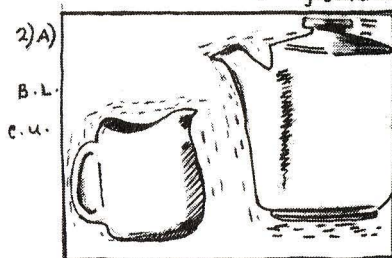
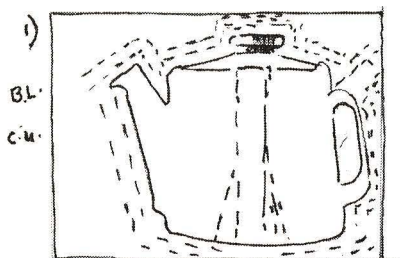


# NOTEBOOK AND IDEAS

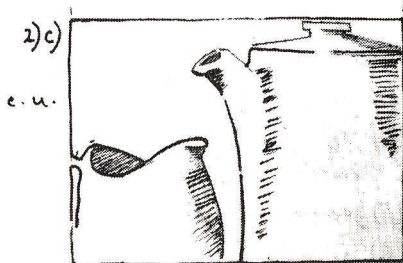
- 1) single shots , pot, cream pitcher cups - kind of presentation  
 - jiggle up and down continuously - NOTE: still fotos of all utensils -  
 2) group of two cups  
 2)- " " pot, cream -  
 - white on white -  
 - short from below ground level



- 1) Sound - interior of moving train.

- 2) A) " " " "  
 2) B) " " " "

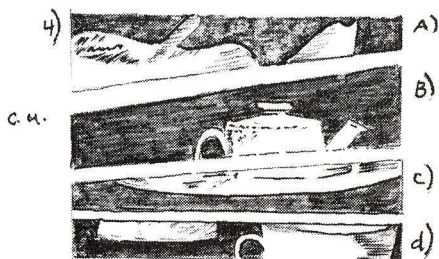
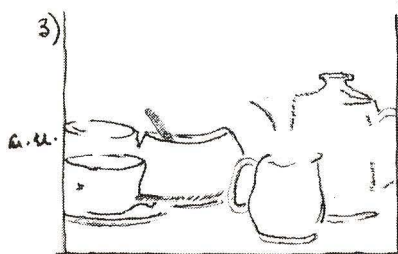
- 2) B) still foto - line of comment - "it's so much cheaper"  
 2) c) still foto - " " " - "tickets, please, tickets!"



- 2) sound -

3) first grouping - still foto

4) fragmented arrangement #1, - (arrange 3 or 4)  
- arrangements with alternative black to white filler  
and black to white horizontals - C.U. - M.S. - C.U. - M.S.



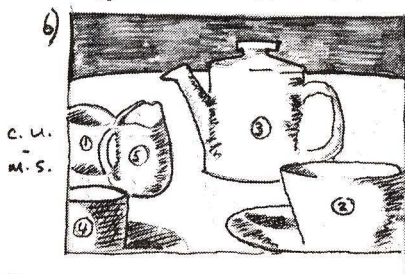
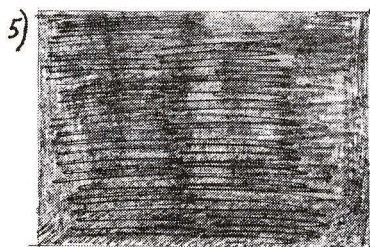
3) sound - train sound in distance

4) sound - click, clack of passing box-cars etc pulling into station.

5) Black-out -

6) reassembling of pieces in quick order ① ② ③ ④ ⑤  
C.U. - of ① draw back as each piece enters

18 frames each - 5 sec. hold on comp.

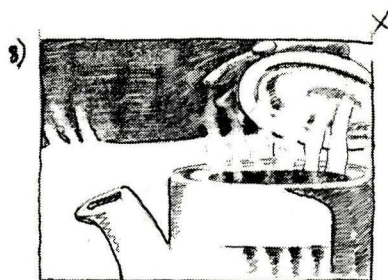
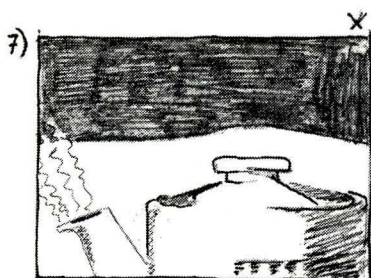


5) sound - train in tunnel -

6) sound of train slowing down, letting off steam -

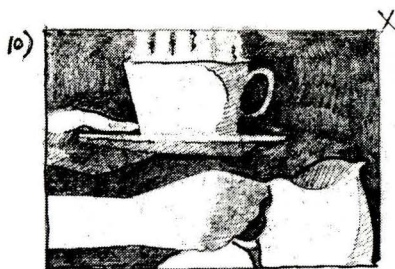
NOTE: Total value dark grey to light almost white -  
so #4 might alternate in black to white background  
+ black to white stripes -

- 7) zoom slowly to close-off pot for view of steam -  
 8) hand lifts pot lid -  
 hand replacing lid, cut to ⑦ before lid touches pot -



- 7) sound of train brakes, slow movement -  
 8) sound " " gushing steam from train -

- 9) hand pouring tea - (still foto)  
 10) milking tea - - still foto -



- 9) line of comment "when I keep my eyes closed my ears see things"  
 10) " " " " "like when you are sitting down, the eyes do more walking"  
 - sound of cup on saucer, etc.  
 (preceding visual)



- 11) A) B. drinking tea - front view  
 - swallows, lowers cup, drinks again -  
 12) - O. in speaking gesture - still foto - side view  
 12) A) - O.  
 13) - completes movement of pushing back hair -  
 - various movement of cups going to lips & coming down.



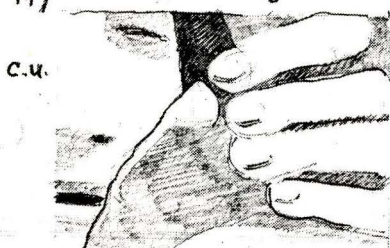
11) sound - silence

12) sound - comment repeated

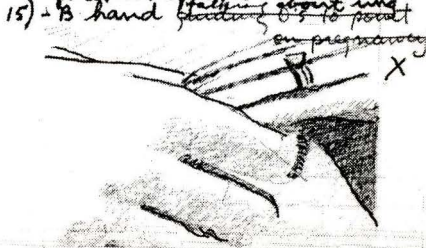
15) sound - babies heart-beat



14) - hands gesturing in conversation 15) sequence of hands indicating fullness of stomach



C.U.





O - drinking tea -  
B - silent looking away -

16) zoom to 17

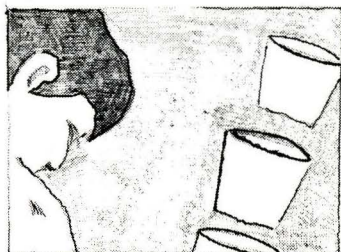
M.S.



~ elevator movement steady  
flow upward of cups -  
zoom = to c.u. of B. and cup.

