

- 24.3.74 Silhouette profile and lighted reflection.
- 25.10.74 Shadow emanating from the light.
- 2.4.74 Loneliness: to know a ~~person~~^{being} is near who does not exist. (?)
- 3.5.74 Hills between Haag and St. Valentin, sun from the train; the flowering ones in the shade of the fur pines in the hill group.
- 8.5.74 The shadow is a natural element of film. It multiplies the figure and location.
- 8.1.75 To know the colors of a shadow changes the use of film. And the colors which are as a light within darkness. This is part of the natural matte shadow, the closed and open shutter.
- 13.1.75 Camera movement in which each frame retains meaning. Sound relates more to movement than image. Movements which are as light and shade.
- 23.5.74 A head seen with the lens on various parts of the aperture, each in the form of a feature.
- 30.7.74 Shadow of a head shaking: the double movement in curves of the ears.
- 2.9.73 Person standing still and looking directly into camera; same seen from the side and slightly ahead (the angle of a glance backwards) - he moves.
- early note: The difference between the equal expression of emotion seen in frontal and the movement of emotion from one feature to another when seen in profile.
- 13.11.74 A head, moving up and down, shows the neck in itself becoming broader. In the same movement, the relation of the lips to each other change character continuously.
- 26.6.74 Common, violent and obscene street-actions as background, to actor's gestures which progress until they replace these actions. Or reverse this.

29.7.74 To destroy pain, to break a bad emotion, by an actual destruction or a token one.

5.7.74 Emotion and its resulting acts are not the character; it is the relation beyond the individual and into which the emotion is projected, that is true. The use of an actor is a parallel between his technique fixed in the whole of the film and the projected emotion of the character fixed in its larger circumstance.

12.7.74 The action can not be understood at the moment it is performed.

15.6.74 A pillow, a conversation with the camera moving to the wall, along the wall, camera with side against wall each direction.

30.9.74 Composition of sound becomes its own event.

7.10.74 A man kisses a woman, her head above his. It is his soul. Scene on a balcony.

24.10.74 One sees the body most concretely by means of the soul.

1.7.74 Remember the young man, ugly as a pulcinello, lying in the Boboli Gardens. His public humiliation.

26.12.74 the sensuous virtue.


6.1.75 The making of a work is a passage through vice and virtue superimposed.

7.1.75 A group of grey figures enter a chapel, shaped in a half circle and decorated with paintings. One panel is of a martyr on the ground, another is a crucifixion, the rest are martyrdoms with male and female figures.

The relation of the grey group to the paintings is a sacred seeing which brings each of the panels to life while remaining paintings. A figure in the pulpit to the right judges the action. I was involved in saving a body (female) from water. The first attempt failed; the second succeeded. I awoke as I raised the body above me to the figure in the pulpit.

I remember the words All Saints; All Souls.

11.1.75 Is it one's own; the way of its making?

13.1.75 Movement of the frame into and out of emptiness
recreated as part of camera movement. (There is a
missing quality - how it will be done?) 18.8.75 In the eye. 

18.1.75 Small movement in which the image falls while
being watched. Related to a certain form or object in composition
or to symmetry.

22.1.75 Music d'Horlogerie: a projector made as precisely
as a watch with equal means of reducing friction:
the artificial rubies, etc. - Cans of iron; - an iron-nickel alloy.

Energy is an abstract value: Work done is its measure.

Precision is dependent on the chosen time standard.

(It is an aesthetic choice.)

25.1.75 The hand is a series of superimpositions equal
to its actions. Lines, veins, bones. 11.2.75 movement of the
joint lines, its shadow
in the fold.

27.1.75 A shadow over the eyes makes a live illusion.

5.2.75 Economy of the body regulates thought and desire.
a stare: the object seen and the negative of the object trans-
ferred to the next view.

7.2.75 Detail of a dog following a scent.

10.2.75 Putting on a coat in sunlight, reflection of puffs of dust
from it at the arms, side, neck.

11.2.75 To pass beyond the shot as a length, either short
or long, by means of the continuous ^{secret} ratios which become
the larger composition. ^{shot} 13.5.75 The human body contain three
secret ratios: the golden

Or, the double ratio of "length and camera distance."

In "The Painting" it is begun but it relies on the repe-
tition of the Bern frame.

17.2.75 Verbal abuse is taken and it gives strength.

Destroyer: You are changed the moment you touch me.

24.2.75 To see that beautiful face has saved me for
a moment from pain and hunger.

The view is into the wall and against it.

The second person who has caused the viewer to take
this refuge begins after a while to intrude partly
at one side