

A Call for Paper Submissions

The Current State of Cinema

Philosophers of film have long viewed cinema as a somewhat indeterminate and evolving art form. From Ricciotto Canudo's pronouncement a century ago that "film will increasingly serve as Art's powerful coadjutor" to Alain Badiou's recent determination that "there is a latent infinity in cinema," film has consistently been recognized as a dynamic medium whose essence lies in some sense in excess of itself.

Yet the rise of digital technologies, AI, and streaming platforms seems to be challenging this fundamentally progressive conception of cinema. Current concerns around film's fixation on intellectual property rights, algorithmic production techniques, and predilection for nostalgia projects not only attest to this, but further pose the question: is cinema, as both an innovative art form and a cultural phenomenon, finally drawing to a close, or is it undergoing a transformative rebirth?

This special issue of the *Journal of Continental Philosophy* aims to explore the current state of cinema. What does "cinema" mean today, and what does it mean for philosophy? How does contemporary film intersect with other arts? In what ways are new digital technologies impacting the cinematic experience? Can we (still) isolate a singular relationship between film and philosophy? What are the ethical implications associated with digital cinema and AI-generated content?

Contributions addressing these and related questions are welcome: scholarly articles, translations, interviews, round table discussions, literary works, and other forms. Please send submissions and proposals by December 20 to: jcp@westernsydney.edu.au

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