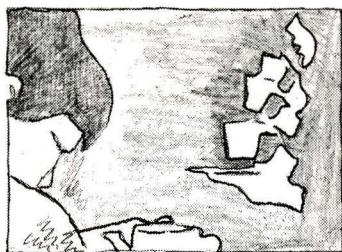
17) fade to 18

c.u.



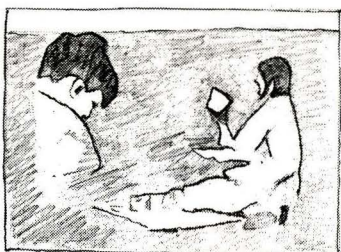
B. in C.U. O. in M.S.  
- O. drinking tea - fade to 19

18)

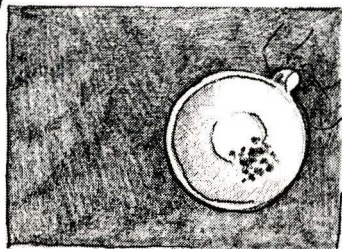


B - still " zoom to cup -  
O. moving -

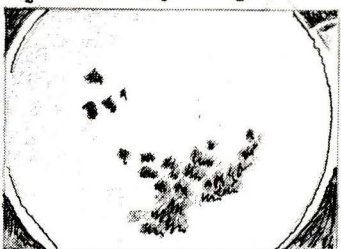
19)



M.S.  
20) tea cup - zoom to 21)



c.u. of cup & t. leaves -  
21) - gradual lightning of tone -



- fade to 22)

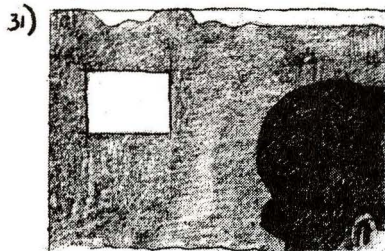
22) - fade to 23) 24) 25) 26) 27) 28)



- 22) ① sound: analogous electronic noises to personality of leaves formation -  
 ② sound: superimposed voice in broken account of prophecy -  
 - c.u. Bernice lighting fog -

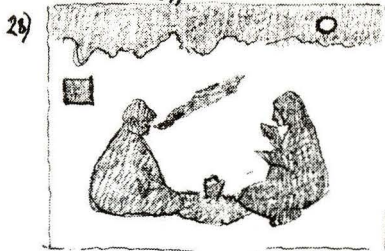


- dissolve to 30)  
 29) sound: "and if a girl?" "We'll call it Charles Frederick."  
 - fade to 32)



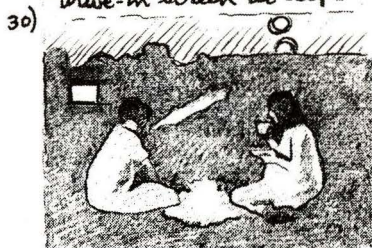
31) sound: same as 30)

- cut to 29)

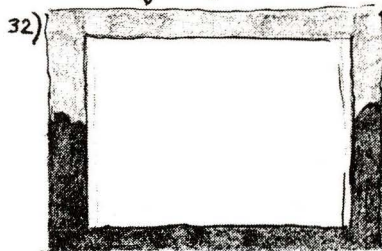


28) distant sound of train -

- same group as 28)  
 - sun sets in rapid time  
 - Drive-in screen at left.



- zoom to screen at left. 31)  
 30) sound: night sounds, of countryside -  
 - hold for 33)



32) sound: same as 30-31)

M.S. - Zoom in on head to fill frame  
& cut to 34)

- draw back to 35)  
c.u.

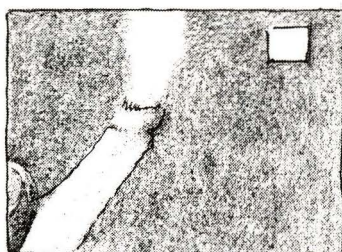
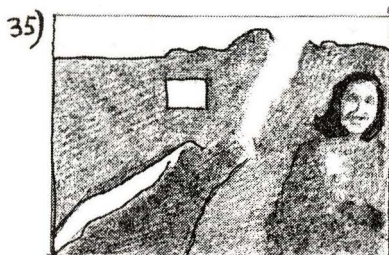


33) sound: "and if it's a girl?  
" we'll call it - - - -

(voice trails off into 34) sound: exhaling smoke -

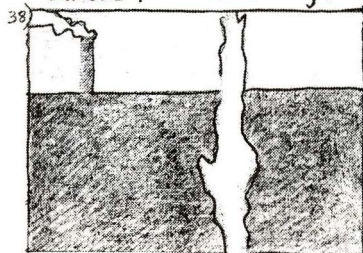
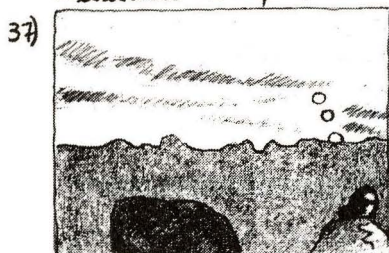
- Zoom to 36)

- fade to 37)



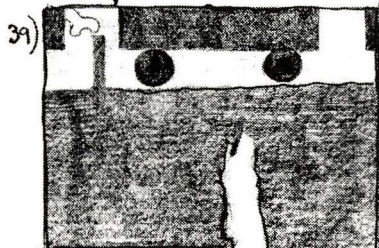
- fade to 38)  
- sun sets in rapid time

- hold for 39)  
- smoke from chimney + smoker.

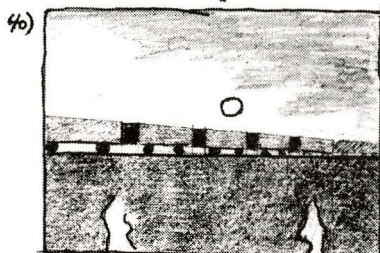




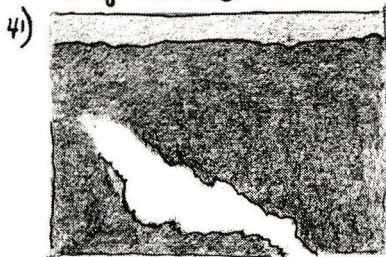
- fade to 40)  
c.u. of train wheels.



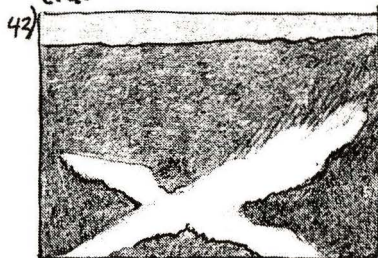
- fade to 41) hold till train  
l.s. goes out of sight -



- hold for 42)  
c.u. of smoke.



- hold for several seconds -  
c.u.



end -

36 Cathart St., Apt.4  
London, Ontario,  
Jan 29, 1964.

Dear Mr. Dukes,

Av Isaacs, a friend of mine, suggested I contact you concerning a project which I will begin this Spring...a film about some aspects of life, death and pregnancy. The conception is cyclical: life begins, ends, begins again. Details for shooting are being worked out in my spare time. My purpose in writing you is connected with possible distribution of the film once it is finished. If you are interested in the outline I would be grateful to hear your suggestions. In that case, I will send you more of the details as the script develops, as well as a ... sample. Sound effects are not referred to in the outline but will be added when the filming is done.

