

THE REAL

The real, when it has reached the mind, is already not real any more. Our too thoughtful, too intelligent eye.

Two sorts of real: (1) The crude real recorded

as it is by the camera; (2) what we call real and see deformed by our memory and some wrong reckonings.

Problem. To make what you see be seen, through the intermediary of a machine that does not see it as you see it.*

*

The persons and the objects in your film must *walk at the same pace, as companions.*

*

What is done without self-control, active (chemical) principle of your models.

*

- * And to make what you understand be understood, through the intermediary of a machine that does not understand it as you do.

Rightness of relationships fends off the color repro. The newer the relations, the more lively is the effect of beauty.

*

To have *discernment* (precision in perception).

*

THE BONDS THAT BEINGS AND THINGS
ARE WAITING FOR, IN ORDER TO LIVE.

*

X's film, in which the words are not bound to the action.

*

The true is not encrusted in the living persons and real objects you use. It is an air of truth that their images take on when you set them together

in a certain order. *Vice versa*, the air of truth their images take on when you set them together in a certain order confers on these persons and objects a reality.

*

To put sentiments on his face and into his gestures is the art of the actor, is theatre. Not to put sentiments on his face and into his gestures is (still) not cinematography. Involuntarily expressive models (not wilfully inexpressive ones).

*

The eye (in general) superficial, the ear profound and inventive. A locomotive's whistle imprints in us a whole railroad station.

*

Your film must take off. Bombast and the picturesque hinder it from taking off.

*

Make visible what, without you, might perhaps never have been seen.

*

No psychology (of the kind which discovers only what it can explain).

*

When you do not know what you are doing and what you are doing is the best—that is inspiration.

*

Your camera passes through faces, provided no mimicry (intentional or not intentional) gets in between. Cinematographic films made of inner movements *which are seen*.

*

Images and sounds must sustain one another, from far and from near. No *independent* images or sounds.

*

The true is inimitable, the false untransformable.

*

Right intonations when your model exercises no control over them.

*

Models. No ostentation. Faculty of gathering into himself, of keeping, of not letting anything get out. A certain inward configuration common to them all. Eyes.

*

To your models: "Speak as if you were speaking to yourselves." MONOLOGUE INSTEAD OF DIALOGUE.

*

"Ils veulent trouver la solution là où tout n'est qu'énigme."* (Pascal)

*

x, famous star, with the over-exposed too *intelligible* features.

*

Model. It is his non-rational, non-logical "I" that your camera records.

*

* ["They want to find the solution where all is enigma only."]

Model. You illumine him and he illumines you. The light you receive from him is added to the light he receives from you.

*

Economy

Make known that we are in the same place by repetition of the same noises and the same sonority.

*

Shooting with the same eyes and the same ears today as yesterday. Unity, homogeneity.

*

Choose your models well, so that they lead you where you want to go.

*

Models. Their way of being the people of your film is by being themselves, by remaining what they are. (*Even in contradiction with what you had imagined.*)

*

Music. It isolates your film from the life of your film (musical delectation). It is a powerful modifier and even destroyer of the real, like alcohol or dope.

*

Cutting. Phosphorus that wells up suddenly from your models, floats around them and binds them to the objects (blue of Cézanne, grey of El Greco).

*

Your genius is not in the counterfeiting of nature (actors, sets), but in your way of choosing

and co-ordinating bits taken directly from it by machines.

*

Models. Mechanized outwardly. Intact, virgin within.

*

To communicate impressions, sensations.

*

x, looked at on the screen, right in the face, as though he were a long way off.

*

Model. His essence, neat.

*

Neither beautify nor uglify. Do not denature.

*

It is in its pure form that an art hits hard.

*

Your film is beginning when your secret wishes pass into your models.

*

An actor used in a film as on the stage, outside himself, *is not there*. His image is empty.

*

Retouch some real with some real.

*

To move people not with images likely to move us, but with relations of images that render them both alive and moving.

*

The actor's creative simplification has its own nobility and its reason for existing on the stage. In films it does away with the complexity of the man he is and, with this, the contradictions and obscurities of his true "I."

*

Cutting. Passage of dead images to living images. Everything blossoms afresh.

*

Slow films in which everyone is galloping and gesticulating; swift films in which people hardly stir.

*

Do not use the same models in two films. (1) One would not believe in them. (2) They would look at themselves in the first film as one looks at oneself in the mirror, would want people to see them as they wish to be seen, would impose a discipline on themselves, would grow disenchanted as they corrected themselves.

*

See your film as a combination of lines and of volumes in movement apart from what it represents and signifies.

*

YOUR MODELS MUST NOT FEEL THEY ARE DRAMATIC.

*

Cut what would deflect attention elsewhere.

*

Quality of a new world which none of the existing arts allowed to be imagined.

*

Extreme complexity. Your films: attempts, trials.

*

Your images will release their phosphorus only in aggregating. (An actor wants to be phosphorescent right away.)

*

Model. The spark caught in his eye's pupil gives significance to his whole person.

*

Image. Reflection and reflector, accumulator and conductor.

*

Not beautiful photography, not beautiful images, but necessary images and photography.

*

To place the public opposite beings and things, not as some people place it arbitrarily by acquired habits (clichés), but as you place yourself according to your *unforeseeable* impressions and sensations. Never decide anything in advance.

*

The actor learning his part presupposes a "self" known in advance (which does not exist).

*

Shooting. Agony of making sure not to let slip any part of what I merely glimpse, of what I perhaps do not yet see and shall only later be able to see.

ON FRAGMENTATION*

This is indispensable if one does not want to fall into REPRESENTATION. See beings and things in their separate parts. Render them independent in order to give them a new dependence.

