

27 March, 2020 – Note of Intention – The Marshall Plan

As a philosopher, I take drama and perspectivism seriously in its theater and cinematic forms. I have been writing and teaching philosophy for almost forty years, starting out in California and then France, where I've lived for the last 20 years. I am from a post-modern line of European philosophy which takes seriously the notion that « God is dead », that there is no objectivity, only perspectives, but that truth does exist, as positive, avoiding nihilism. Its best form is art.

I believe that film provides an excellent way to demonstrate philosophy, which is so important in teaching it, and drama personalizes it. I have always used the visual and theatrical medium in my teaching (c.f. my film of Nietzsche's « Thus Spoke Zarathustra » , my production of Sartre's « No Exit », among others).

Philosophy cannot be a system, certainly, but it shouldn't even be a text in this time, as we have the better means to demonstrate it now through the language of film. And we live in a time when everyone is watching screens. I believe the language of film, as images, can be as rich as the notes of great music or the text of great literature.

The language of film also provides means to follow the consequences of perspectivism. For example, in this piece, if one takes seriously the view that there is no objectivity, only perspectives, then there is no master-shot, only POV's from each of the characters (video games often use the same device). Film can show this through the camera. I did this in my film « The Holy Family ». To continue to use the master-shot is like a throw-back to the perspective of the theater audience watching a spectacle, a remnant of the idea of an objective view.

With this film I would like to demonstrate philosophy through a particular satire on contemporary western society in terms of its obsessions with food, computers, and consumerism.

The film is about tendencies today that I think are deeply harmful, especially for young people. One of the protagonists of the film is a girl of 12 years, a product of our time, who becomes, at the end of the film, the result of the unintended consequences of these tendencies.

By showing these tendencies in satire – foodies, computers, commercials, limits of science;

By presenting a critique of an economics that is unfair, destroys the planet, and creates a virtual world of alienated consumers ;

By using only POV's ;

By using the language of film as a template to find truth, for example, « Find the « deep fake « » to determine false (vs. true) imagery ;

I believe a contemporary audience will begin to think seriously about reality and truth. They are more sophisticated than before, given the many quality viewing options available. I think they can handle the deep issues taken up in the film.