

A Few Points

As a filmmaker who has developed a number of themes and filmic forms, I draw upon sources of inspiration that are planted long before they become actual starting points for filming. These sources come from what I see, from my reading or from any number of impulses in daily life.

The entire cycle of *My Hand Outstretched to the Winged Distance and Sightless Measure* can be understood in one way as autobiographical, as growing out of my relation to Gregory Markopoulos, protected by solitude and the spirit that came from our dedication to filmmaking.

My way of work is a tentative searching, made possible because I hold the actual filmmaking in my hands as cameraman, film editor, sound technician* and sound editor. Beginning with a few notes that I continue to write while the filming progresses, I see my notebook as a place in which to be patient and to sustain the continuity of the work, to consider future steps and remain open to unforeseen additions or deletions.

In the filming I hold to the discipline of composing the individual image and communicate directly through the creation of a particular space. I respond to a location or figure by choosing the camera angle and distance. I move the camera less often than I create a movement by turning the lens at the beginning or end of the shot. My interest is to simplify the image and balance movement with stillness. The transitions are made through the turn of the lens or a fade. But none of this should be exaggerated.

I think of filmmaking like architecture, the entire process is nourished through many stages of development, and the vision of each part leads to the next. The work does not exclude spontaneity. The filming reaches forward

* I record and edit my own sound just as I film and edit the image, but in each case there is someone who contributes to the final result. Christian Beusch at Tonstudio Beusch assists me in the final sound mix and makes the transfer to 35mm magnetic. Mike Kolvek at Cinema Arts has color-timed most of my films for printing the projection copies, with the exception of the ones by Simon Lund at Cineric.

and extends a central impulse. It has a chronology. Observation draws out an interior richness.

The editing is composed through a vision that grows from the beginning to the end. I start by removing two frames from every shot and attach these frames to a piece of white paper and write lists. I edit a film with a minimum of equipment, looking at these pages of film frames, then selecting a film shot and holding it to the light, and looking at the lists, which help to give me an overview of the entire film material. Because I am not usually viewing and reviewing the moving image on my editing table, I have the freedom to create the film in my mind's eye, using my memory of the actual filming and the rhythm that already exists in it. I build the phrases of images by looking at these pages of small 16mm film frames. It is a process of active memorizing and then making sudden leaps. Searching for how the images communicate with each other is only one part of it. I am also judging the length as much by the physical measure of the film strip as by its duration in time.

Sometimes I am interested in creating a close-knit or solid structure in the final film. I liken this to the experience that I had when briefly studying Latin as a boy. I noted how the words in the sentences that I was translating fitted together like cut stones, this was very different from English. I created polyphonic rhythm imposed by the editing in my early films; in my later films I have sought to balance camera movements and the movement within the frame with moments of stillness so that the rhythm is not solely marked at the film cut.

Reaching the truth in an instant; returning to the instance and in the image reaching the truth: It is a wonder that comes out of the unseen; the projected image shows this.

This text was composed for the 2007 Tate Modern retrospective and published in the accompanying brochure To the Winged Distance: Films by Robert Beavers.

Acnode

Every sense organ has two directions within it. One is utilitarian and connected to appetite; the other possesses a surplus that becomes articulate in the body, in the emotions and spirit.

I

What is valuable as preparation before filmmaking?

Attention and fullness.

Humility in and beyond emotion: This stillness allows me to observe the movements of the senses, to see the concrete elements of time beyond their appearance and to build the film with these elements.

Abstinence and silence: To move within the unknown and place the making there. An interior solitude exists to balance the exterior impure loneliness felt in everyday life.

The spiritual growth of the filmmaker is not of direct interest to the audience.

II

What are the specific energies of Film? The closed-and-open shutter, black then white, is our tool. It suggests depth, suggests what is behind (or after) an image: its negative, the afterimage.

Golden energy exists between one shot and the next, in the filming and in the editing. It is different for each work.

The use of each concrete element of filmmaking has a value in itself as the means to reach a vital quality in the image and sound and not as a self-reflective gesture.

III

Movement in stillness, stillness in movement; psychic value of movement and stillness in nature: mineral, plant, and animal.

A movement that appears to be still: water in a bath, the continuous, barely noticeable flow, back and forth.

The stillness of a tree rotating upon its trunk: Does this movement come from one's own profile and eye movement, and the tree reflects this, or is it related to the movement of the sun and Seasons? The impression is of the tree moving within itself while remaining still.

A glass. The empty object contains the idea of its fullness.

The soul projects movements in the body, and other movements are projected from the body into the soul.

Weight as movement; heat and sunlight as movement.

A highlight (the strongest point of reflected light) moves more quickly within a camera movement ... and in the same direction as the movement?

The highlight passes from one edited frame into the same part of the next image; the highlight moves like a projection.

Projection is not only through the frame to the screen, there is also the 'suspended projection' from one image into the next on the screen.

The projection to the screen is obviously in Space; the second, adds Time. 'Projection' is extension in space and time.

IV

The Senses create Space and Time.

Sight and psychic depth are the same or opposites.

The many qualities of Time and their underlying unity: The use of these different qualities within the continuous unity of film. Each moment contains

multiple perceptions within it. Technique can sustain these seemingly opposed tenses in the same frame.

The question of precision is central to a work's value and is also present as an illusion when it concerns detail and finish. Harmony beyond the weakness of unnecessary detail is the goal. The form of a film should not be realized beyond its content: In some of my early films the finish of the work is not accompanied by an equal fullness.

