

Letter from the Editors

Dear readers,

With the proliferation of digital platforms like Instagram, Netflix, and YouTube, we are faced with the question of whether we have entered an age of truly “new” media. In grappling with media’s shifting place in the digital era, *Cinephile* 12.1 combines philosophical and new media discourses to set classical and contemporary thought in dialogue. Throughout this issue, new media texts and platforms are deconstructed and, perhaps unsurprisingly, consensus on the impact, definition, and novelty of this phenomenon remains productively unresolved.

To investigate this nebulous topic, *Cinephile* 12.1’s authors employ a diverse set of philosophical methodologies—from process philosophy to object-oriented philosophy—to examine various media artifacts. This issue proposes an eclectic variety of approaches to media texts and platforms as it strives toward expanding philosophical deliberation in the digital era, with authors tackling foundational topics that include temporality, power, and truth. These discussions are all situated in the context of the vast changes to the forms and distribution methods of media platforms, and, as such, each article proposes both new questions and conclusions regarding our continually evolving relationship with media.

Cinephile 12.1 begins with a preface from Martine Beugnet, in which she explores the centrality of a crisis in temporality to contemporary scholarship on philosophy and new media. Next, using *Stalker* (Tarkovsky 1979) and its video game adaptations as case studies, Jane Stadler argues that sound works as a constitutive element in forming imagination. Following this, Tarja Laine’s Foucauldian interrogation of *The Hunger Games* quadrilogy explores the manner in which visual technologies exert control over citizens while also functioning as subversive tools for counter-politics. In his article, David Deamer analyzes Adam Curtis’s *Hypernormalisation* (2016) to complicate the relationship between new media and truth by drawing from Nietzsche’s conclusions regarding truth’s reliance on fiction. Dilyana Mincheva’s article considers *Sense8*’s illustration of experimental utopias, arguing that the series confronts viewers with the Real through intimacy with the impos-

sible. David Evan Richard uses Maurice Merleau-Ponty’s phenomenology of language to conclude that *Arrival* (Villeneuve 2016) self-reflexively highlights film’s sensuality and reminds us that film language (deployed in various forms) requires a “fleshly dialogue” with the screen. In this issue’s final article, Jenny Gunn investigates the relationship between narcissism and the selfie through object-oriented philosophy. Our interview with Laura U. Marks concludes *Cinephile* 12.1; this dialogue touches on process philosophy’s relevance to media scholarship, new media’s materiality, and the importance of unfolding European philosophy’s non-Western roots, among other topics.

For their support and efforts in helping this issue become a reality, we would like to express our sincere gratitude to the staff and faculty of the University of British Columbia’s Department of Theatre and Film who provided their advice and support throughout the editorial process. We would like to especially thank our faculty advisor, Dr. Christine Evans, for guiding us through our tenure as *Cinephile*’s Editors-in-Chief, as well as our incredible editorial board for the expertise and diligence. To each of this issue’s contributors, we are deeply grateful for the insight, thoughtfulness, and eloquence that each of you brought to your articles. Due to your unique voices, this issue has formed into a diverse, intricate, and, at times, wonderfully contradictory meditation on the philosophies and media of today’s world, and for that, we could not be more appreciative.

As you wend your way through the paths that follow, we hope that you will take note of how these investigations into new media require a bi-directional historical perspective. In this sense, *Cinephile* 12.1’s connecting thread posits new media as contingent upon countless historical developments, ultimately suggesting that new media may be understood neither as representing a teleological apex nor a sudden break from history. Instead, new media occupies a liminal position between global culture’s past and future.

Sincerely,

Morgan Harper and Zoë Laks

Co-Editors-in-Chief, 2017-2018

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