PART II

Movement Beyond the I/Eye

The most renowned of cameras, the Hollywood lens, began filming dance from perspectives such as Busby Berkeley with his ultimate kaleidoscopic vision for dancing bodies while Fred Astaire insisted on a full-body shot, always. And although mainstream film has progressed beyond these early forays into dance representation, there continue to be unexplored pockets of physical motion that find better welcome in the Independent Film Industry. So, what happens when this I/eye in the camera unmoors itself from the politics of Hollywood cinematography to focus on what such institutions have historically either refused to see or misrepresented in stereotypical ways? Sparling would answer ‘the electric body’: the nude form on stage as a mechanism of artistic movement rather than a throwback to more static examples of the nude in other arts practices. Pruska-Oldenhof wonders what happens with a multiple I/eye in a camera that tries unsuccessfully to capture dancing forms, allowing these bodies to escape the gaze and evoke absent presences that overflow singular subject positions altogether.