The final precision within a film is the making of actual space.
 The image which creates a place for the viewer; the image projects a completion of itself into a solid form. There is a great strength when the composition forms a spectator's active seeing:
La Sacra Famiglia (Michelangelo),
L'Ultima Cena (Leonardo),
 Frescoes by Pontormo in the villa at Poggio a Caiano or the *Camera dei Misteri* in Pompeii.

chora: limit of the interval in ancient Greek
 music: the same word is still used to mean 'place.'

v

Precision in the making ... what use for the inequality of units?
 Measure is based upon the perception of the interval; sound and image mark the interval.
 Each shares it in particular ways. Their importance is as much in the harmony of the interval as in the image and sound itself.
 Two units of measure – image and sound – the strength and weakness of each: Two different senses of space and time. Does inequality within the image balanced by a different inequality in the sound allow a third quality to arise as measure?

Composition of the film frame may dictate the length of the image.

The sound also measures the interval while being carried forward in the life of the image, through the faster or slower rhythms of each. Could one

color and its particular afterimage create a certain subjective quality that can be quickened or retarded by the sound?

One quality in the editing is like rhyme and another like meter. The meter-like quality is *not necessarily* the shot length; it can go beyond the shot and be strong enough to pass through the entire film. The rhyme-like quality and its free associations are not to be exaggerated and should be controlled and strengthened by the metric.

Rhythm-movement-interval: three words to describe one central quality.

VI

To develop more than one voice in the film and sustain them ... neither interior voices nor human voices:

Sound contained in certain materials and brought out of these materials by *light*:

Can the eye read the sound in an object?

A tone appears from touching an object that is natural to the object yet *slightly more*.

A finger moves lightly across a piece of metal and the low sound of a horn is suggested.

The life of a sound should inhabit the film frame.

Can the pitch of sound be a unit of measure in the film?

VII

A color placed beside other shades of the same color changes or clarifies that of the first. It will also show what sympathies to other colors it contains.

Green is said to derive from yellow and blue as a pigment color, but, in the past few days while looking at green trees, I had an impression that it was like looking at *no color*, as the tone became brighter and stronger so did the impression of colorlessness.

Is this because the green in Nature is closer to qualities of translucent

color or is it from the light passing so strongly through the leaves or is it my state of mind resulting from the length of viewing? "The flying away of color."

A single color cannot be seen by itself. The eye begins to forget it as color and sees it only as lightness or darkness.

Color's qualities of space:

When one object is placed upon another object of the same color – a red shoe on top of a red book – does each object lose part of its color quality? What is lost is the complementary color that surrounds each physical color, and it is this quality that gives it vibrancy.

It is a great delight to see one color under another in the points at which the under-color comes to the surface. Under-color: pure and deep; second color: a light pastel one; the two together suggest a certain space. I am thinking of certain Sienese painters.

Color as the direction of light?

The matte in front of the camera is one means of showing direction, ex. the matted images in *Sotiros (Alone)* and the images in which light penetrates the flesh.

Color as the direction of light upon the frame as well as in the image.

Luminosity is not reflection of light but a bright clarity that can be seen into.

VIII

The eye is superior to the other senses because it moves.

The hands also move; there are similarities between the two eyes and the two hands – a perspective in each pair. This is the active part of each sense; there is also stillness in each sense as a counter-balance.

What is the force within observation where the observer gains a power over the object; and the more patient the observation within its stillness, the greater is the force that accumulates towards a later action...?

This could be described as abnegation, as the mental distance that the mind obtains in refraining from an immediate reaction and then carries towards a more stable and far-reaching purpose.

Beauty: Accept the *nature* of the observer to discover the form of the observation.

On seeing the blind man whom I had filmed, I thought of how I look through the lens and doubted that I had realized the best use of the camera or reached its life-meaning.

What is technique? One thing at a time and that one thing thoroughly?

To develop the use of a film-element unto itself and to give it space in which to articulate its meaning is not a formalism if the filmmaker develops his own purpose and the technique becomes a discipline that unlocks one mystery after another.

How can the film be more ‘of a voice’ while neither distorting nor manipulating the image?

IX

Each camera movement opens a form in space; it is the unit of the camera’s abstract pattern within a particular space.

Camera movements easily dissipate into repetitive gestures. Unless a distinct quality is achieved, the camera movement will interfere with the composition, the editing or the movement within the frame. How can it become a significant force in harmony with the composition and editing and possess necessity?

Each point of editing causes its own movement. It is a movement-in-place, a *locomotion*. There may be more movement for the spectators’ eyes in each point of editing than in following the path of a camera movement.

If there is an object moving, seeing this movement transforms how one sees any still object that is also in view. The movements of the eye are carried over and punctuate how one sees the rest of the composition.

In seeing a moving object one tries to encompass the path of the movement;

in seeing a still object, to hold its contours. These are two different states, yet they can alternate and interweave.

The order of the eyes' different expressions and movements: the eyes look at something then move away from this particular object then return to it, yet with each return they gain a different expression.

Or the movements of the eyes from one fixed point to another can reflect a particular emotion in which each new look gains another level. Imagine the complexity of two persons in conversation and their interwoven eye movements and facial expressions.

At one moment a thought may come into being through the eyes' movements from one object to another, and in other moments the eyes may move according to an existing thought (?).

A change from one emotion to another is not necessarily followed by a change in our facial expression or related to what we see; but can there be a total change of thought without any physical sign of change in the face?

These notes were written mostly during the mid-1970s while Beavers was preparing his Sotiros films; he edited them for publication at the time of his 2010 retrospective at the Austrian Film Museum, in the brochure

Robert Beavers: Die ausgestreckte Hand.

Of the title, Beavers says: "I used this mathematical term simply to suggest 'scattered thoughts' that are related indirectly to each other. 'An acnode is an isolated point not on a curve, but whose coordinates satisfy the equation of the curve. The terms isolated point or hermit point are equivalent terms.'

(Encyclopedia of Mathematics)."