Yours truly,  
John Chambers

night: —aerial view of a city —hospital corridor, nurse distant from camera passes into room within touching distance of camera — a second nurse is pulling sheet over body —bare feet are left uncovered —street view near dawn —street lights in parallel perspective go out —lights come on here and there in the house windows —newspaper night-shift at work —morning route paper boys cycling out - railroad workers shunting and uncoupling cars - factory night shift coming off - Port Stanley, morning fishing boats —city buses leaving garage —milkman, solitary groups at bus-stop —several children one after the other come tumbling out of obsolete fire-escape tube —nuns and leashed kids —children filing across street with guardian —feet on pavement, descending vehicles, ascending stairs, moving into buildings —interior of bank, employees ready at their posts a moment before opening, pose for camera —gynecologist's waiting room —assortment of female patients —nurse pulling out files, fingering cards —lips move with card in hand —profile of young expectant mother, dark clothes against light wall, reading —close-up of back-sounding by doctor —examination takes place as shadow on the wall —a running shadow passes budding trees —hands make a sphere-like gesture of wonderment around bud —horizontal shot of pregnant-shaped hill against sky —shot of sky and clouds —slowed motion of figure running in sky —her arms go up, out, joyfully to baby seated on ornate chair in Christening robes —she embraces the child and gyrates happily holding the infant up high —loud, strident sound of the school bell —children rushing out in clusters push and shuffle after ball —ball is thrown into air —camera follows ball and remains focused on windows as ball descends —interior shot of woman looking down at children in playground —tap water filling vase, fresh-cut flowers placed in vase, scrap-

book and invitation to baby shower on table —feeding her fish — pregnancy reflected in aquarium —fish approaches glass, veers sideways to stare out — onlookers at shuffleboard games in park — her strolling by checkers players, persons snoozing on grass —old men watch her pass by —construction worker power drilling — dentist drilling tooth —her seen in distance on golf course — guys shooting pool glance out of doorway at her passing — gardener planting shoots in ground —switchboard operators plugging in connections —students reading —guy absorbed in pin-ball machine —victorious player gestures enthusiastically at shuffle board —similar surprised gesture completed by her at baby shower over gifts —women greet her, embrace her, place their hands on her belly, present her with gifts —they present her with a large naked doll —tea being prepared, unwrapping gifts, paper accumulating around doll —they all help dress doll with gifts she received —laughter, doll is finally dressed, present her with diapers —amid laughter, a child is crying —camera turns to pile of wrapping paper where a real baby has replaced doll and sits dressed with its gifts, crying —sand, sea, sky at dusk —back view of nude, female torso, semi-distant, apparently concealed from full view by sand dune —as camera closes in, figure's obviously embedded in sand to the waist, struggling to get free —arms pushing against the sand, beads of sweat on brow —profile of her pregnant figure in semi-darkness —belly heaving, hand clutching and releasing bed sheet —heavy breathing— male figure sleeping at her side, breathing easy —her hand clutches at his figure —rapid, obscure patterns of movement — momentary glare of light bulb becoming an arching streak of light as it falls to the floor —street lights shot from rear of car, converging in streaming lines towards centre of frame — speed becomes faster and faster, terrifying, forward shot of objects and lights disintegrate into camera —man's figure alone looking out of window —raindrops fall on glass —rain beginning to stream down window, then shot horizontally — rivulet invading dry ground —swollen stream overflowing its trench —huge body of water rushing forward, culminating in a section of the falls at Niagara — body pulled into life — her hand wrenching sheet upward, face knitted with pain — female figure in low distance running over landscape,\* series of small hills etched on sky-line —her hand lying limp, exhausted —new mother at rest feeding child —a girl running up hill towards camera, her figure gradually approaching the hill-top. camera at an angle so her head finally covers the sun— mature young girl, fresh candid expression —full-blown summer dress —sun behind head illuminating its outline, her face still breathing heavy from climb turns periodically as though looking for something.

I expect the film to be about thirty minutes long.

\*perhaps a subliminal image interjected throughout



- 40) found package of nappies  
41) shot of real baby, crying -

\* Shoot first building facade 25) then 25B) then  
25) 23) 24) perhaps leave out 23) then  
26) then (26A)

- 12) shot of her on roof between  
chimney & shed (distant)  
hold shot empty for a few seconds  
then her movement is noticeable -

23) her on upper roof, (closer), same dress -

24) torso of her, same dress looking  
down sight to street -- of  
doors at second figure --  
first figure close up shot --

25) seated on building in front of  
studio --

26) her standing in sky or (building design)  
on rectangular (high) building

27) door opens to her (close-up).

28) arrangement of women's group at  
baby shower, (semi aerial shot)  
<sup>everyone sitting</sup>

29) rearrangement of women when she  
enters -- (analogous with bowling balls)  
<sup>everyone standing</sup>

30) greetings and embraces --

31) gift's and doll presented to her --  
<sup>embraces</sup>

32) observing gift's and other woman  
taking it and putting (hat) on doll --  
<sup>close up of smiling faces</sup>

33) other women at with nappies and bottles

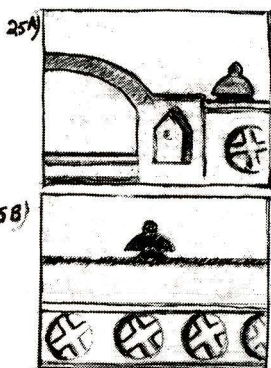
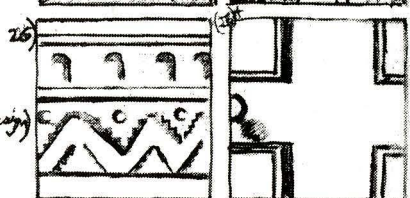
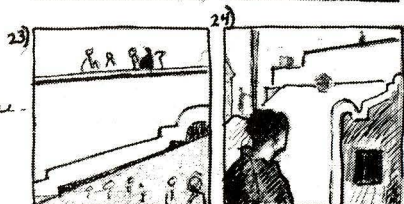
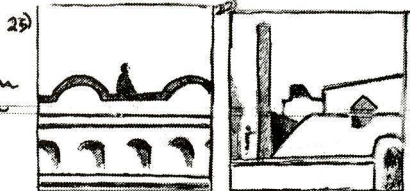
34) some standing, drinking tea, cups  
served - same as (33)

35) shot of ~~the~~ wrapped gift's closeup  
shot of doll dressed, pinned paper

36) opened package displays doll  
landed for a huge pile of diapers  
laughing etc

37) shot of doll becomes real baby -

38) all join to dress doll.

