

## Immediacy as an Attribute of Cinema as Art

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Questions about what we *see* when we watch a film have been raised and discussed many times over since the beginnings of cinema. These questions immediately implied not only *seeing* in most basic sense of the word – as what becomes an imprint on the retina of an eye – but also, perceiving, recognising, comprehending and understanding. Hence, the very act of visual sensing triggers a process of broadly understood thinking. What thinking is without language? And what function the preposition “without” operates in this question? Of course, “stepping out of language” into a so-called non-verbal form of thinking is made conceivable only in and not outside a relation to language. Therefore, it seems that any perception of objects or perception of the so-called outside world is a kind of “reading”. Such intuiting of the world highly probably owes its presence to film, which made apparent a widely shared confidence in the epoch of the universal literacy that sensory activities work as reading and through reading. After the incursion of moving pictures into the field of reality, which, as ever, consists of a mix of subjectivity and objectivity, obviously sensual activity and passivity inherently affect both “components” of reality. The very idea of reading, no matter how metaphorically it functions, makes such a difference that there is no way to imagine what kind of legibility had existed before the intrusion of first photography and then cinema. Hence, the term “reading” functions here not only metaphorically, but also at the same time immediately.