Selected Notes Filmed in *From the Notebook of...*

15.9.70 Film convention is time flowing forward in the mind of the viewer.

12.12.70 While at the Hallenbad sitting at one end of the pool and gazing in front of myself after some moments the place became an image, the same but perfect – the image suspended in a great space

18.9.70 Projector (to project) = Platonic idea of the eyes being the light source illuminating the object.

[...] 22.7.69 The shutter in the camera is like the wings of an insect; both create movement one in space the other in the eye.
Film is not an illusion of movement it is movement.

[...] 12.6.70 Edit the length of a shot in relation to the distance of image or matte from camera.

15.3.71 Close the window shutters to a crack; film my reflection in the mirror as my head moves in front of the narrow light.

Color as a description of light

It will be first on one side then the other, an outline of light instead of shade.

[...] 27.3.69 Sound in relation to the distance of camera to subject; in relation to the light and shade of the frame.

3.1.70 With an object and its shadow; as the object moves closer to the

surface of the shadow, it becomes more clearly defined. When the shadow moves back towards the light it is less in focus.

A series of shots which begin with soft shadow not showing the object; then the object moves toward the shadow hardening it and into the frame.

The light should be behind and to one side of the object.

[...] The screen becomes a side of a projected object

[...] 8.7.69 Gaumont – color process / Messter – optically compensated projector / Reynaud – mirror theatre / Lauste / Tykociner } optical sound

Make the composition equal the editing

31.8.70 Film in which each shot is 24frs.; each object is seen from 36 angles.
Lighting from above.

[...] 23.10.70 A film of mistakes to show the process of creating by factual mistake

[...] 12.6.70 Projection of the image onto glass or a mirror with a second focus change to return to the original.

9.9.70 The sound should start at a very high or low speed and graduate to normal 1 cut/second sound

9.7.69 Note the first frame of a shot sometimes receives more exposure

[...] 31.3.70 Ordered Kodak filters nos. 29, 22, 12, 61, 48, 36

7.4.70 The above are too dark

29.9.69 use a white matte against a black background. Will the movement of the matte stop the light? Use filter in slot.

[...] 25.2.69 Each personal detail evolves or counters the matte

[...] 24.2.69 Association of filters with sounds, change of exposure with change in volume

19.10.68 Change focus with filter, superimpose object

[...] 19.11.68 A film in which the audience watches both the screen and the projector.

25.3.71 Projection – perspective

"All objects transmit their image to the eye in pyramids, and the nearer to the eye these pyramids are intersected the smaller will..."

8.7.69 Editing the last section, will superimpose the filter colors causing various shadings of grey; by superimposing same shot but one with emulsion up, the other with base up.

9.10.68 Color and black moving across the frame / ← color | black → [horizontal] / ← color | black → [vertical]

[...] 30.3.70 Cut the filters and place them on glass composing each take to the live views.

1.6.70 Film of an image appearing in the base of filters.

7.4.70 One color should be added to another as the film progresses from the live image to still.

[...] 28.10.70 When filming the density filters there should be a white space at one end and black at the other

26.10.70 Various grey from white through grey to black – a horizontal movement increasing or not the image.

[...] 21.12.69 As the camera records past and future, the projector may also.

22.2.71 The filters must change the natural colors of each frame, not just relate to each other.

21.2.71 Matte – geometry in time

27.2.71 Past-depth of the screen / Present surface of the screen / Future span before the screen

14.1.71 Film at close range to remove the color from its object

11.11.70 Use a b/w stock with color filters for the ‘live view’ and a color stock with (just) the same filters.

11.7.70 When filming the filters the color should alternate from center to the sides

[...] 18.11.70 Raising the limbs in a phallic oath

4.2.70 Castilian theory of correspondence sound and color.

25.1.69 Colors moving on moving screen

15.12.69 Fifty or a hundred day-faces and the same number in the evening

26.5.69 To film all my actions having nothing to do with making films.

This text is a selection of notes from Beavers’s film From the Notebook of... (1971/1998). The notes are arranged in the order of appearance in the film.

From the Notebook of...

When I filmed *From the Notebook of...* in 1971, I had already developed the use of mattes with colored filters as a structural and expressive means. My earliest films, made between 1967 and 1970, presented various erotic and spiritual themes in the context of the places where I had been living. I began to see the film frame as a many-faceted whole that could unite a quantity of diverse visual elements in the same composition. I superimposed images, editing on several bands of film, each with its own rhythm, and brought these layers together in printing the film. I also tried to edit directly the optical sound track, using the same measures as in the image. The result was a dominance of the image's rhythm and a grotesquely aggressive sound accompaniment, but I nonetheless developed the patterning and positioning of image fragments within the film frame that led to *From the Notebook of...*

In all of my early films, it was as if I were creating the film in the small compendium that held the filters and mattes in front of the lens. I moved the focus between the extreme nearness of the colored filters and the scene in front of the camera, and as I changed the exposure, the mattes-shapes appeared and disappeared. Through these manipulations both inside and in front of the camera, the image began to breathe, and this eventually suggested a more appropriate use of sound.

At the center of my earlier films, I had often placed an isolated male figure, juxtaposed against a prismatic abstraction of colors to suggest particular states. Later, I decided to replace these figures by filming myself as filmmaker and to balance the view of a city or landscape with that of myself, filming. The first film of this type was *Diminished Frame* (1970) with its black & white images of West Berlin and views of my hand(s) placing colored filters inside the camera.

The starting point for *From the Notebook of...* was more complex. I began to prepare a film inspired by Leonardo da Vinci's notebooks and by my reading of Paul Valéry's essays on Leonardo's creative method. Through Gregory Markopoulos's commitment and the generosity of the painter-filmmaker Silvio

Loffredo, I was able to live in Florence for several months. My reading of Vasari's Leonardo biography led me to my first location and the scene of doves being set free from a shop next to the Bargello. The flight of doves is carried forward in the turning pages and juxtaposed to my opening of a window onto the Florentine rooftops. Starting with the bird's wings and my turning pages, the sound develops through a variety of image/sound metaphors.

