

No Camera No Cinema

What is unique to cinema is different than what people consider as that which is important to cinema. Many consider that story is the most important element of cinema. So, let's put storytelling into logic. We can make a film to tell a story. Similarly, we can write a book, paint a painting, sculpt a sculpture, etc. to tell a story. This means storytelling is not *unique* to cinema.

So, what is unique to cinema? To answer this question, let's put cinema into a subtractive logic. Take away all the actors from your film, you still have a film. Take away all your lighting equipment from your film, you still have a film. Take away sound and music from your film, you still have your film. Take away editing from your film, you still have your film. Keep subtracting things away from cinema and you will realize that there is one thing that you cannot take away from your film. That's your camera. In short, no camera no cinema.

Every element in filmmaking should do their parts as supplementing the abilities and the capabilities of the camera. However, so many of us are trained and brainwashed to think that story is the most important aspect of filmmaking. That is to say, we continuously treat cinema as non-art form of product that contains no uniqueness of its own. As such, it is at utmost importance that young filmmakers with visions for art critically approach the power of their cameras, and utilize their shots not as visual gimmicks and tricks that are merely cool tools for storytelling but as the critical core that integrate true cinema into their visions.

A filmmaker's vision, if he/she is a true filmmaker – a true artist, must center around the power of the camera. Every true form of art is conscious of its own uniqueness. Every true form of art tells nothing but only manifests its own uniqueness, and a true artist is always critically aware of his/her art's medium that keeps his/her art always intact with its uniqueness.

If one wants to pursue cinema as art, then he/she should not be thinking about ideas and stories to tell. Rather, he/she should always be preoccupied with thoughts on framing. Everything you need to know about cinema is within the frame. Don't think about your audiences. Audiences are subjective beings, and you are too. Keep your subjectivity intact at all times because your subjectivity is what defines your fantasy – your own truth. And keep in mind that there is no such thing as the universal truth other than the inevitable presence of life and death within time. Life and death exist in order to make ourselves conscious of the existence of time. That is, we were born and designed to create art only to prove time.

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