*

* "Une ville, une campagne, de loin est une ville et une campagne; mais à mesure qu'on s'approche, ce sont des maisons, des arbres, des tuiles, des feuilles, des herbes, des fourmis, des jambes de fourmis à l'infini." ["A town or countryside at a distance is a town, a countryside; but as one approaches, those are houses, trees, tiles, leaves, grasses, ants, ants' legs, to infinity."] (Pascal)

Displaying everything condemns CINEMA to cliché, obliges it to display things as everyone is in the habit of seeing them. Failing which, they would appear false or sham.

*

Intonations of voice, mimics, gestures, conceived by the actor *in advance* and *at the time*.

*

Shooting. You will not know till much later if your film is worth the mountain range of efforts it is costing you.

*

The real is not dramatic. Drama will be born of a certain march of non-dramatic elements.

*

In his film x displays things having no appropriateness to each other, and so without bonds, and so dead.

*

Your film is not made for a stroll with the eyes, but for going right into, for being totally absorbed in.

*

Expression through compression. To put into an image what a writer would spin out over ten pages.

*

Failure of CINEMA. Ludicrous disproportion between immense possibilities and the result: the *Star system*.

*

A director drives his actors to simulate fictitious human beings in the midst of objects that are not so. The false which he prefers will not change into true.

*

An actor, however excellent, limited to one type of creation (without shadows).

*

Borrowing the theatre's resources leads inevitably to the visual and aural picturesque.

*

One does not create by adding, but by taking away. To develop is another matter. (Not to spread out.)

*

Empty the pond to get the fish.

*

Against actors' assurance, set the charm of models who do not know what they are.

*

One same subject changes in accordance with images and sounds. Religious subjects receive their dignity and their elevation from the images and the sounds. Not (as people believe) the other way about: the image and sounds receive from the religious subjects...

*

To an actor, the camera is the eye of the public.

*

Models. It is to you, not to the public, that they

give those things which it, perhaps, would not see (which you glimpse only). A secret and sacred trust.

*

An ice-cold commentary can warm, by contrast, tepid dialogues in a film. Phenomenon analogous to that of hot and cold in painting.

*

Silence, musical by an effect of resonance. The last syllable of the last word, or the last noise, like a held note.

*

Things too much in disorder, or too much in order, become equal, one no longer distinguishes them. They produce indifference and boredom.

*

Obvious *traveling* or *panning* shots do not correspond to the movements of the eye. This is to separate the eye from the body. (One should not use the camera as if it were a broom).

*

Models. You will be setting not the limits of their power, but those within which they will exercise it.

*

Quantity, enormity, falsity of means yielding place to simplicity and rightness. Everything brought back to the scale of *what suffices you*.

*

It is not a matter of acting "simple" or of acting "inward" but of not acting at all.

*

Cinematography films: emotional, not representational.

*

Provoke the unexpected. Expect it.

*

The CINEMA did not start from zero. Everything to be called into question.

*

A cry, a noise. Their resonance makes us guess at a house, a forest, a plain, a mountain; their rebound indicates to us the distances.

*

It is with something clean and precise that you will force the attention of inattentive eyes and ears.

*

Model. That which animates him (words, movements) is not something that paints him, as in a theatre, but something that obliges him to paint himself.

*

A CINEMA film reproduces the reality of the actor, at the same time as that of the man he is being.

*

Your public is not the public for books, stage shows, exhibitions or concerts. Taste in literature, in theatre, in painting or in music is not what you have to satisfy.

*

Let the cause follow the effect, not accompany it or precede it.*

*

Words do not always coincide with thought. Earlier, later. The aping of this non-coincidence in films is dreadful.

*

From the clash and sequence of images and sounds, a harmony of relationships must be born.

*

- * The other day I was walking through the gardens by Notre-Dame and saw approaching a man whose eyes caught something behind me, which I could not see: at once they lit up. If, at the same time as I saw the man, I had perceived the young woman and the child towards whom he now began running, that happy face of his would not have struck me so; indeed I might not have noticed it.

Model. Closed, does not enter into communication with the outside world except unawares.

*

Create expectations to fulfill them.

*

Model. You will pin down his image intact, not deformed by his intelligence, nor by yours.

*

Without abandoning the line, which must never be abandoned, and without letting go anything of you, allow camera and tape recorder to catch, for the space of a flash, the new and unforeseen which your model offers you.

*

A virtuoso makes us hear the music not as it is written, but as he feels it. Actor—virtuoso.

*

Don't show all sides of things. A margin of indefiniteness.

*

Shooting is going out to meet something. Nothing in the unexpected that is not secretly expected by you.

*

Not only new relationships, but a new manner of re-articulating and adjusting.

*

Face to face with the real, your taut attention shows up the mistakes of your original concep-

tion.* It is your camera that corrects them. But the impression felt by you is the sole *reality* that has interest.

*

Shooting is not making something definitive, it is making preparations.

*

Several takes of the same thing, like a painter who does several pictures or drawings of the same subject and, each fresh time, *progresses towards rightness*.

*

Model who, *in spite of himself and of you*, frees the real man from the fictitious man you had imagined.

* Mistakes on paper.

*
The actor is double. The alternate presence of him and of *the other* is what the public has been schooled to cherish.

*
Mark out clearly the limits within which you seek to let yourself be surprised by your model. Infinite surprises within a finite frame.

*
The crude real will not by itself yield truth.

*
Your camera catches not only physical movements that are inapprehensible by pencil, brush or pen, but also certain states of soul recognizable by indices which it alone can reveal.

*
Star system

Makes nothing of the immense power of attraction which belongs to the new and unforeseen. Film after film, subject after subject, confronting the same faces that one cannot believe in.

*
Transplantation

Images and sounds are fortified by being transplanted.

*
Accustom the public to divining the whole of which they are given only a part. Make people diviners. Make them desire it.