I am an observer in these various locations, quickly gathering image and sound in darting movements then returning to my room and reflecting on the details, placing them with my notes. There is a graphic development of the film frame as page. I used the mattes to superimpose diverse elements of color, text, sound and image in one composition. The matte in front of the camera plays between the horizontal notebook and the vertical window, turning like a page or window shutter.

One of the central points of inspiration for me was Leonardo's observation of shadows. I used the surface of my notebook and desk to translate some of his observations into film and also discovered the shadow as a place for sound. Both the matte and shadow are vehicles that join together diverse details of image and sound.

I realized later that my written notes place the spectator in the position of a reader while seeing the film. There is a constant movement between the different ways of seeing images and reading a text. The film is also a hybrid between silent and sound film because, when we read, we are creating our own subjective sound in reading, and each of my written notes in the film may become an occasion for the spectator to reflect with his or her own voice.

Towards the middle of the film, I placed a Bolex camera on my table, and its aperture becomes another threshold for sound. The whirring camera shutter joins the rushing water of the Arno, or the click of the single frame mechanism becomes the tapping of a hammer, and because Leonardo was also a musician, I added a few notes of the viola.

As the film progresses we pass from the apparent stillness of reading to seeing movement through the rhythm of editing; the counterpoints and juxtapositions within the page establish the film's rhythm.

At the end, I close the notebook and the window and the last note reads, "Film all of my actions that have nothing to do with filmmaking."

These program notes for From the Notebook of... have undergone various edits since Beavers first composed them in the 1990s. This version was edited for inclusion in Cinéma exposé/Exhibited Cinema: Exhibiting artists' films, video art and moving image, Ed. François Bovier and Adeena Mey, Lausanne: ECAL/Les presses du réel, 2015.

Sotiros

*A Sequence of Notes**

Each film is a step towards a more solid and clear time element.

The path of light that enters the room and moves along three walls appears only during a few winter weeks, on the infrequently clear days between noon and one o'clock. This movement of sunlight underlies each of the three films and is progressively condensed; twenty-five minutes, ten minutes, slightly more than six and a half minutes. (This is accentuated by the nearly equal number of images in the second and third films.)

The camera tends to follow or counter the movement of light. Where the highlight has ended on the wall above the beds in the first two films, it begins in the third. It is not a contradiction; rather, the sun's angle has changed slightly; when the light enters the room towards the sinks, the mirror reflects it to the wall opposite. From this point, the light completes its circle, and the reflection continues as 'the words' in the camera's counter-movements.

The energy released by the moving camera changes the meaning of the film cut. It changes both the function of the spectator's sight and the projected light.

A pattern of camera movements away from fixed points becomes a measure of the interval. The pattern *rests* upon the screen as the film is projected. If the camera movement is into the film cut, an opening is made into darkness or light; it negates, in part, the closure of the film cut or at least carries it differently.

* This sequence of notes is Beavers's own textual rendering of and response to his *Sotiros* trilogy of films: *Sotiros Responds* (1975–76), *Sotiros (Alone)* (1976–77), and *Sotiros in the Elements* (1978). The marginal column contains the shot numbers for each of the three films. The text was composed in 1978 and originally published in Rome under the Temenos imprint in 1980. It corresponds to the *Sotiros* trilogy as it existed in 1980 with a total duration of 43 minutes. Beavers integrated the three films into a single 25 minute *Sotiros* in 1996.

- Sotiros Responds*
(1–3) Near Vassae and the temple of Apollo Sotiros, the highlight moves along the horns of a goat as it turns: an almost circular camera movement within the room. There is the sound of a key turning in a door.
- (9–24) A shadow passes over the white highlight of the street; the river, Evrotas, can be heard above the sound of its surface. A shepherd climbs the hill, the pillow, *He said*; view towards the bottom of the hill with a surface sound of the pillow turned at an angle. Footsteps. Movement to the window, sound of the river; the shepherd is sitting against a rock at the bottom of the hill, a movement from the bed to the window. The camera: light is moving in the room. The total sound is limited neither by an object or person in the image, yet the basic acoustic is taken from the room, and the volume of individual sounds increases or decreases in a movement parallel to the image. Walls both limit and carry sounds; like the relation ‘inside-outside,’ there is no absolute barrier between the outdoor sounds and the interior.
- The voice, *He said*, is silent and set in the context of the room until the end of the first film; out of the same dialogue is drawn the melodrama of the second film and the reflected voice of the third.
- The silent statement does not express but presents an image or series of images. Expression is closer to meter and sound; stillness and silence are closer to the object.
- (14–17) The first silent statement is held in grey: *waves, blind man against the wall, highlight on an asphalt street*: horizontal camera movement, static, movement in the frame.
- (25–28) The second statement is similar: *tree, red, street scene*: vertical camera movement, static, short horizontal movement towards the end of the image. The monochrome frame of saturated red has ‘replaced’ the blindman.
- (30–33) Respiration: the breath’s diastole-systole is parallel to the outside-inside, open-close, light-shadow of the image. The curve of the grey wall in front of which the blindman stands fills the entire frame. The silent roundness is there even when its outlines are not shown, like the unconscious pleasure of full breath.

Another grey wall appears in *Sotiros (Alone)* translated into a different language far from the blindman's dignity.

