

# Editor's Introduction

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Volume 27, the second issue since I took over as the Editor of *Film and Philosophy*, puts together an array of novel perspectives that both deepen the understanding of current debates in the philosophy of motion pictures and introduce novel questions that I am confident will continue to be part of scholarship and discussions in the field.

The volume opens with an essay by Dan Flory, “Disgust, Race, and Carroll’s Theory of Solidarity.” Flory expands on Noël Carroll’s theory of solidarity by emphasizing two essential aspects: first, the role that disgust plays in generating solidarity, and second, the role that race plays in generating disgust. Guiding us through a dense and compelling series of examples taken from Westerns, Colonial Adventure Films, War movies, Arab antagonist movies, and Revenge Films, Flory successfully shows the dumbfounding moral effect of disgust in a world where White supremacy is still dominant—and that’s true of Hollywood as well, sadly.

Dennis Weiss’s article, “Nativity and the Posthuman Condition,” points to a glaring oversight in western philosophy—and the philosophy of motion pictures: the virtual absence of conversations and analyses focusing on natality and, it follows, the role of women and children in the multifaceted dynamics of growth and development. Weiss highlights the importance of such an omission in relation to posthumanist literature—especially given the emphasis on technogenesis and its effect on human beings (and the definition of “human”). Weiss’s contribution challenges such approaches while offering a novel and positive viewpoint on natality through the analysis of Villeneuve’s 2017 film *Blade Runner 2049* and the British and American AMC television show *Humans* and the Swedish television show that inspired it, *Real Humans* (*Äkta människor*).

Using Grant Tavinor’s recent understanding of “remediation,” the process in which things undergo transformation from one form to another while retaining, if not enhancing, their essential features, Nicholas Whittaker focuses on film’s ability to “remediate” the experience of nature and its engaged aesthetic character. In “Filming Nature,” Whittaker acknowledges the differences between filmed and live nature but looks at those translations—and the discontinuities between the two—in light of the ability to film to make those experiences dreamlike. A Cavellian move, indeed, but certainly a compelling one.

Laura Di Bianco’s essay, “Toward a Non-Anthropocentric Italian Cinema: Pietro Marcello’s *Lost and Beautiful*,” is significant for several reasons. First, it

shows how approaches more firmly grounded in film studies can also share boundaries with philosophical analyses of film. Secondly, it echoes the conversation on nature (and filming nature) and posthumanism encountered in the previous articles by introducing the readers to eco-cinema in Italian filmmaking. Di Bianco's analysis of *Lost and Beautiful* offers insightful close-readings and an innovative and often poetic criticism of the Anthropocene, which brings us to the contemplation of non-human perspectives and their relation to the world we inhabit and the cinema we are producing.

Òrúnmìlàn Film-Philosophy: Aesthetics of *Èjìgbèdè Èkú* in *Saworoide*, by Sahid Bello, is a discussion of the aesthetics of *Èjìgbèdè Èkú* in the 1999 Nigerian film *Saworoide*, directed by Tùndé Kèlání. Bello shows the philosophical import of Nigerian and contemporary African filmmakers in light of the philosophical teachings of Òrúnmìlàn and the aesthetics of *Èjìgbèdè Èkú* which incorporates reflections on presence and absence and their metaphorical implication in relation to time, life, and death. The paper is a step toward the decolonization of film-philosophy while also offering convincing and thought-provoking arguments pointing to the ability of film to “do” philosophy.

Firmly grounded in the complex net of debates on the different characterizations of moralism in the philosophy of motion pictures is Meg Thomas's article “Inverted Moderate Moralism: An Explication and Defence.” An inverted version of Noël Carroll's moderate moralism, inverted moderate moralism illustrates how aesthetic values can affect moral values in terms of both flaws and merits. Thomas bases her conclusions on two films: *I Spit on Your Grave* (2010) and *The Nightingale* (2018), which not only cement her intuitions but also open the door to a set of other questions pertaining to the ethics of film, what it shows, and how to assess what shown.

The issue closes with Michal Forest's “Double Reversals in Jim Jarmusch's *Night on Earth*.” With pleasure, we follow Forest through the five cities displayed in the movie: it is tourist spectatorship, with an opening for philosophical curiosity.

Lastly, we are happy to include a review by Iris Vidmar Jovanović of Luca Bandirali and Enrico Terrone's *Concept TV. An Aesthetics of Television Series*.

I am deeply thankful to all those who participated in the Film and Philosophy Workshop in June and especially to John Dyck, who helped me run it. While meeting online often lacks the warmth that characterizes in-person meetings, it allows for an international perspective and makes it easier for younger scholars and new voices that may need access to travel funds. My gratitude also to all reviewers and Greg Swope at the Philosophy Documentation Center: you won't be reading this journal without them.