

20.3.79 *The Rotonda* 3-9-80 This attempt to reach a positive form in the film and in one's own feelings has failed, because the progress in eye led to nothing in the room, in the equivalent in the face. Eyes as reflection - their movement etc.

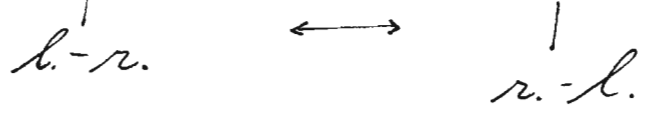
24.8.77 In expectation of a new theme...  
21.11.77 After the highlight and its movement in the room, in the equivalent in the face. Eyes as reflection - their movement etc.  
4.5.79 Numerous small areas of light/shadow forming a pattern over the face, about 10 observed. Each one reveals a rise and fall of muscle. Entire pattern = expression.

24.12.77 Observation of blood under the surface of the skin. More than one color seen through another.

Green-yellow of the veins etc. <sup>seen</sup> through red.

4.1.78 Space in front of the face 11.3.78 psychic field, perhaps in the area closest to the sensor and in which they can not focus 6.7.78 related to the synchron(-Fold)

13.1.78 face and camera/mirror



Difference of light on mirror

16.11.79 the act of looking in a mirror is open to thought; one must learn to use a mirror etc.  
Soft oval containing shadows, seen closely.  
11.3.78 diagonals contained in fold of arm - the elbow.

19.2.78 figure in room: red fold

|| shadow of Fold on sphere of eye: two focus points in the same view



30.3.78 The part of one person reflected in the eye movements of another - a particular pattern for each moment.

8.7.78 direct view into camera: contact. (?) reflection

22.7.78 face-mirror: the white (highlight) related to white in the curved scene - through lens.  
Cont. 4.5.78

mirror concentrator pattern of white on face

26.7.78 white highlight on face followed by red, at same position as the white, in next image.

29.7.78 Increase and decrease of exposure as there are movements in the frame, and face.

5.8.78 Controlled use of the dark that follows the highlight, related to the color in writing

4.9.80 the fluttering of cloth in a pant leg.

17.11.80 a turning of the side of a head / the still torso (front)  
a turning " " " " " / <sup>in opposite direction</sup> part of view

13.12.80 the hands clasped in a certain manner reveals a green  
where one hand presses against the flesh of the other hand.

20.1.81 thickness of the neck when bent backwards (Lara)  
~~target~~

26.1.81 the above notes, like details from an event at Mycenae - implied.

28.1.81 Image of the lion pouncing upon an antelope as metaphor of  
the part in set which equals a stain (victor-victim)

Image of the chase = the blood-sport element in set.  
the mind also can pounce like the lion upon an antelope

Euripides Street?


Repeated view of figures entering one of the brothels (cut in  
relation to the Othor walls) - only in repetition does it gain  
meaning. Then, view of figures leaving. Space there  
through-out the film.

Emphasizing the grey uncleanliness.  
the brooms and the wires sticking out of the cement (filmed)

spitting, repeated

ΤΕΛΕΥΤΕΑ

sound: repetitions of vendor's phrases = entries / exits of brothel

31.1.81 press the chin between forefinger and thumb,  like  
like what happens in the masks? Use this with the child?

1.2.81 (200') Euripides: ΤΡΟ-ΠΟ number, street sign (83)  
brothel with muscle-man poster (~~see above~~)

old doorway with circular ornament, house number (22)

~~to film the sacks of seeds, etc. and the brooms~~

2.2.81 Euripides: making of the broom, exterior / interior  
(200') spotted light and brothel light (52), and part of a <sup>200'</sup> ~~roll~~

2nd street sign

19.4.81 filmed another roll at 52.

24.4.81 placed this roll in storage for  
developing with additional, with if  
there will be any


- painted doorways

2.2.81 one room in the Othor residence, ~~blue walls~~  
(200') ~~steward grey in developing~~  
Use this with Othor's interior - not very interesting.

18.5.81 have brought 5 more rolls  
back to Zurich for developing in  
Munich


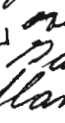
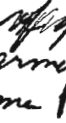
Heraclitos / Borromini / Hopkins . . . . . "make the blood dance."

21.10.83 In tearing a piece of paper, the fine cloud of dust that appears, where the paper is being torn.

Edge of cloth . . . then taunt: 



... like the seed bursting from the pod.

5.12.83 *Borromini*  or *paper* - *Edge of Stone*   - curve then torn <sup>and becomes</sup> the other.


Curves in opposite directions, one complimenting the other

17.12.83 Sound of the seeds bursting from their pods; image of the same.

22.3.84 1) card (Kupperstück) of the Natur - Theater & film brown leaves

2) images in Schliemann's book about the excavation of

Mycenae. + dog onions Also symmetry of Mycenae: the gate, the burial (horses, etc) and the stele figures.

6.4.84  = the direction and form of a horizontal camera-span: its curve caused by the tripod head movement

1.5.84 movement of the entire figure, nude; each part of the body including genitals - movement of shrubs, plants, animals, sometimes very quick, light penetrating the moving object, at moments overwhelming its color? 26.11.84 This was done <sup>only</sup> in filming the book cover, the red becoming white.

2.5.84 Tearing of the paper ~~is~~ related to the photographs and the leaves, - also to Mycenae?

movement of figure: reverse movement of camera - this was done in shirt movement?

15.5.84 leaves ~~are~~ gold?

17.5.84 The space after (1) an image of the torso - the moment which can not be seen when the senses are overwhelmed; the moment which is like a root hidden inside the body. Show this as below the ground, from the light ~~to~~, above, <sup>returning</sup> to in the ground. Then returning to the light.

Discovered two photographs of the Mycenae treasury being excavated. (55 feet) [Surprised to see the blindman <sup>from SOT, ROJ</sup> at the corner of the German Archeological Institute after I arranged the above filming.] The building where he had always stood on Harilaon Jiskampi has been destroyed, this was the grey facade in Sotiros. 25.9.84 discarded