- (40–54) While something is being made, boundaries and viewpoints are in flux; possibility includes the presence of opposites. The human quality and its psychology arise out of the image afterwards. The worker bends over a space that will become both floor and ceiling. *He said*, contains this place: *the wall of rushes, a village square crossed by a truck, a movement across the marble table-top and coffee cup, shadows of automobiles crossing the highlighted street, a space of blue, the head turning near.*
- (66–67) Perspective: the opposites of near and far negate each other's mystery like the negation of green by red in projected light and leave the Present transparent as a drop of water.
- (69–85) From different directions along Harilaou Trikoupi Street, one sees an arrow sign (... ropolis 29), the Priamos windows and neo-classical façade, buildings opposite these windows, the grey wall, etc. In this setting the blindman remains in harmony with the silent statement; his sense (its physical absence) is near to thought.
- Surface sounds of writing and of the chair moving against the floor. Six images held in green between the darkness of the chair's shadows and the luminous full frame of the window shutter.
- (87–92) *He said, "A cloud in the shape of..."*, the light concentrated on the door, writing; "... a worker moves out of frame, Evrotas." he said.
- The titles draw the dialogue towards the image and the film's limits, this voice in which each figure shares.
- (94–98) The next statement seems to contradict the earlier ones; its person and tense are different from the others, containing an image recalled from the first Vas-sae location and a figure within the room. His face is touched by the same light as the door, and his stillness creates more silence than if the room were empty. This word appears again in the second and third films.

The shifting pattern of camera movements becomes a pendulum turning in the solidness of projection. The pattern, its curve, passes through the image.

(99–110) The movement of clouds is reflected alternately as light and shadow on the pine trees and in the room. The sound of automobiles is heard inside, upwards to the ceiling, and as an uninterrupted procession of vehicles in the street.

(111–113) *He said, “Waves until the highlight: A blue sky into which rises the emblematic white corner.”* (Ambiguously first seen as the corner moving upwards, – hesitation – then recognized as a camera movement downwards.)

(119–123) If the image evokes a statement, it also allows a way of listening to sounds that are usually ignored like an unknown language. The sense of each sound, – its direction, volume, echo – speaks of its own space and is reflected in the image and its movement.

The room becomes a silent conductor through which a multitude of particulars move into relation.

The dialogue of the image continues to develop. *He said, “The full frame of red is closed by the shutter”* (the red which is in the camera) “... the movement of one hand extends gently and holds one coin (the image of it) for another.” *he said.*

(124–141) The surface hiss of water is heard through the wall with the distant sound of bells chiming; the camera moves from the sinks to the window. *He said, “A worker bending over; the Evrotas reflecting a cloud and surrounded by trees; the empty sink.”* The doors open near the blindman: echoes of the water draining.

One understands that Film is not the image-sound but what is reached in (and through) the image-sound. Awareness becomes silently transparent; a separate life is projected: χώρα means ‘the place’ and in ancient music, the limit of each interval; ὥρα καὶ χώρα the final precision in time is Space.

(134–137) *He said, “A doorway with green reflected in the shadow, the sheep eating leaves from a fig tree, the blindman.”*

The atmospheric clarity, the nearness of distant objects seen in Greece, shares the same quality for its sound.

(138–139) The ringing sound of a glass echoes in the camera movement from the sink to the opposite wall of the room.

(140–145) The Kafenion: a coffee and glass of water rest on the table; the silhouette of a fan is projected above a conversation in which the middle figure shows the size of an object with his hands. Part of the conversation rises upwards then descends along the door; the shadows of a handshake turn and part. The pleasure of afternoon light rests in its luminous vacancy.

(147–151) Enter the waiter and greetings of old men. *He said, “A knoll with sheep, automobile shadows traveling across the street, the Priamos façade.”*

The voice of the film, the dialogue of its images, speaks more directly than performance. Its simplicity merely appears elliptical.

(152–175) The context of the statements fluctuates towards the exterior; the Evrotas is first seen in the distance and is reflected in the camera movement upwards to the ceiling of the room. The sounds of an action, – the rubbing of cloth, footsteps, the opening of a closet and vibrating wire hangers – are heard between the silent image statements and the extended presence of the river.

(183–199) Then the titles lose their connection to the preceding statements; the sound of conversation enters from the unseen hallway adjacent to the room and is alternately heard between the tearing of paper. “Gastarbeiter” are talking in an Italian dialect about money or some other complaint. “Wir arme Leute.” The voices are heard indistinctly and are dominated by the nearer sound of the paper: *He said*, becomes one side; the other, *he said.* – a conversation juxtaposed to a corner of the room.

If one looks at a particular incident, its phrases may vary while its outline remains the same as numerous others. This unspoken form can be observed with a calm and unifying sympathy; an equivalent pattern of little fates within the film’s image and sound grows until it becomes the unexpected and fully

natural result, – not in the sense of Memory’s subjective chronologies, but towards its invisible presence.

- (200–205) The value of projection begins with a movement of light to the screen; yet there is a second level, counter to the first, of shadows in the image, – the movement of darkness in light – and even a third level, of light and complementary color in the shadow. The turning footsteps of Sotiros, a fool gesturing to himself, are projected down upon the reflected brightness of the street. The bed turns at an angle, recalling the opening images of the hill and shepherd.
- (207–222) He turns in the square to the sounds in the unseen hallway; a parallel movement in the room from the windows to the door. The camera tilts again: the sound of birds. *“His footsteps...”* interrupted by the chirping birds and the counter-movement from the door to the windows, *he said*. The sound of footsteps in the distance. *He said, “The trunk of the olive tree turning, waves...”* Light from the dark blue sky reflects brightly on the white frieze and pilaster *“... the shadows of footsteps crossing the street, the same quantity of shadow as the glass of water and cup of coffee.” he said.*
- A projected image contains the camera angle and the angle of projected light to the screen.
- (224–230) The sunlight rests diagonally on the wall above the beds; the footsteps are heard approaching. Seen from above and in the distance, a figure stands near the threshed wheat. The faint sound of his call follows and echoes. *He said,* *“The green shutter, surrounded by white outside, by black inside. Red.”*
- He said,* The silence of the titles differs in itself from the silence of any other image, the one leads into the other and prepares the space for the voice of the image.
- (233–240) A movement on both sides of the shutter, between the dark interior which suggests sound, and the white exterior close to silence; the final statement, the final location. A movement across the green chair, its shadow and sound, to the exterior and sound of the birds.

