



From the Editor

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This issue of *Projections* features an impressive diversity of research questions and research methods. In our first article, Timothy Justus investigates the question of how film music represents meaning from three distinct methodological perspectives—music theory, cognitive psychology, and cognitive neuroscience. Following a model of naturalized aesthetics proposed by Murray Smith in *Film, Art, and the Third Culture* (see the book symposium in *Projections* 12.2), Justus argues for the importance of “triangulating” the methods and approaches of each field—more generally, of the humanities, the behavioral sciences, and the natural sciences. Our second article, by Gal Raz, Giancarlo Valente, Michele Svanera, Sergio Benini, and András Bálint Kovács, also explores the effects fostered by a specific formal device of cinema—in this case, shot-scale. And again, distinct research methods are put to complementary use. Raz and colleagues’ starting point is a desire to empirically test a hypothesis advanced by art historians Alois Riegl and Heinrich Wölfflin. To do this, they apply a machine-learning model to neurological data supplied by a set of fMRI scans. Methodology is the explicit topic of our third article, by Jose Cañas-Bajo, Teresa Cañas-Bajo, Juri-Petri Valtanen, and Pertti Saariluoma, who outline a new mixed (qualitative and quantitative) method approach to the study of how feature films elicit viewer interest.

Our book symposium on Carl Plantinga’s *Screen Stories: Emotion and the Ethics of Engagement* shifts gears to a more traditional humanities approach with contributions from a philosopher with extensive experience writing about film and from three film theorists who frequently engage with and draw upon philosophy in their own work. Nevertheless, some of the key issues addressed in Plantinga’s book are deeply connected to the question of how we ought to conceive of our moral psychology, which is undoubtedly shaped by both nature and culture.

This issue’s book reviews are thematically organized: we have a pair of reviews on two novel books on Hollywood cinema—David Bordwell’s *Reinventing Hollywood* and Todd Berliner’s *Hollywood Aesthetic*—and another pair of reviews on book-length explorations of contemporary horror films by Rikke Schubart and Xavier Aldana Reyes.

Finally, we close the issue with Jason Gendler's memorial tribute to Edward Branigan, a generous scholar, colleague, and friend to many of us associated with the Society for Cognitive Studies of the Moving Image and the wider field. Edward passed away on 29 June 2019.