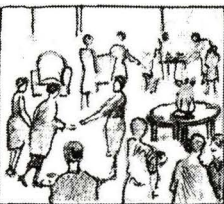


4) She enters, all move to greet her —

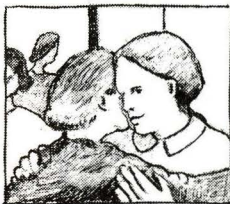
28)



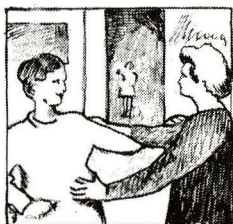
29)



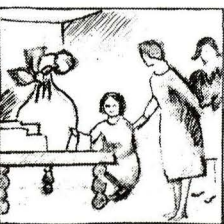
30)



31)



32)



33)



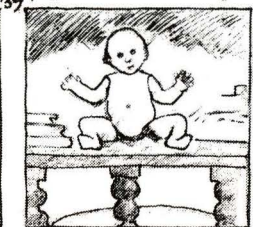
← darker face than background  
Two or close up of laughter

34)

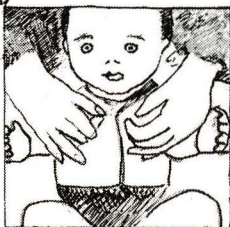


face lighter than background

35) against black background



36)



37)



38) this to precede this ↑



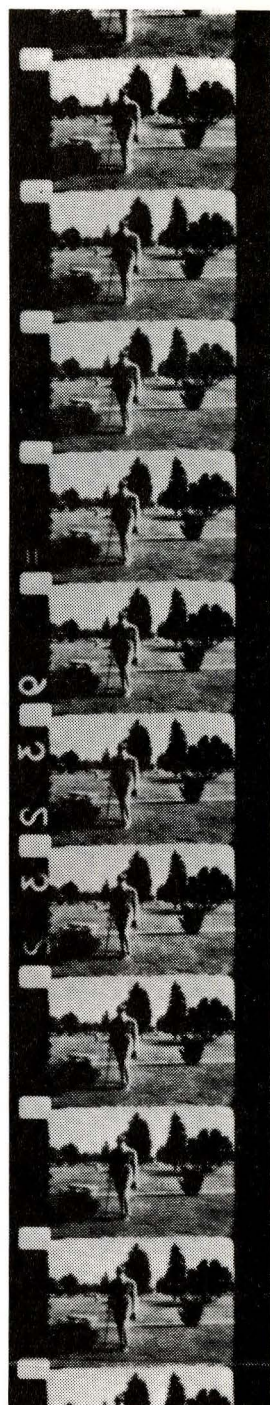
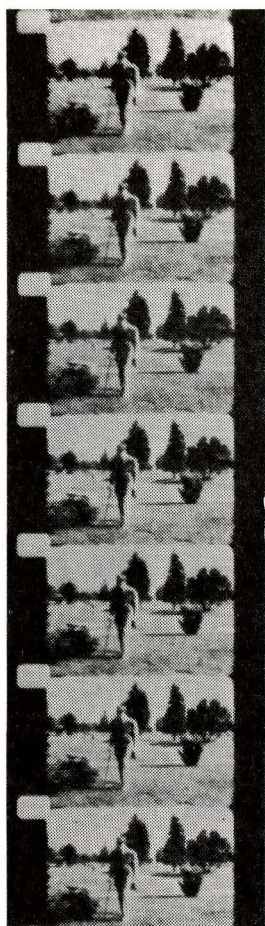
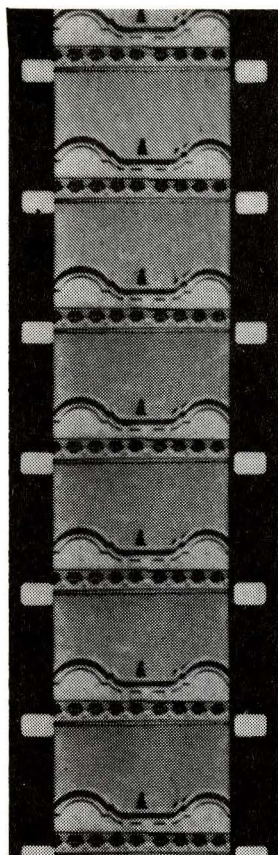
39)



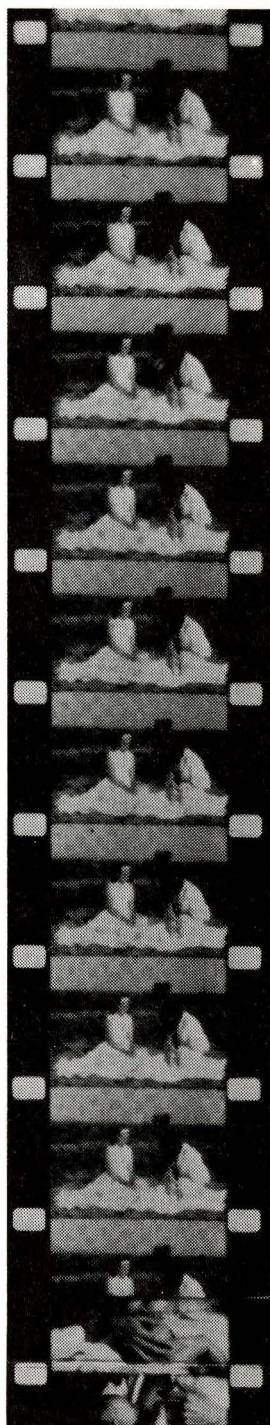
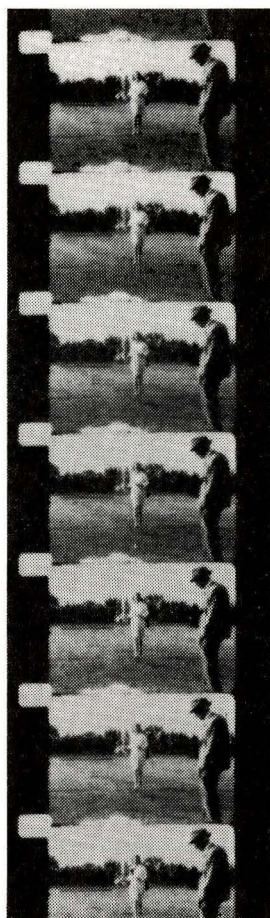
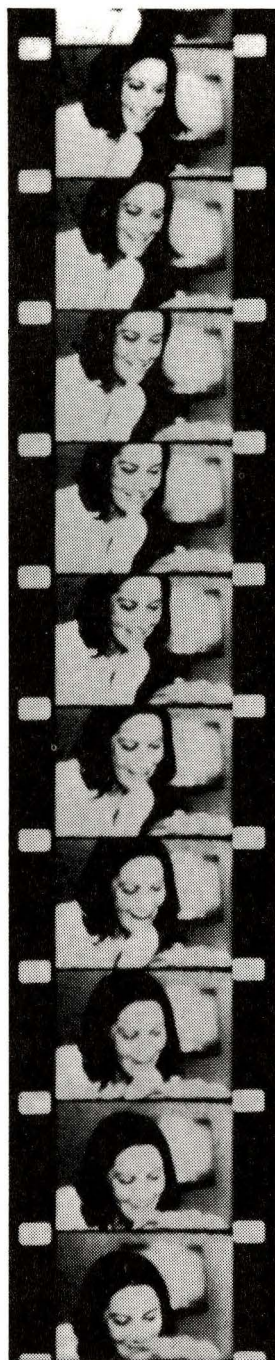
Note: still photo to be taken of doll and paper arrangement for placing baby later —

\* Close up of dolls etc. on wrapping paper









# TORONTO-LONDON

## ONE WAY GRAY COACH LINES

SHE

It's too big to go in—(*HIM at overhead rack with luggage*) It's too big to go in there—(*passengers lining up behind him*) you won't get it in it's too big to go in there—

HIM

(*turning to passengers behind him*) Oh, sorry, heh, heh—

SHE

Where do they have the—

HIM

Eh?