(Alone) = not alone.

The new relation of image and sound in the Self is the measure.

Sotiros
(Alone)
(1–10)

A first image of shaving is followed by others: the leg, the faucet, the chin, etc. My hand turns the tripod handle from left to right, the eye turns from right to left; the two parts are one movement in the Self.

The tripod holds the center as a pivot of the plot; it turns between what is said and is heard. The context moves from the Greek to the German, yet like the tripod itself, a point of balance is formed from these different directions.

From the background of *Sotiros Responds*, the sounds now have an active part in suggesting the psychic placement of each scene-fragment. The clockwise movement of light gathers the new actions, with which the six quotes from Alban Berg's *Wozzeck* become a single Voiced highlight moving in the room.

(10–25)

The “dark” images of shaving, of cut branches, etc. are contrasted to green-white highlights around the sink, faucet and glass. The sounds of water reflect light, even the sound of a single drop...

ἢ τε τοῦ ἔτους ὥρα καὶ χώρα καὶ φύσις
τοῦ θεραπευομένου σώματος

and the music heightens this intense physical atmosphere from which the film generates its fullness in the body.

All of the exterior views – the field, the street scenes, an alley, and later, the forest and pond – complement the *Wozzeck* quotes.

“... langsam! Eins nach dem Andern!”

The Self is not a self-portrait.

(26–44)

Parallel to the tripod and its horizontal movements are the images of a foot extended into the light, then of a leg wound, a finger touching the edge of the frame, and finally the leg standing. These images of the leg are like the small

Greek votive offerings which show the part of the body that has been healed, – usually an ear, a leg, genitals or eyes. In ancient times, they were made of marble, now they are metal foil, but the shape and size have remained nearly unchanged for more than a millennium.

The eye moves from its inner corner to its outer corner beyond the edge of the frame. The figure at the table is writing...

- (46–47) "Er kriegt noch mehr Zulage! Tut Er noch Alles wie sonst?: Rasiert seinen Hauptmann? Fängt fleissig Molche? Isst seine Bohnen?" The grey walls and the street with tram tracks are filled by the matte till the entire frame is black; the spectator listens to the above quote in this darkness.

The vertical black matte is a passage from the interior binocular fold of the spectator towards the screen and equals the (negative?) force within Sight which unifies the image.

- (48–59) The Self is balanced between an image of an ear listening within the frame and the listening of the spectator to the image-sound; as between an eye turning in the frame and the depth within the spectator's sight.

The sound of rubbing begins in the folds of a finger and is placed on the highlight of the leg. The sound of the film is not what would be heard if the same sound were heard by itself on a magnetic tape; only when a quality in the image animates the listening does it become the Sound.

- (59–80) The finger-tips are seen from the inside of the hand, an image of tact; yet, as they move towards the center of the frame the focus is interrupted by a jaggedness, when the eyes must adjust to the single point where the hands will touch.

On close observation the dialogue of any two figures is like a meeting of finger-tips; the reflection extends and intermingles before the hands actually touch. The dialogue exists in this immaterial balance between left – right, movement – counter movement, speaker – listener.

The psychomachia of dark images and light: a shadow of the head turning, figures crossing an alleyway, the hand upon the knee, etc. are opposed to the translucent colors of flesh, which are held close to the surface of the frame by the matte.

The luminous yellow of certain images comes from the sunlight as it enters the matte and skin; there is a continuity of light, matte and skin – a quality of growth and destruction.

Light has become one color.

(81–82) “Ich rieche Blut!” Berg’s phrase is heard with an image of ashes, – the ruin of an old smokehouse at Wallfahrtskirche Strassengel.

(86–88) Because the matte is part of the frame yet not of the Image, it creates a space through which the sound is projected in the Self, e.g. the sound of a closet door is heard with a matted image of the leg; a silent shadow of the leg follows, then the door is opened into the matte as the sound of metal clothes-hangers vibrates.

(90–93) “Heiland! Ich möchte Dir die Füsse salben –” The fingers touch; the sound of the hangers vibrates through the matted image of the grey house-front. A hand comes into frame and rests upon the knee; it is like the hand on the tripod.

The space which is nearest to the senses contains a psychic character, a kind of second face in front of the actual one. It is this character which projects itself during intense emotion and not the senses.

(101–103) The reflected light and shadow is held on a piece of paper as a second screen within the frame; when torn and thrown aside, the “projection” moves to the wall; the dark forest path carries this action to the matted image of the torso, over which the sound of the paper is heard.

(106–107) “Ich wasche mich mit Blut! – das Wasser ist Blut... Blut...” The camera pans down from the pines to their reflection in the pond, and the sound continues downwards into a drowning.

- (112–115) The action resolves in the final quaver rhythm of Berg's opera. Listening to this sound carries one back to the beginning; the elements which have been united depart like the ripples on water: the hand leaves the tripod and reappears as a triple shadow, the final turn towards stillness, towards disappearance.
- (116–120)

Space = voice and echo.

*Sotiros in
the Elements
(1–5)*

Unlike the preceding films, the third begins with a sound before the first image; it is the same acoustic repeated in its clearest order.

(6–8)

The eye-glass lens concentrates the light within its shadow; it turns upon the white wall of the final location of *Sotiros Responds*. The sound of a key is heard in the clockwise panning of the room, followed by the blindman with the matte over his eyes and again the eye-glass shadow as a projection of sight. *He said, When... the sound of the Evrotas in the frame of the white wall... nɔʃW reflected in the reverse panning, right to left, of the room.*

Words are attracted to the space of the image; in reaching the film they separate into a pattern.

(9–19)

The closely heard sound of rustling sheets extends through the next eleven images: the grey wall, a tree trunk and its shadow, the eye turning, the wall and inside, the ederdown, *return ... rrutsr*. It permits the series to include an unexpected image of the olive tree... *there... he said*. In the light of the room... *srsñt*.

