

EFPSYCHI

The details of the young actor's face - his eyebrows, eyes, earlobe, lips, and chin - are set opposite the buildings in the old market quarter of Athens, where every street bears the name of a Classical Greek playwright. The nearness of the face and its slightest movements are the means of balancing all of the film locations, from below street level up to the rooftops. In this setting, an intense stillness is interrupted sometimes by a sudden sound or by a movement in the street. The actor speaks a single word, *teleftea*, meaning 'the last one.' As he repeats the word, each syllable, te-lef-te-a moves over his features; it changes with each scene and connect to the erotic, the sacred, and chance.

HIS IMAGE

I found a reality of form in the features of Vangeli Tsindoukidis's face, in the harmony of light resting upon and within the face and in certain movements, when his features seemed to project beyond themselves.

To recognize the outline of a person's nature in his physical image is not a common experience. It happens at that moment, when the habits of seeing open towards a sudden awareness, when the filmmaker can see the other opposite him. Imagine the complex pattern that is made by the eyes' movements, when they move away from and directly or indirectly back to the point of attention. Then consider how the movements between the eyes of a filmmaker and actor establish at certain moments stillness. His image may gain a distinctness at these moments which exists in only one film and is near to presenting something of his essence.

The search is for a reality within the individual physiognomy, for a generous physicality that will not fade; all suggested by the phrase, *the outline of a person's nature*. The face carries a double sense as direct element within the film frame and as performance. It is both meaning and mask. When these qualities are present in the image, the face, itself, will possess its own lyric.

One looks upon the face and into it. There are an infinite number of different angles between the upper and lower halves or between the profile and full front. Even the smallest detail that might be considered too insignificant to carry expression may for that reason hold a key to later possibilities in editing.

HOW THE (FILMING) LOCATION BECOMES THE SPACE OF ONE FILM.

The small city of Athens remains centered in the few streets that intersect near the main marketplace, the agora, while a new Athens multiplies itself in a hundred-fold anonymity around it. The young actor's face equals in its scale these old buildings that line the streets of Evripidou, Aeschylou, Sophocleou, Socratou and platea Theatrou. The left side of his face and the left side of the street turn to the right side and back again. The (in)direct view of desire is reflected in how the details of the face are seen; the direct

view is in the street angles, the camera movements and ambient sound.

Parallel to and opposite the face is the space of the wholesale stores and workshops below street level. These spaces possess shadows that rise and descend like waves; a space built for escaping the destructive forces of heat and light, the fire of light that slowly dissolves everything. Heat, weight and light interact to create a subtle sense of movement in still objects. I see how an object, resting its weight and pressing down on the ground, possesses a movement; this invisible gravity is equivalent to contemplative desire. It gains serenity through the light, heat and silence in these spaces.

The pedestrians - the close view of one foot placed after another on the sidewalk - are also seen from below street level. The steps leading down into the shops are near where my actor in real life makes hand brooms; the steps also measure the space between his chin and brow, ascending, descending as he sews the brooms: Steps catch the weight of light and allow us to see the horizontal stair become vertical.

The theme of Numbers develops where one use of number overlaps another. It begins with the house numbers, then the marketplace, the lottery tickets, the bordellos, the candles, etc. Numbers point toward the unseen and unknown, the infinite, the last one, *teleftea*.

The first three letters of the word for street signs, ODO(S), and later the same three letters in the word for hotel, [ξενοδοχείο](#) (xenodocheio), create a mask for my actor. Details of his face are used like letters in the sign for the film's composition. Each detail of Vangeli's face enters further into the scale of the film and becomes a threshold for the spectator's own sense of sight or hearing. With another sign : GENIKON EMPORION, the golden letters of commerce are interspersed between views of a bordello and increase in size with each shortening of the word by a syllable...EMPORION, PORION, RION, ON. The stillness and 'movement in place' of material weight is set opposite the images of quantity as seen in the red fish, the lottery numbers that promise millions, or the golden-candle wicks which represent a different illusion. Another word, OLYMPIAKOS, is written on a wall. Like the close-up of my actor's lips, the first O rests at the center of the frame then is seen suddenly to one side, at the same angle as the trace of his kiss left on the glass protecting an icon. At ODOS SOKRATOU.

Some of the old buildings are surrounded by more modern glass structures that reflect sunlight indirectly over their battered facades. The lottery vendor offers again and again a last chance to change your life. *Teleftea*.

Traces of the ancient Greeks and a suggestion of initiations into their mysteries are still reflected in these obvious mysteries of light measuring the passage of time.