SHE

Where do they have the—

HIM

Where do have the what?

SHE

Oh, you know what I mean—

HIM

The washroom—it's right there.

SHE

I don't mind sitting in these seats, they're comfortable.

HIM

Eh?

SHE

I don't mind sitting in these seats, they're very comfortable.

HIM

The seats are comfortable?

SHE

Yes, I don't mind sitting in them.

HIM

(*to ticket taker*) Do these things go down?

TICKET TAKER

Yes, they do, sometimes they get stuck.

HIM

We're not used to such fancy gadgets, heh, heh.

TICKET TAKER

I'll get it in just a minute—punch your ticket—

SHE

We won't get to London by two-twenty.

HIM

Eh!

SHE

We won't get to London by two-twenty.

HIM

What time is it?

SHE

It's 11.10 now, we won't get in till two-twenty.

HIM

What time do we get into London?

SHE

We won't get there now till two-thirty, it's already 11.10

*silence*

They never got there on time last time we were down around here.

*silence*

—tall buildings, what a beautiful city—the buildings almost touch the sky, ha, ha.

*silence. . . .*

SHE

The p-r-i-n-c-e—

HIM

Eh?

SHE

The Provincial Police back there.

There's Stienberg's.

HIM

Eh?

SHE

Stienberg's.

There's Clark's Discount store there.

HIM

What's the name of it?

SHE

CLARK'S Discount Store there.

HIM

Quite a big place there.

SHE

Bus terminal here.

You never see Brantford on anything.



*he*

Is it Bramford or Brandford?

SHE

BRANTFORD—it's a big place isn't it?

*(woman two seats ahead)*

How long do we stop for Mr Forbes?

*(repeated louder)*—How LONG do we STOP for Mr Forbes?

MR FORBES

Just as soon as we can get out of here.

WOMAN

'Cause I want to put a call through, here.

*she*

She said she wanted to put a call through.

MR FORBES

We're leaving just as soon as we can get out of here.

*she*

She must know him, she called him Mr Forbes.

Salvation Army—social service wherever you go.

Look at the fruit in that old store.

Brantford—BRANTFORD—1.18 CORRECT TIME.

Seems like Hamilton but I know it's not.

It's an old town—yes, it's a bigger one than I ever thought.

Three people in that little doorway.

*silence*

*he*

There's a lot of money in tabaka.

You've got to know what you're doing to grow tabaka.

*she*

You've got to know how to grow anything with a farm.

*silence*

*she*

I was dreaming of Bert Burry last night and he's been dead for years and years—I don't know what—

I'll be ready for a cup of tea when we get to London.

There's a little place without a—

NOTE: This excerpt from an apparently verbatim conversation is included to illustrate Chambers' delight in the observation of the seemingly ordinary.—T.G.

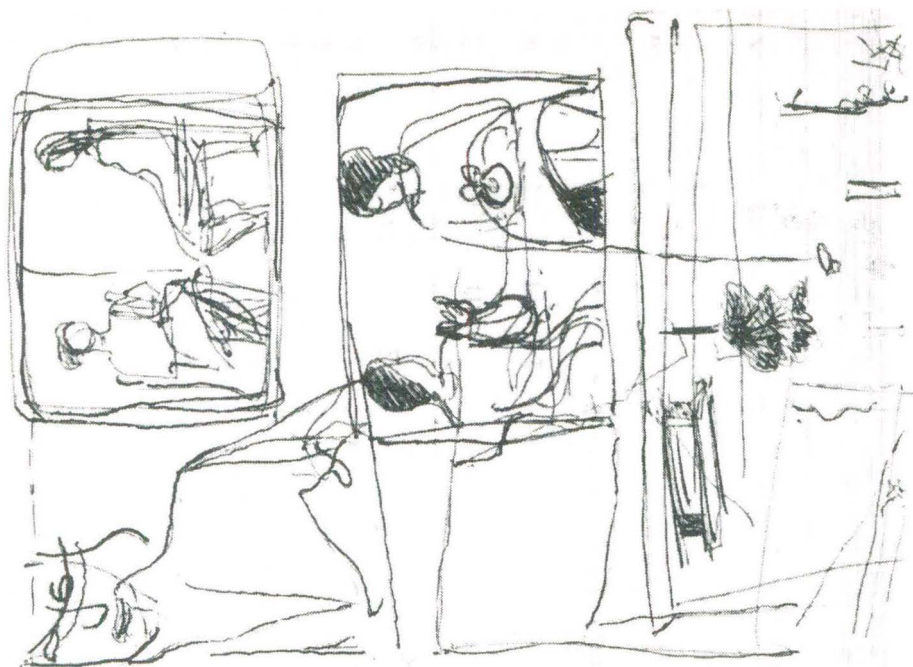
19) two side - sits by window looking out, shot  
also from outside of her looking out window -

- 1) shot of gathering storm clouds above panorama Victoria Hospital overlooking parking lot
- 2) labour begins on bed; hair over face, turned on her side <sup>man</sup> putting clothes in satchel; helping her up and then <sup>out</sup> door -

3) camera dollies slowly past kitchen door to bedroom, light left, around empty bed, over impression left by body on the bed, ~~out to kitchen~~ hear entering car, reclining on side (taken from inside car, dolly out to kitchen up to window, rain on window, (silence all through interior), rain on car window, wipers working (appropriate sound) rain drops collect in runs on window -

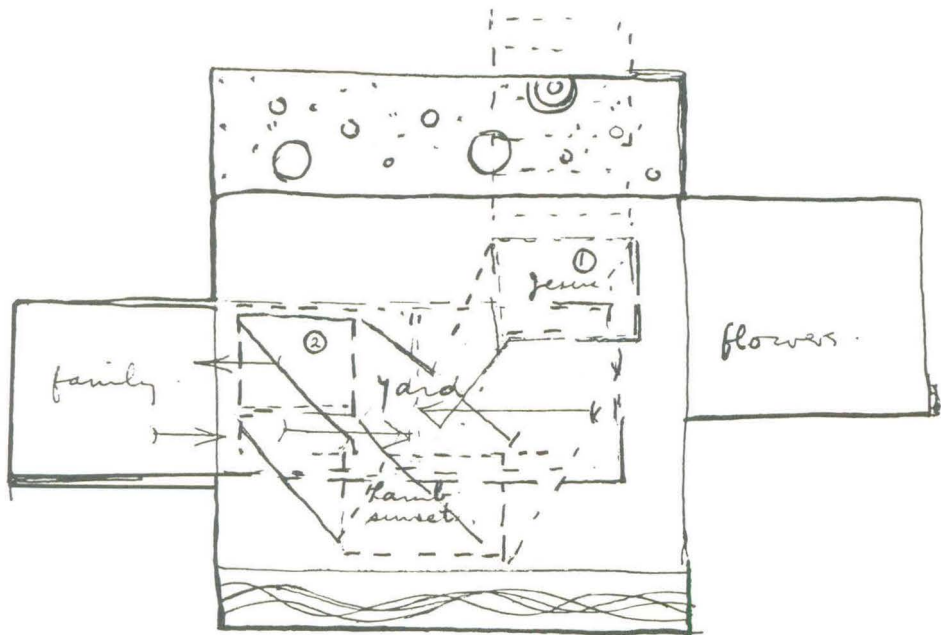
Sept. → { spring steam full and moving on cloudy day, fast river on cloudy day, beginning of facial labor discomfort, section of Niagara, cloudy weather, sound of falls and woman (overlapp sound of falls to woman's face a few moments then bring sound of her discomfort by itself, then mix sounds of both together and superimpose the image of her face on falls;)