The titles now do not create a silence; they are part of seeing-into-reading. Beyond the first film's closed space or the second film's dialogue is the transformed image – sound (and word-sound), the brightness of which is felt in the rhythm of the film's total Voice.

(23–24)

Each use of the matte reveals a different sense: one suggests an eye-movement or is related to the binocular fold, another is towards sound or touch. (e.g. The shadow against the white wall is edited to the figure in the curve of the grey wall behind the blindman.)

(25–26)

The film draws closer to the ear; what is heard is the relation of sound to the suggested movement. The *elements* from the earlier films, animated by the combined matte and title or the matte and sound, are transposed into new phrases; the hand appears in the turning from one side of the frame to the other, – touching the sound and surface.

The meaning of each word is defined by its placement in the film.

- (40–45) At the angle in the room between the window and sink, the full pressure of the sound is heard as the water rushes from the faucet into the drain; then a single drop, like the window tassel, is both heard and seen, – lachryma in the hollow of the tree, *still* in the faucet, ... *lit* in the light of the room.
- (47–49) The drop continues to lengthen in the faucet, while the sound echoes – *red*. The window cord and tassel are like the path of each drop ... *hor*, reflected in the mirror, recalling the saturated color of the first film's statements and the blood motif of the second.
- Each phrase contains images of Greece and of the room, yet the sounds place the balance towards a particular Tense. The sound of each drop of water in the above film-phrase suggests the interior and the Past, just as the outdoor sounds and images of Leonidion dominate the next moments, – exterior and Present.
- (58–60) The image is no longer measured by a simple turn of the matte from left to right or right to left. Now the matte turns to the center of the frame, where it nearly disappears, then into the next image in which the matte continues turning. The 'blindness,' which is part of the binocular fold, sustains the movement as it joins the image of leg, tree and key.
- Counter to the turning of the matte at the middle of the frame is the path of the automobiles, the donkey and Sotiros. Each one crosses the square diagonally and equals the diagonal of light and shadow in the room.
- (72–75) Even the chair and table, animated by a sound, become part of the exterior: the sound of sheep turns upon the table leg, the root-like tree trunk and in the ear.
- (102) The camera moves across an object; in projection this becomes a turning of the object towards the spectator.
- The key = each word, forwards and backwards.

The Searching Measure

LA TERRA NUOVA

The act of filming should be a source of thought and discovery. I am opposed to the film director's conception of theatrical mise-en-scène *in front of the camera* and to the cameraman being asked to create a *style* for the image. By dividing the act of filming between director and cameraman, the image is reduced to illustrating a preconception; whereas, in the hands of a filmmaker, the camera functions to create an image that is newly seen, one that projects into the past and future.

Like the roots of a plant reaching down into the ground, filming remains hidden within a complex act, neither to be observed by the spectator nor even completely seen by the filmmaker. It is an act that begins in the filmmaker's eyes and is formed by his gestures in relation to the camera. In a sense he *surrounds* the camera with the direction of his intuition and feeling. The result retains certain physical qualities of the decisive moment of filmmaking – the quality of light and space – but it is equally surprising how a filmmaker draws what he searches for towards the lens.

The basic intentions for a particular work are balanced against the opportunities and obstacles that appear during the actual filming. A branching out of intention continues to develop as the filming progresses. The original impulse may suddenly encounter an obstacle that sends the filmmaker in a different direction towards a stronger image. The result is recognized without hesitation because it is measured against an interior sense of balance. The filming is a *search for correct contours*, and it is activated by a physical sense that is similar to trying to find a location that has been seen only once. Memory searches for the right direction.

Drawing together details and hints, this sense is nearest to touch in its awareness of proportion. It is this quality in the filming that I compare to the roots of a plant.

This same search leads to the film's individual perspective, which the spectator will later enter as the single living participant. Taking an example from Michelangelo's *Sacra Famiglia*, I would suggest that the circular form of the painting is completed by the curved wall and figures in the background that draw the viewer into a "totally rounded orb." Imagine how a film can extend such a perspective in time, bringing it closer to the subjective sense of how we see. It was with such an impulse that I used the full circle of the camera lens in *Amor*, turning it in front of the aperture to create a movement like the eye turned upwards or cast downwards. I allowed the lens to suggest a rounded field of vision amplified in the form of the film: a "totally rounded orb, in its rotundity joying" (Empedocles).

A continuity develops for the filmmaker between the physical structure of the medium and each action involved in the filming, whether simple or complex, and this bodily sense is extended in other ways during the editing. The same hand that operated the camera now places each image within the phrases of edited film. Even the simple unwinding and rewinding of film rolls is part of this process and can help to release an insight leading to the film's distinct form.

EM-BLEM

From one side:

Each film should contain its own invention. A filmmaker maintains a continuity in his work; he reaches in one direction and returns in another with something new in hand.

The film does not follow in the footsteps of a thought; it is released from the thought without abandoning it. I am aware of the way in which “observing” becomes “directing,” aware of the power that exists in Seeing. The making of a film allows one to move back and forth, observing-directing.

The value of the actual filming is seen in the action of a moment. It is hidden until one makes the choice that reveals it and can neither be achieved by correction nor fully explained.

Excellence – Enchantment: this has a clear source in *disegno*. Harshness, vulgarity, and the continuous opposition of profit may appear to overwhelm, yet a sense within the eye and hand maintains its own strength, its own point of origin, and becomes a protection against deceptive choices.

As a way to concentrate, a filmmaker may remove him- or herself from any expectation of acceptance by the public. There is no fear of isolation while the filming continues; its development should be response enough. Instances of understanding also arise that are more a direct agreement in life than appreciation of aesthetic qualities in the work.

