

Special Issue

Existential Issues in Classic and Contemporary Cinema

Message from the Guest Editor

We are interested in essays that explore the intersections between this philosophical movement and cinematic art, construing both as broadly as possible, in keeping with the various contours of the philosophy of film. Essays may explore the ways key themes of existentialism are illustrated by specific films: authenticity, self-deception, doubt, faith, freedom, alienation, rebellion, anxiety, contingency, nihilism, the uncanny, etc. Essays may also consider movies that help to illuminate the works of such diverse writers and thinkers as Dostoevsky, Schopenhauer, Kierkegaard, Nietzsche, Hesse, Kafka, Mann, Sartre, Camus, De Beauvoir, Mishima, and Murdoch. We are especially interested in essays that pay attention to the ways certain cinematic elements assist in summoning reflection on existentialist ideas and themes. We invite potential contributors to offer new perspectives on films that have been long considered as existentialist: Bergman's *The Seventh Seal* or Herzog's *Fitzcarraldo* or Tarkovsky's *The Sacrifice*, etc. However, we also invite contributors who address films that should be added to the ranks of "existentialist cinema."

Guest Editor

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About the Journal

Message from the Editor-in-Chief

We welcome contributions that address fundamental issues in the Humanities from any meaningful perspective, combining past and present concerns in order to blaze a path toward the future. Interdisciplinary approaches are particularly welcome. All submissions will be critically reviewed by peers, aiming for the highest possible scholarly level. Being an online journal, the published papers will reach their desired audiences faster, more reliably, and much more easily than traditional print versions, while upholding the same, if not even higher, scholarly standards.

Editor-in-Chief

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