- 4) camera fastens on delivery position and stays there - each contraction is a drop down falls, then the progress of emerging child (sound of the doctors involved comments, etc) and complaint of mother in background - again drop down falls, roar plus complaint or scream, <sup>at contraction</sup> progress of emerging child - holding up born child woman at rest -





Early notes for The Hart of London.



(negative film printed as negative - light coming thru... plane for burst)

- JESUS: comes in from dark down into yard (descending, descending) (1) knocking at door (2)  
 (2) becomes family entering gate into yard - Olga and kids in snow, etc: C.U. of yard objects - C.U. kids & Olga etc: B & W - move out of yard in spring - Al mowing grass.  
 (2) = (3) sheep waiting for slaughter - lambs and sheep being stuck, bled - sheep on slab - skinning  
 (3) = (4) sunrise on lake (R)  
 (4) = (5) animals: cows, horses, dogs, birds, etc: chickens at roost - sunset on hills  
 (5) = (6) Good Shepherd card - round glass, milk pool, cupped by John's hands, white sun-yard seen thru

FAMILY: Olga & boys in house - C.U. activities, running visual (big) - (after move into yard slide projector puts on objects: chair, record player, stove, sink, toys) (still fotos) - move up tree

to seeds, to wind, seeds on snow, —(after moving out of yard)—continued going up town with kids in carriage (cars, people, expressions etc.) —pencil marks on wall, etc: sun shines on fridge —sun thru window on boys playing —

FLOWERS: bouquets; (R) C.U., various groups & bunches (year cycle (ask Ann) —flowers to vegetables in gardens — (Note: time exposure flowers opening) —to vegetables in supermarket —to tins, to wax fruit to flower being made by hand

YARD: one hour FLOWERS: one hour (3/4 hour)

FAMILY: 3/4 hour

JESUS: descending and at door \_\_\_\_\_ 10 mins. (16 frames or 10 frames speed).

(sheep - slaughter - skinning -) \_\_\_\_\_ 10 mins.

sunrise \_\_\_\_\_ (16 frames

animals, birds, etc., \_\_\_\_\_ 5 mins.

sunset \_\_\_\_\_ 10 mins. (16 frames

or ten frames speed).

Good Shepherd \_\_\_\_\_ 5 mins. (total 40 mins.)

children's blocks - letter color & animal

animals: cows, horses, lamas, deer, foxes, elephants, peacocks, etc:

Note: (enquire about film-clip libraries).

family: sleeping children —

order of making: —moving around the house, etc:

(100 ft. per second).

lions, peacocks, etc. (100 feet per month)

500' between Dec.-Feb. —moving into backyard — (slow motion)

between Dec.-Feb. —playing in yard: snow (coats on) — (slow motion)

total between Dec.-Feb. —moving out of backyard: — shots of Spring (coats on)

APRIL - MAY —emerge from yard summery (no coats) —getting into buggy etc, for market —legs of Olga pushing buggy, hands, coat wrinkling etc.

NOTE: moving out of backyard dissolves from slow 64 to normal 24 speed



c.u. of foto - draw back, change foto



Finally: no picture on chair -  
fotos aged in c.u. you in L.S.

1) Olga & Mary Visiting -

2) Three Sisters -

3) The Bush -

(get animal in snow strip from commercial  
depot - Olga & boys - woods from L.S.

" " inside

woods L.S. ----5 mins.

" " draw back to meet woman

pulling sleigh ( with J & D) crosses camera,  
camera closes in before she exits.

-C.U. of woman and kids, double print.

- inside of woods, 10 - 15 mins. on consecutive  
days (shooting for one week) in s.

- hunter L.S. stalks around L.S.

- camera running



— bleeding bird or animal M.S. - C.U.

4) assassination

5) (60 faces) —Screen Test

Car Box —Racing driver — (R)

\*yet to do " cars -

Exley C.U. (R)

Doukhobor girls —

\*magnet to move car —racing cars—

(painting) " " (reverse)

\*swishes on orange Doukhobor girls —

driver painting - racing driver C.U.

" cars (reversed) —

2 left-right

right-left

" " —

racing driver L.S. (reversed)

\*swishes in red \*racing cars on track —

" " blue

" " yellow

" " green

Doukhobors

Exley C.U.

Oswald being shot

for cars -

Accident on track —

\*flames etc.(foto) —

series: fotos of Exley

Doukhobors kneeling —

\*Extinguishing driver

Exley L.S. — (R)

Coke add driver — (R)

Exley foto (3) beer bottle —

" " singing O Canada —

Nihilettes playing —

Fotos of Spasm band —

Holman spilling

M. King's smile — (R)

Stones laughing —

Robart's teeth —

love button -

Trotsky —

Nihilistic painting — (R)

Dr. Buck etc: — (R)

" " — (R)

" " — (R)

Oswald being shot —

Luis Real [sic]

Stones C.U. M. King getting jolt — (R)

" " " — (R)

" " " — (R)

