

Hauptprobe for a spectator

I have named these projections, *Hauptprobe*, in order to reflect towards the spectator the ambiguity of his awareness.

Strictly speaking, there is no film audience. The mass spectator is concerned only with the imagined performance – whether it be of actor or director is of no difference – and the minority spectator (of the festivals, schools, galleries) sees only ideas: the psychology, politics, etc. of film. In particular, the educators and journalists, contained in this second audience, are more involved with their attempts to understand and influence the mass audience than by any sustained concern for the film.

The point from which to begin this rehearsal, then, is with the eye of the spectator, the first sense, and proceed to the others, as he recognizes the presence which becomes awareness. This is not a matter of understanding a film's content in one way or another; rather, the viewer creates an order within himself, and this order is as conscious as Language.

The two moments of a film are its making and viewing; the one extends through the many steps of filming, editing, sound and printing, while the second lasts the relatively brief length of projection to which might be added the spectator's memory and its transformation in the time after projection. On another related level, there are the absolutely still frames, which are animated not by the projector but by the spectator. The mystery of the afterimage, created between the projected frames, is as deep as the spectator's memory. It is the mind's relation to the brain.

Any discussion of a particular film, and more precisely the moment chosen to be formed in the film, takes on a different dimension in this context. It is equally distant from the milieu of the entertainment film as from the avant-garde myths of pure and abstract film.

The universal elements, – eye, ear, hand – form the boundaries and essence of communication; they are alive in Film. The spectator's power of percep-

tion, liberated by this order of the senses and not by dramatic empathy, begins to learn what composes film and its harmonies.

The spectator must be aware of these harmonies even if it is not necessary for him to know how they are made. They function as a means to unite the interior and exterior of both film and viewer, becoming a focal point between the 1st and 3rd person within the film's voice and sustaining the film's content (and human presence) more efficiently than any scenarist's plot.

I have emphasized the idea of harmony because one sees in Film not just an image but the unity of image and its interval while simultaneously hearing the sound and its interval. As an example from the *Sotiros* films: there is the vertical black fold at the center of certain images, which is equal to the biocular fold within the viewer's depth of vision. This simple devise becomes animated in the film to reveal the unit of image-interval at the point where spectator and image function as one. Here, the motifs are gathered together in a way that is only possible in Film; stated differently in each of the three *Sotiroses* yet resolved to a single purpose.

The above is merely a description of one element of the image; it should be remembered that the film frame is both foundation and high-point of the film, but not necessarily the unit of a film's rhythm. This unit may include the very brief or long image and sound, but through the entire film there remains a sense of measure shared by all.

From awareness of the interval as measure, one proceeds to each of the related film elements: the precise value of light approaching sound, the tense of the image, and other vital forces. Neither the filmmaker nor spectator reproduce (or consume) an object, rather with the intensity of appetite, the sense is advanced towards the given form.

Thus, in *Sotiros*, the unavoidable circumstance of the classical exterior, diminished to the Modern, is realized.

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**SOTIROS**  
VON  
**ROBERT BEAVERS**

**MOVIE 1**

**AM RÜDENPLATZ**

**ZÜRICH**

**FREITAG 12 MAI 18,30**

**SAMSTAG 13 MAI 23,00**