

How Does a Movie Move?

The very first error committed by those who begin their discourses in regards to film is their tendency to treat film as a language. Language, by its nature, is a set of rules and conventions, and calling film a language naturally ostracizes film from the pantheon of art. If art expresses, it expresses through the various medium. It is when we arrange and organize the structure of film so many times to the point the arrangements and the organizations become conventionalized the art of film degrades into a language of film.

But if film does not adapt itself to the transformation into a language, then how does it move? It moves by constantly *re-cognizing* itself in every frame. That is, there is a thing called film, and that thing is concerned with the reality of its self. It ceaselessly reflects its being and its psyche that serves to nullify that of other beings. Movie camera has its unique ability to turn anything in front of its eye into moving images, containing the neuroses of other beings, nullifying their affective and emotional behaviors and using them to concentrate on its self and superimpose the concentration on its self onto its self. Further, movie camera is the only being that can objectively observe its self, and its objectivity transcends psychological distortions and manifests neither personality nor feelings.

Movie camera is the sole actor in cinema and its ability to nullify the neuroses of any being at its sight is how it re-cognizes its self and is how cinema moves.

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