significantly different from anthropological/ethnographic film. In such a research context, the ethical issues and questions about raw data versus its artistic dramatization, for example, become important. Other interesting issues in her practice are the artist-researcher’s own body in the image vs. research participant’s body, and how these bodies are manifested in onscreen performance.



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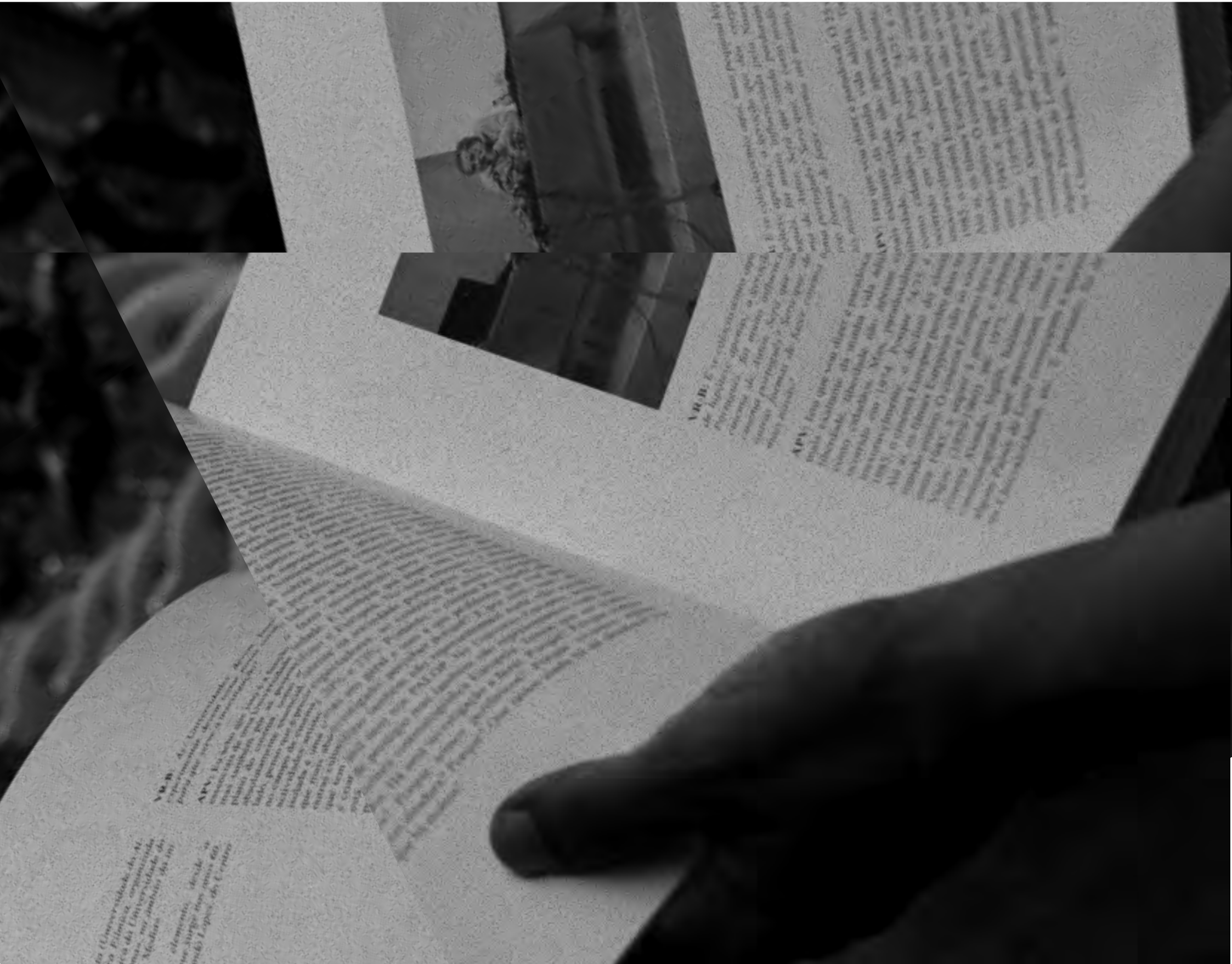
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