

16.4.73 concrete: literal
intermittence: repetition

22.4.73 "The next two days I lived lavishly - huge dinners, quantities of wine, whores. The senses are not far removed from the emotions, and my poor tortured nerves needed a little relaxation." (Flaubert)

The artist, ordering and keeping alive sense and emotion - his means: extravagance.

25.4.73 a time-pun: two different moments with the same image (sign).

27.4.73 Film the title process at Naylor's in black + white, related to the matte.

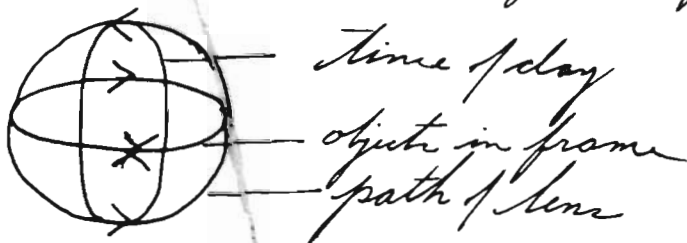
28.4.73 Energy points of dirt (dust) and light in control of the room.

14.7.73 Dust creates inside the camera. movement

2.5.73 The time of day:

Circle of the lens and its path is the shape of the time - the sphere of the film, of the day

4.10.73 Move the lens in its path at four points in the day and in four directions.



As the lens moves in its path, as the sun moves in its path, various objects in the frame move to the front or into the distance.

16.5.73 ↑ The vertical and the horizontal:
filming and editing


Each point of filmmaking penetrating the others.

25.8.73 Color described in black + white of projection.

the human shadows

2.9.73 Person standing still and looking directly into the camera; the same seen from the side, slightly ahead - he moves.

6.9.73 Wiping of hands in a white towel.

14.9.73 Circle perspective:  10.10.73 Venice: ceiling & the lens and the third dimensional, horizontal circle in which the back becomes the bottom.

19.9.73 Venice: the inverted image of the camera obscura (and all cameras - the place of love (agape))

26.10.73 Shadow/outdoors - light/indoors
the outlines of light, matter 

30.9.73 Ecrustation - the matted image at various speeds

2.10.73 Mirror matte for the inverted image.

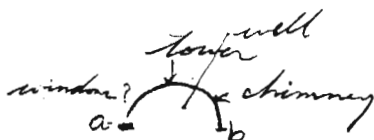
3.10.73 Tympanum over door, Campo Santa Margherita
Also the square building opposite.

Sun's direction will be sun in moving the N.A. in its path.

The camera turned upside down to complete the circle of the lens movement. Not necessary.

4.10.73 Campo S. Margherita: N.B. the fish? bowl

1. Chimney on afternoon side
2. Passage near tower on morning side
2. Home no. 3042
4. Arch near house no. 3032, shutter on left at noon
2. Tower at end
3. Well
4. Square building



Tomorrow, move in a circle - starting with the door^(a) in shadow and ending with the shadow on other side^(b)
Move lens once bottom to take second scene. Take to bottom

Move the lens so that it rises into the frame until noon; then so that it passes down.

5.10.73 Refilming the frames at varying speed will be done at Tyler's. 7.3.74 The light and shadow of each frame is its 'speed', which changes.

6.10.73 Corte del Millione: ^{b/w} windows in center and arch to the right. ^{b/w} Film stops at the end behind camera in afternoon



8.10.73 Film the Ruskin volume against black and white and in black/white. See notes 25.11.73 31.9.73

31.10.73 The alternating of the black/white is space of the A+B editing. Use various lens sometimes only half on prism to show the of the lens.



The wall in the little square inside the Basilica of S. Marco, with the entrance on Rio del Palazzo. Encrusted with at least one hundred fragments. 9.10.73 Fondamenta S. Severo 10.10.73 Campo S. Maria Mater Domini

12.10.73 St. Maria et Donato: also film the color plate in the second volume of "Stone..." 19.10.73 Filmed at Murano

14.10.73 S. Gregorio: bird on wire for corner of Ducale details of door.

15.10.73 Figures in the wall inside court of S. Marco. Canal near S. Maria Formosa.

Three plates from the Ruskin folio 16.11.73 See above 8.10.73, 31.10.73 Campo S. Maria Mater Domini Basilica S. Marco Campo S. Margherita The plates and other black/white scenes will be incorporated into the b/w background.

16.10.73 Film the Salute, S. Giorgio Maggiore, the Grand Canal views and Ducale Palace in heavy fog and in b/w - related to the Loggia filming, and cloud movements.