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Authorial Note

Cinema of Ethical Tension

I do not conceive of cinema as entertainment or as a merely illustrative vehicle. I conceive of it as ontological inquiry. Existence is not grounded in an evident moral order; the tension between meaning and contingency is not resolved, it is endured. I film that endurance.

The body — vulnerable, desiring, finite — is not metaphor but material condition. Before ideology, identity, or moral systems, there is biology. Culture reorganizes animality; it does not abolish it. My cinema inhabits this unstable terrain where instinct, structure, and consciousness collide. Power rarely operates through spectacle alone; it becomes effective when it shapes what appears normal or inevitable. For this reason, I distrust narratives of redemption, which often soften contradictions that persist in lived reality.

Formally, my work engages estrangement not as pedagogy but as interruption. I do not aim to teach; I aim to destabilize perception, to reveal what is constructed as natural. Characters are not isolated psychologies but nodes of biological, historical, economic, and moral forces. Subjectivity is a field of tensions, not a stable essence. Every image implies a position. What I choose to show — and what I refuse to soften — is deliberate. Aesthetics is not ornament; it is a mode of thought.

My cinema does not aim to reassure or reconcile. It aims to sustain contradiction without anesthesia, to make visible the friction between power, vulnerability, and human experience. Where narrative resolves too quickly, thought comes to rest; my films inhabit the space where perception and reflection remain unsettled, keeping meaning open and alive.