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In *Anemic Cinema*, Duchamp alternates head-on views of his illusion-producing roto-reliefs with similarly turned discs of words, elaborate French puns printed spirally, creating a fluctuation of illusory depth within a very narrow spectrum (from the slightly convex or slightly concave illusions) to the flat readings. In this, his only film, Duchamp typically crystallized the significance of the graphic film. By virtue of its inheritance from still photography, the representation of space in depth comes naturally to the cinema, and the first films exploited it gloriously. The graphic film-maker deliberately rejected the illusion of depth built into the camera's lenses. He set out to re-establish virtual depth by manipulating the scale of flat plastic shapes (Richter and Eggeling), through the presenting and unmasking of simple optical illusions (Duchamp), and lastly with the obliteration of accustomed depth while retaining the traditional photographic images (as we shall see in various strategies of Léger).