“*... sine avaritia, quod est maximum; nullum enim opus vere sine fide et castitate fieri potest.*” (“... without greed, that is most important; no real work can be done without faith and clean hands.”) – Vitruvius

From the other side:

Seeing the projected image contains a search, then the sense of having found what was sought and of this carrying one further.

The spectator must discover why an image was chosen, and the silence of such a discovery is a moment of release. A filmmaker's work is to make the film and to protect what he does in the serenity of a thought without words.

Projection is the means. Memory creates the actual seeing. One of the realities of Film is the delay with which certain images reveal their worth. It will not happen during a first viewing, and it may not happen until a much later one, that an image discloses its *emblematic meaning* equal to the entire film.

The image is central. The order is based on the way the image *holds in projection*. It is as different from a natural view as a musical note is from noise.

A balance of opposites exists between the film and the spectator, whose sight is heightened and enlivened by the projection. An editing movement or camera movement causes the spectator to be still to observe it. He is transported in his stillness, in the lightness that is natural to sight, weightless and open.

HIS IMAGE – THE NATURE OF A FILMMAKER

“Actor” and filmmaker face each other in a relation that is the source for how a figure is presented in the film. It is the recourse of one to the other rather than the actor himself who appears in the film. Each gesture of self-assertion or denial is transformed and becomes part of the vital space of the film frame.

Rather than beginning with a character or presenting a predetermined psychology, the filmmaker finds the reality of form in the physical expression of the features of a particular face, in the harmony of light resting upon and within this face. In certain movements lasting less than a second, each feature of the actor’s face projects beyond its boundaries.

To recognize the outline of a person’s nature – *his image* – is not a common experience. It happens at that moment when habits of seeing open toward a sudden self-awareness, when the filmmaker registers the other’s face opposite him. Imagine the complex pattern that is made by the eyes’ movements, how they move away from and directly or indirectly back to the point of attention, then consider how the movements between the eyes of the actor and filmmaker establish a stillness at certain moments. These are the moments in which the figure of the actor gains its distinctness in the images of *one* film. Unlike casting, the search is for a reality within the actor’s individual physiognomy, for a generosity that will not fade, all of which is suggested by the phrase “the outline of a chosen person’s nature.” The face carries a double sense, first as a direct element within the film frame and second as a performance. Only when both are present will the face be like a voice containing its own lyric within the film as a whole.

Because of this symmetry the face is both meaning and mask. One looks upon the actor’s face as much as into it. Between profile and frontal or upper and lower halves of the face, each angle of the features suggests a particular sense. A face sometimes takes on the ambiguity of a pattern, or at other moments possesses a subjectivity that turns back upon itself to *see* its own outline. Each close-up allows the features to equal the entire figure. Details that might be considered too insignificant to carry expression can for that very reason hold a key to the later editing of image and sound.

EDITING AND THE UNSEEN

The living quality of the film image: it is enough in itself to discover a means to achieve this. The many hours of patient editing, this listening to the image and waiting for it to speak and reveal its pattern. Often unexpected, it is recognized in its rightness.

There is the choice of what to discard and the direction of what is included. The discipline comprises never *editing out* as a means of correcting the image. The scale of the film, its dimensions, is a result of how the editing is sustained without interruption. A filmmaker must guard against moments of lost concentration when the moment of growth, narrative growth, might be lost.

I place the pieces of film that are of no further use in one corner of the table. When these have accumulated, I must clear them from the table; their presence alone is an obstacle. They must be out of view to make a space for the next choice in the editing.

I memorize the image and movement while holding the film original in hand; the memorizing gains a weight and becomes a source for the editing. To view the film on an editing table would only distract me from this process and create the illusion that editing is done in the viewing.

The editing responds to holding the image in hand and to the weighting of memory and is protected from an overdetermined intention. There should be almost no need to view the film projected until the editing is completed.

Sustained by the awakening of emotion united to strength, I reach beyond the life-likeness of the actor and the shadow of his performance to his figure gathering the life that is in the light of the image.

Where is the strength found to gather the images in a pattern that instills life in the editing? *From within a solitude of being where the filmmaker endures and accepts moments when a single color is the only sign of feeling in an environment where all else is opposition. The great reality of color: I respond to it directly in the editing, when one image is set after another in a phrase unified by the variations of one tone.*

The choice of length is a judgment of worth enlarged beyond the filmed image into the clarity of the edited film phrase. *I approach the image through the unseen order of the phrase.* Like the repeated walking to the filming site, this is created by a pattern of returning and adding to the film as it develops in the editing.

The total and true direction of the work is seen finally as each film continues to grow by the decisions made even after the film's completion.

THE SENSES

Anticipation is a fateful quality that exists outside the simple line of time. A spectator's senses are alive within their own past, drawn together into a unity. The weight of this moment before seeing or hearing is balanced between the gathered physical sum of the senses and the self reaching forward into awareness.

Attention creates a different tense. We are alive through anticipation in the present moment, colored by this reaching forward into the future. The movement of the eyes is a question answered by "It is here." The image nourishes how we see. It enlivens all our senses by concentration and praises the instant.

What may appear as mere elements of image and sound in projection can speak to us in the shape of the interval as the pattern of the film rests upon the screen. The spectator builds the narrative like a bridge in the vibrant lightness of his attention. The coherence is not imposed nor does it exist as literature to be discarded by a discursive understanding.

To hold the image more than to be held by it. The quiet of this corresponds to the strength in restraint from which the fullness of anticipation and recognition arises. Anything seen or heard truly cannot be submerged by later circumstance. It lives within one's own being even when not visible.

The necessity that is woven into the film by the filmmaker and the psychic direction of the spectator create at certain moments a congruence fed by eros, history, and temperament ... and by the always changing physical world. It is at this distance that the pattern of the film can be seen and heard.

The scale of the film is not separate from its length but entails more – it entails the choice that gives each measure and detail its eloquence. This is what lasts after a projection and remains with the spectator as an attunement, adding to how he or she sees the world.