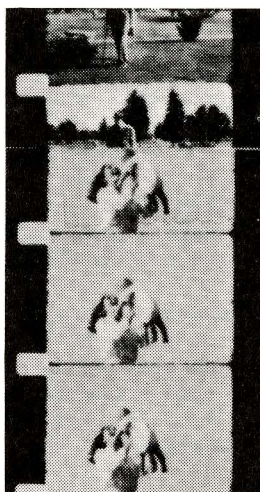
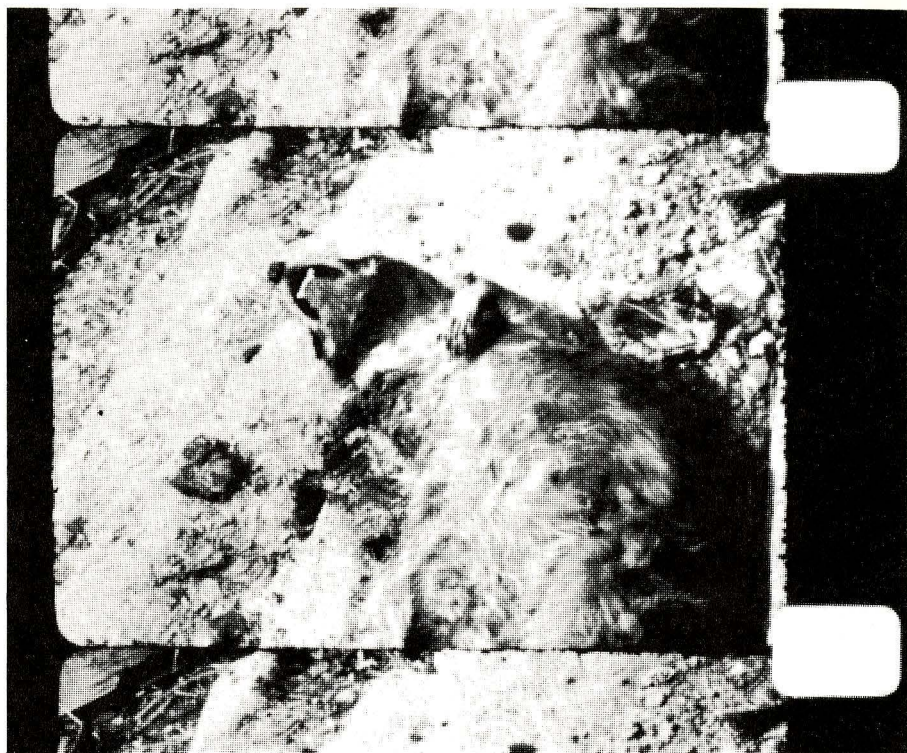
Robart's eyes

I remember this game we had going between us. He yelled the work I had to do like a million doors for a hundred million door frames at the rate of two cents an hour. I could hear his hee-heeing and see him washing his hands under his chin, his fingers all-entwined, strangling one another for joy. Then a long (E) that ended in a high short (i), a quick gasp, a loud drink of excess saliva, then into a "Hee-hee, you've got to have them all done by morning, Juan." More laughter, more wringing the hands, more orders to fill before dawn.

Flies were already at it around the room -- a square room, high ceiling the sun never got to, a little one; two-tilted windows framed with four iron bars cross-hatching; all the walls white-washed except the stone floor; ... door, off-angle, unpainted, aged wood like the windows and bolted. "Hilame, let's go to sleep." Up came the E's and the i's, the hee-hees again while I poured water into a pan. And there was the sun like a modern art spider reduced to a glaring geometric plane imperceptably invading over a cool wall.

Unbolting the door noiselessly, into a little room where Antonia kept her garments of felt and velvet embroidery in a large chest. Hilame was getting on a sock. They were black socks but the soles were soapy and high. "Well, I'm asleep, what about you?" I ... helped on his coat then went over to the school for breakfast.

sounding off  
in CAPITAL  
LETTERS



*MOSAIC (1966): a lyrical treatment of birth and death*

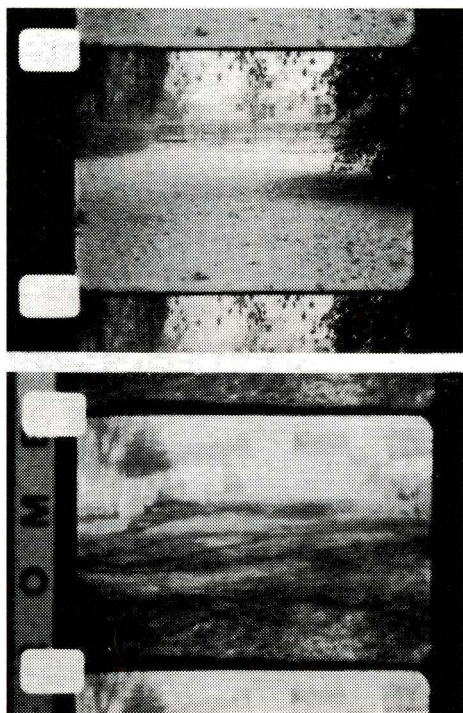




*HYBRID (1967): an indictment of war and the physical suffering in war*



*R 34 (1967): a rhythmic collage of the life and works of Greg Curnoe*



*CIRCLE* (1968-69): a film composed of four-second exposures of Chambers' backyard taken at the same spot every day at 10:00 a.m. for a year.





*THE HART OF LONDON* (began 1970): a circular-type statement of life, death and transitions

NOTE:

In a letter dated September 11, 1959, Jack Chambers described what he saw at the slaughter-house at Chincon, Spain to Olga, his wife-to-be. He returned to Chincon in the late 1960's to take footage of the killing of lambs for The Hart of London.

los carniceros son  
carnívoros de tres comidas, el cuello  
ancho, fuerte y morado; las manos y  
los pies están mojados de sangre.  
En el ayuntamiento es distinto;  
hay una bombilla muy pequeña para iluminar  
una sala grande de piedra; la luz es  
enfermiza, los carniceros desnudos de  
pecho puntalan en silencio; la sangre  
corre rojo ~~de~~ luminoso marcado en  
negro; hay un ambiente bochorno y  
húmedo; al salir uno vele a sangre y  
a sudor.

[...the butchers are butchers of three meals, the neck thick, strong and purplish; the hands and the feet moist with blood. In the hall it is different; there is a very little light bulb to illuminate a large stone room; the light is sickly; the bare-chested butchers stab in silence; the blood flows a luminous red marked in black; there is a suffocating and damp atmosphere; after coming out one smacks of blood and sweat.] - T.G.



August 28, '77

Dear Jack,

I'm in a rush to get to my airplane; but I went to the office to make sure you would get these copies of the Program and the Catalogue.

Over the years I'll be writing about your films, as I'm enabled to see them again and again: but, far a start, "The Host of Jordan" is among the few GREAT films

of all cinema - "great" in the meaning of the word which suggests the breadth and depth it contains within the length it supports... i.e. R34 seems in every other way equal, and perhaps CIRCLE will too when I've seen it enough. This is, as I told you, more than I expected (a rare pleasure!)  
Thank you.

Blessings,  
Alan



Stan Brakhage  
Box # 170  
Rollinsville, Colorado  
80474

Sept. 16, 1977

Dear Edith,

Okay (and neccessarily in haste) here's a couple clarities on Jack Chambers' works (a distillation, actually, of MUCH thought):

Jack Chambers is one of Canada's most famous AND greatest living painters. Why then have his films been as neglected as they have been? I feel that it is because his films do NOT arise as an adjunct to his painting (as is true in the case of most other painter film-makers) but that, rather, Jack Chambers has realized the almost opposed aesthetics of paint and film and has created a body of moving pictures so crucially unique as to fright paint buffery: thus his films have inherited a social position kin to that of the films of Joseph Cornell in this country. The fact IS that the four films of Jack Chambers have changed the whole history of film, despite their neglect, in a way that isn't even possible within the field of painting. There are no "masters" of film in any significant sense whatsoever. There are only "makers" in the original, or at least medieval, sense of the word. Jack Chambers is true "makar" of films. He needs no stance, or standing, for he dances attendance upon the coming-into-being of something recognizably NEW: (and as all IS new, always, one must question the veracity of all works, whatever medium, which beseeem anything BUT that truth).

His films can speak for themselves, so I'll be brief:

"R 34" is the greatest film on the creative process I've yet seen.

