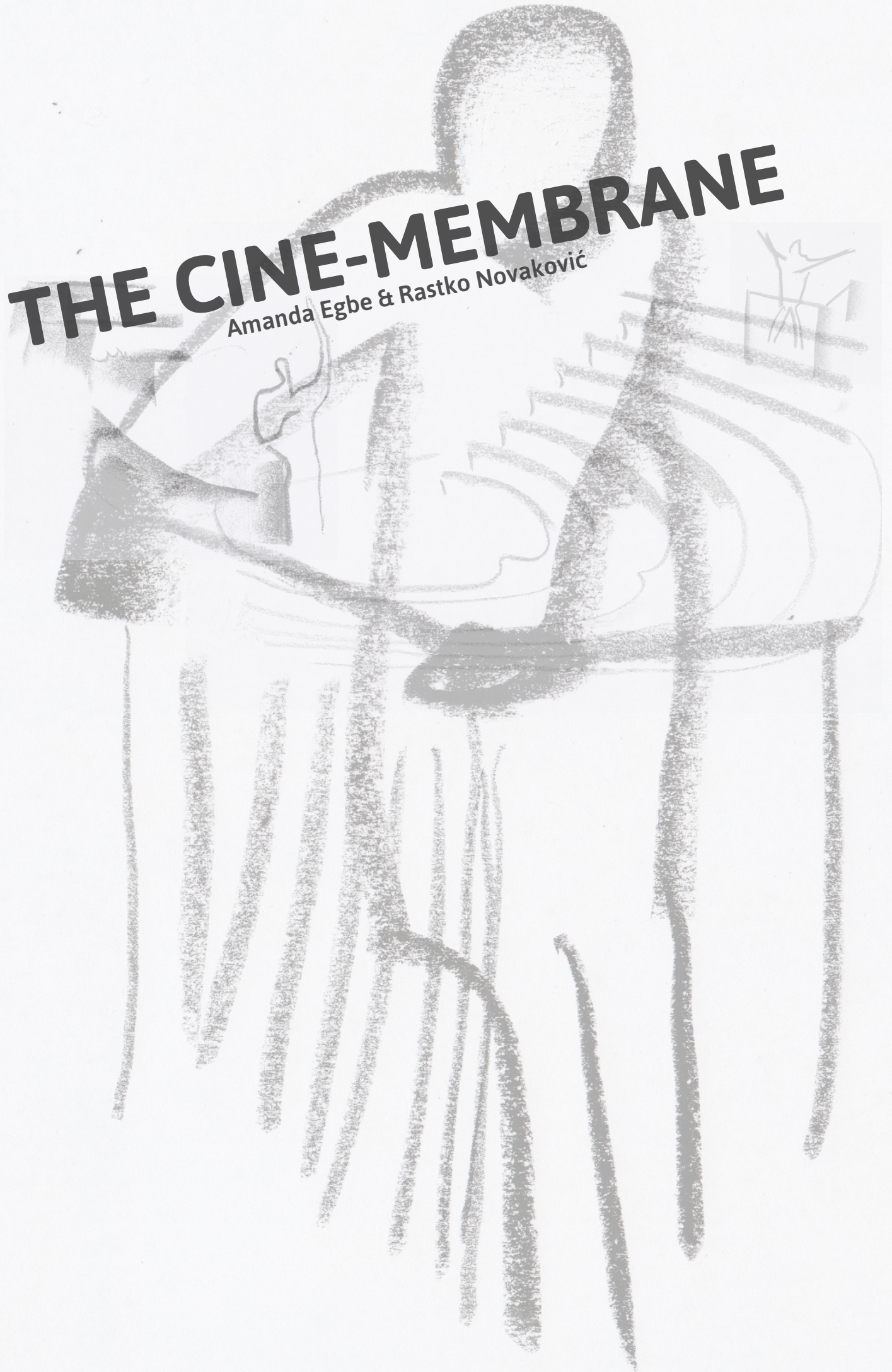


# THE CINE-MEMBRANE

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## I: Whither Cinema?

At present the space for cinematic exhibition has been colonised as a space for entertainment and commercial enterprise, e.g. the loss of independent cinema spaces in the UK. It is utilised to anaesthetise a populace. There are and have been recent examples of radical exhibition and distribution that now call to be extended and constituted as a rapid response to an environment whereby moving image documents, the work of amateurs, citizens, artists must be exhibited, distributed and acted upon as a matter of urgency. These will be joined by materials from various community and specialist archives.

## II: What is the Cine-membrane?

The cine-membrane is the reconstitution of cinematic space, which calls forth a standing committee. The committee constitutes a forum and tribunal to investigate evidence in the form of moving image documents and the experiences of those who form the committee.

The cine-membrane becomes the active viewing space, for speech and action to be constituted in light of conscious and unconscious responses to moving images. These responses inspire action in light of subject matters such as the housing crisis, militarism, and social inequalities. They also extend to the call for further works to be produced, exhibited and examined in light of a lack of meaningful expression in the cinematic environment.

The cine-membrane can be mobile, set up anywhere with the use of borrowed equipment. Inside or outside spaces can be cannibalised for the purpose of calling forth the standing committee.

The cine-membrane can be fixed, reclaiming and repurposing cinematic and theatrical spaces that sit within a community or the heart of an action called for in light of the moving image documents that are to be considered by the standing committee.

## III: Permeable spaces

The cine-membrane constitutes the fluid space in which moving image documents resonate amongst us. This space makes speech and action possible. It understands that moving images are constructed, that the process and production of that construction must form part of the active evidence that is presented. This is how we build an active understanding and knowledge of the processes by which the moving image comes to have meaning and is accepted as being significant. Content, production and exhibition cannot be separated into discrete entities. Social space, the spaces of cinematic production and distribution are all permeable and come to coexist in the cine-membrane.