

ANTICINEMA

PART ONE: MANIFESTO

1. Cinema depends upon the observation of diegetic motion.
 - (a) Diegetic motion is an illusion.
 - (b) Diegetic motion is comprised of set and numerable chronologies of non-motions.
2. Cinema, therefore, is a metaphorical anti- or re-animation of passing time.
3. Cinema is an exploitation of its depiction of time insofar as it resembles its viewers' experience of time's passage.
4. Cinema, being comprised of set and numerable frames of non-motions, may be physical—i.e. of film—but cinema's truest state is non-physical in that it resides in the mind.
5. Cinema, residing in the mind, is a fundamentally liminal form.
6. Cinema's liminality is predicated upon the consecutive spaces between frames creating an illusion of diegetic motion.
7. Being liminal, cinema's determination of 24 frames per second (&c &c) is arbitrary, or liquid.
8. Because cinema is a liquid form its durational aspect must be regarded as a lie.
9. Because cinema is a lie it cannot be regarded moralistically or using truth as a compass.
10. Time is a fact, and is tethered inseparably to space, so cinema, a lie, must definitionally deny chronological time.
11. Cinematic time is a failed representation of actual time insofar as it is perforated.
12. Cinematic perforation, native to the form, necessitates the liminal buttress of the observing mind.
13. The observing mind, non-native to the cinematic form, adapted to diegetic motion quickly and violently.
14. The violence of diegetic motion, exemplified in audience reactions to Lumiere's train, was multiplied further with the advent of the cinematic edit.
15. The advent of the cinematic edit, formally speaking, acts as an evolutionary fulcrum between primitive and early cinema.
16. The advent of the cinematic edit, a kind of physical [film] violence, quickly garnered the sobriquet 'cut.'