



Religious Representation and the Philosophy of Film

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Message from the Guest Editor

In this Special Issue, we are interested in critical thinking about the nature of religious representation in film. The philosophy of film should be understood loosely and broadly, where the concerns of the philosophy of film overlap with film theory and aesthetic theory in general. As such, we welcome contributors from a variety of disciplines, such as Religion and Theology, Philosophy, Film Studies, English Literature, Sociology, Psychology, and others who are interested in critically examining how the Divine, religions and/or religious practitioners are depicted or communicated in film either explicitly or implicitly. We are particularly interested in fresh, nuanced perspectives on traditional films as well as engagement with the latest films, both commercial hits such as Pixar's *Soul* and *Wonder Woman 1984*, and award favorites such as *The Father*, as well as international films which have reached a wider audience.





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Message from the Editorial Board

Fresh developments in the disciplines that consistently make significant contributions to our understanding of religious personality, authority, devotion, and community - disciplines ranging from psychology, sociology, and anthropology to history, art history, philosophy, literary criticism, and political science – fuel general, as well as scholarly, interest in the world's religions.

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