"The Hart of London" is an epic in consideration of city, and I find it good kin to Vertov's "Man With A Movie Camera", Ruttmann's "Berlin", and especially Cavalcanti's "Nothing But The Hours" in that it makes an absolutely unique (and contemporarily terrifying) contribution to the field of dreams of The City, holy or otherwise, which have haunted humans since earliest writ. Perhaps only a writer-of-movement COULD extend full consideration, as I believe Chambers has done, to Charles Olson's "polis is eyes".

Okay, Edith -- that should do it for now.

Blessings,  
Stan

Sept. 26, 1972.

Dear Simon,

Here are some pages on films, painting, perceptualism. I'm in the process of compiling my notes over the last couple of years about perceptualism, seeing etc. and these pages here are excerpts from them. The two positive fotos enclosed are stills from CCCI and the transparency is of a painting finished a while ago: Lake Huron No.1, 72" x 72" oil on wood. Would you please return the fotos and transparency when you have finished with them. Thanks. Would you please send me a copy of the magazine when it comes out. Best wishes,

Jack Chambers

- 1) in the margin refers to artscanada article.
- 2) " " " " " recent notes.
- 1) The idea for perceptualism first appeared in artscanada mag. Nov. '69 and I've been adding to them bit by bit since. There are three steps in the process from perception to art:
  - 1) Perception is the instant intake of Real energy from objects in the outside world.
  - 2) Experience is the record of that in-take on the nervous system and then the process of substantiation of the energy input by the mind into the object "tree."
  - 3) Description is an accurate memory object (colour foto) of the experience to replace invention and style. Style was the hallmark, necessarily, of all painted realisms before the modern (camera and) colour foto. Without the facsimile, they had to try to piece together what they saw by notes and human memory. Style was the result....

\* \* \*

Art is a lower case word. It is a craft of the natural like fruit growing on a tree is a craft of nature....

\* \* \*

Everything and anything that one sees is in its actual presence more than we can in any way understand it to be. The more we become aware of the experience that perception brings, the more we become aware of an inherent gentleness in the interior union of oneself with things. So gentleness of reception is also a communication that influences the outside world. Finally, perception itself becomes a "forgotten" awareness that just is with all those common things seen out the window or inside the house or anyplace.

- 2) Circle (16 mm. colour, silent, 35 mins.) was my fifth film out, the first one I've done where the viewer must make objective sense out of what's shown him. By giving him only the objects out there to look at he is led out of himself towards nature rather than inwards to the invented, symbolic or memory meanings. The inward look I call aesthetics because it has to do with taste, dramatic emphasis, invention, and its purpose and end is art. And when you aim at art in life you hit well below the target. Art should somehow take care of itself in our primary pursuit of life....

Circle: "The essential form of this film is circular, the passing of one year day after day focused on one point in my beautiful backyard. The aperture remains constant thereby recording the daily changes of light and colour. Approx. 4 seconds of film shot each day at 10 a.m."

Perception in process is like a sound movie. Suddenly (the) a picture freezes and loses focus. The sound dissolves. The defocusing brightens and becomes white light (in the mind). Then the focus returns, the sound comes back and the film (starts) is moving again. That's a slow-motion version of what happens. The moment of the "white light" is the moment of perception. The frame returning to focus and the first returning sounds are the registration of (object world) objects on the nerves as the senses recover the mind's ability to identify and be conscious. What the senses record and how they record it (is an example) imitates Creation projecting its pattern into the world: (from invisible mystery into visible matter). Creation is the Energy that (informs) infuses sensory reality (in) with the object-world as it transcends the object world in perception. Our encounter with reality is usually at an appropriate and (substantial) conventionality at the material point along the emanation, attenuation (of that Energy as the vitality of material forms). On recovering the senses after the perceptual impact, one feels the stark wonder of the world and the uniqueness of all its appearances (forms). We feel a deep and abiding affection for the physical. What stays with us from day to day more or less consciously are the recurring echoes of perception - this sense of gentle astonishment that reveals the world as it is.

\* \* \*

Perception is (the) a peak instant (before) between consciousness; it precedes and influences the conscious identification of objects. It is the instant of vision. "Everything begins and everything happens through contact with matter." I think that perception occurs when the senses constellate in response to matter and the impact generated on the mind neutralizes consciousness; for an instant there is no (mental directive) to see something, hear something etc. The mind is alerted into a state of receptive passivity that somehow releases a higher or "composite sense" into play. The consciousness thus neutralized is then able to perceive the (Invisible Body) unity "behind" the world. The (Invisible Body) condition of oneness - (is energy and) is a more vital reality than its material attenuation (of it)... ... our sensory world.



\* \* \*

We already know the Mysterious but our minds are not conscious of it. When we open onto the Mysterious we do not do it consciously. But only by doing it do we perceive and only by perceiving can we experience the wonder of familiar appearances ....

\* \* \*

Our consciousness of the material world is not the ultimate reality but rather the attenuated features of Reality as it persists through into matter. At different points along that attenuation appropriate materializations are revealed. We see the trees in the sunlight, but we perceive the Invisible Body projecting optical reality.

When perception occurs, the impact unfolds the senses from around the creative centre drawing them out and holding them open just as the forces in nature combine to open the bud, releasing to life the seeds of its continuing mystery. The Mysterious in nature is acknowledged in that instant by the release of Mystery at the centre of man. The Mystery which energizes nature is only perceived by the Mystery that energizes man. The alert passivity of the five senses triggers an opening through which our own creative energy appropriates energy from the Spirit in nature ....

\* \* \*

C.C.C.I. is a colour, sound, 16 mm. Film in progress, approx. 20 mins. After most of the film had been shot, I began to see the connections it has with perceptualism. I used a design as shooting guide consisting of a Circumference ( a circle with eight rectangles equally spaced around the circumference), a Centre ( a circle), a Curve (a curved line to the left and right of centre), an Insert ( a rectangle comprising four smaller rectangles). This design repeats itself for 20 mins. so that the shooting of the script is actually a frieze. The design, however, corresponds to specific views in landscape. For example: Circumference : the camera is the axle at point A, it turns in a circle and records eight points at evenly spaced intervals on the circumference; each point is held for 3 secs. Centre: the camera looks down on the ground, pans up the landscape, across the sky, down landscape to the ground again. Curve: the camera looks at the subject for eight seconds then veers off to the left of centre; it repeats its look at the subject then veers off to the right of centre. Insert: four subjects are looked at separately for eight seconds each. Each character of the design, circumference, centre etc. are shot on the same day and the shooting takes place every ten days from Dec. 1970 to Dec. 1971. The film then is a series of "substitutes," landscapes, people and things in place of circles, squares and curves. The intention is to see if the invisible design will appear "somehow" to the viewer in spite of the real world he is being shown. The design then, is like Reality. It is the invisible pattern or energy which in its attenuated material form becomes trees, river, people, sky.

Creation redeems us continually in many ways and perception is one of them. Perception redeems our experience of reality for ourselves and others. It redeems for us the world so we can know it as "more," as "other" and thereby experience the wonder of its matter and form. It is this spontaneous sense of wonder at such unique reality that perceptualism tries to give.