*"The Way"*

Although the question stems from banal curiosity, I've heard enough inquisitions regarding "what is my way" of making movies, so here it is – for now:

1) Cinema is about images of vision, not about telling a good story.
   Vision is where images be-long (where 'beings' ceaselessly 'long' for). *Images are beings,* each having their definite stance and characteristics. Worthy images are those that pass through the vision (i.e. those that are true to their be-longing). Images in a series of them that are guided by rhythm to pass through their be-longing are what constitute "good cinema". Here is a map of the way I see "good cinema":
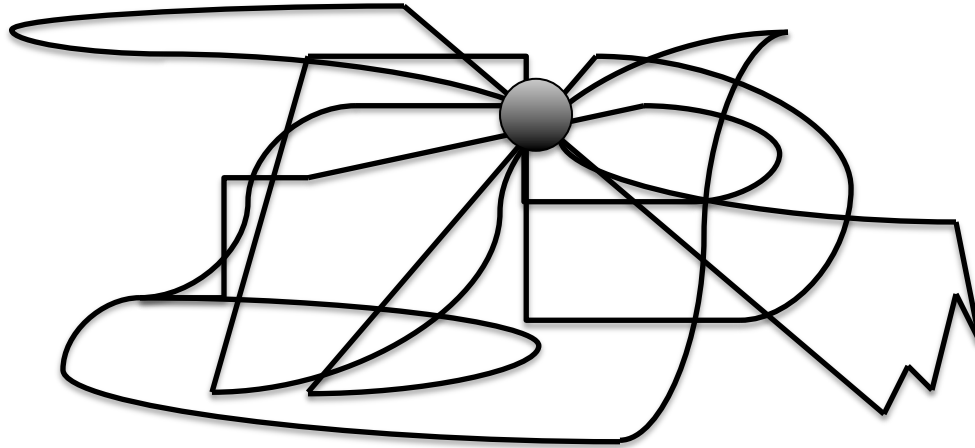
   The lines are images (beings) and they, in someway or another, pass through the circle (be-longing). That 'someway or another' is the rhythm, which depends on editing to bend the images towards their be-longing. *Captured images are beings – re-cognitions of organic movements that are performed without intrusions and underlying subtexts.*

2) Be-longing is also composed of images – those of calculated definition.
   For the vision (be-longing) to contain the images (beings) and make them truthful, the director must impose his center. The be-longing is established in the screenplay. It is exactly what the director needs to see, if not he'll simply die. The images (beings) are those that do not exist in the screenplay that emerge spontaneity, but never randomly. The vision (be-longing) is composed of those images that are meticulously planned and thought of by the director. In order to achieve the vision, it is very natural for the director to perform puppetry (treating the actors like dolls) and choreograph the shots through constant repetitions. If the film only consists of images that do not pass through the vision (i.e. beings without belonging), then the film may still be emotional but it ultimately faces its most painful revelation – that it is a fake devoid of truth.

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