

Film Notes

Violence + representation

Bataille

promise

Kleist - breach

spectacle

gaze

conversation → landscape → reproduction
paintings
(gaze)
(repetition)

icon - face

turn - conversation

'It should be spoken ...'

violence - civility (conversation)

desire (other)

icons

reproductions

desire + breach of promise

desire - breach of promise
desire - promise
desire - breach of promise - compensation

"compensation is a rhythm" she said

promise - breach - compensation
violence - representation

landscape + reproduction
conversation → landscape
civility - violence

[icon - group
(desire) - (civility)
(gaze) - (conversation)

[spectacle - turn
conversation - turn
icon - turn

direction of gaze and turn

landscape - infinity
icon - closure - limit

conversation → landscape
→ society - representation

July 23 Breach of Promise

1. Hegel quote - text
2. Michelangelo reproduction side
3. It should be spoken ... *Spoken from?*
(over top of 2, turning into 4)
4. Icon - face ("promise")
turn to group^{cut} (including that figure) -
starts to speak + carried into shot - "as
if speaking to the other, in rivalry, in anxiety,
for recognition"
same turn, or turn of one of group (same as
icon) to window/landscape
5. Michelangelo
6. group like Michelangelo - internal gaze, none
meet

promise - breach of promise - compensation
"compensation is a rhythm," she said (Hegel)
(women speak of promise and breach)

Hegel - "Death, as we may call that unreality, is the most terrible thing, and to keep and hold fast what is dead demands the greatest force of all."

It should be spoken, as if standing in front of a painting, as if in fascination, bending forward to capture a detail lead to a fall.

It should be spoken, as if a light rose and lodged itself in the throat, as if a ^{death} sex brushed you from behind.

It should be spoken, as if speech could save you from this terror and horror that the eye registers in its primitive state.

Bataille -

"L'être nous est donné dans une dépassement intolérable de l'être, nous moins intolérable que la mort."

"Et puisque, dans la mort, en même temps qu'il nous est donné, il nous est retiré, nous devons le chercher dans le sentiment de la mort, dans ces moments intolérables, où il nous semble que nous mourons, parce que l'être en nous n'est plus là que par excès, quand la plénitude de l'horreur et celle de la joie coïncident."

July 24

2 intertextual - still-photos?

1. narrative:

romance - adventure (cf. Pierrot le Fou)
(Elective Affinities
(Kleist

Desire - Promise - Breach

(movement - adventure

Corridor - L'Amie Dernière
Antonini - L'Arctura

compensation
↓

2. illustration / presentation / lecture

violence + representation
Buttulk sequence (reading?)

promise - performative - transformation / turn
changing relations through language
(Kleist ; E.A.)

Michelangelo — Picasso
desire / promise — breach / aggression
Christ / women — women - animality
animality - absence

grammar of motives → transformation

- 1) painting
- 2) tableau? - grammar
- 3) psychology of motives - contemporary

change of man — victim → absence
women — Mangs → Lesbian prostitutes

disappearing man - object of
desire is absent

hesus - warriors

July 26

the absence being the grace

the voices around the absence

- around the void - the memory, the promise

the victim torn apart by the women

recreation in absence - representation (Girard)

the acceptance (m) or aggression (p) towards
its absence

the passage from one image to the other - the
narrative, the transformation, historical chronology
from the presence of the promise to its absence

the symbolization, representation of fascination -
putting its drive into motion: the narrative

the voices around the absence: either the grace
of acceptance whereby the voices speak among
themselves, disengaged from speech to the
viewer who is absent to them; or, aggressive
towards the viewer who is a disturbing presence
for them (a reminder of the promise and its
loss?)

the absence being a withdrawal, abandonment
or a murder? *the absence being the grace*

montage

the function of the still, or freeze frame -
terror, fascination

What is it for the voices at that moment? What
must be sustained in that reality? (André Malraux?)

moments mori

Friedrich landscape

July 27

in both, the man is absent - the presence of
the dead body in M., the complete absence in
P.

the turn - when the promise turns (the promise
is spoiled, disappears, was not a sincere
promise) - the turn and transformation of
the recipient (the promise also transforms)

Breach of promise - the breach - breaking the symbolic (?)
the 'breach' (gap) is between the 2 images

the willed turn in the breach of promise, and its
compensation

Hegel - 'to hold fast what is dead' - this happens
after the breach of promise and after the
compensation (?) - it is not the compensation

How is death that "unreality"?
either death or the aggression

What is it for the voices at that moment? What
must be sustained in that reality/unreality?

promise / desire — breach / aggression

How civility goes to violence — Meist
a reversal of nature to culture

8 Aug.

What is it beyond the formal comparison that
attracts me to these images? Why was this
choice presented to me? Beside ~~the~~ works, each
the unconscious of the other. What absence signifies
my presence there (the gap in the Michelangelo)

In the presentation of a spectacle, what is
offered to me?

In the M., the looks circulate around the
dead body or ~~do~~ avoid it. In P., the gazes
confront the viewer. Something is offered —
in being taken away, in the (M.) or given as
a threat (P).

Picasso - role of the masks in the look.

P. Renoir, After the Mass - Aug 405 woman's mask + man's
desire.

the horror of the mask — the representation by
of the mask — that which is faced, or
held in death — violence of the mask, violence to the mask
— the woman + the mask
nudity + the mask — nudity and death
the mask + woman's nudity — what does that
represent?

gift - gift gift - poison
In the presentation of the spectacle,
what is offered to me? gift - poison
(Podolophe Barché - "L'échange hétérocentrique",
Are (on mauss))

What is presented and how? — the dead Christ,
the prostitutes — the function of the veil —
in — the opening of the figures as a veil, as a
sex, to reveal the dead Christ — the dead
object at the base of the sex))((

M - man nude ; P - woman nude

In the film — the dialogue between the women —
how is that to be presented, or rather how are the
women to be presented — as a presentation (performance)
or representation? What is it for the voices at
that moment? — performative?

9 Aug.

What is that figure at the moment of facing -
taut, collapsed

the ^{tensive} arch of the figures supporting the body - a
play between the arch of the bodies and the
limpid dead body

the painting opens - or the veil, as the female -
to reveal the dead object - the male - at the
base of the sex. The male can only be absent,
projected into that absence in the painting.

in the Picasso, the male is kept out

What is the object of the man's gaze if it is
not his own absence - the woman is not the
object of his gaze. The man's gaze, aggressive
if excluded, as in Picasso, desirably disrobust, as
in Michelangelo.

17 Aug.

the gaze is not ~~not~~ about possession (the male
spectator/collector in ptg. or film) but about
destruction - cf. Girard; Barthes

representation leaves an absence in its origin

M. Duras - India Song

"What was a sufficient reason was the
discovery, in The Woman of the Ganges, of the means
of exploration, revelation: the voices external to
the narrative. This discovery made it possible to
let the narrative be forgotten and put at the disposal
of memories other than that of the author: memories
which might remember, in the same way, any other
love story. Memories that distort. That create."

"Four voices - facelers - speak of the story. Two
of the voices are those of young women, two are men's.
The voices do not address the spectator or
reader. They are totally independent. They speak
among themselves, and do not know they are
being heard.

The voices have known or read of their love story
long ago. Some of them remember it better than
others. But none of them remembers it completely.
And none of them has completely forgotten it.

We never know who the voices are. But just by the
way each of them has forgotten or remembers, we
get to know them more deeply than through
their identity.

The story is a love story immortalized in

the culmination of passion. Around it is another story, a story of horror - famine and leprosy mingled in the pestilential humidity of the monsoon - which is also immobilized, in a dusky paroxysm.

The woman, Anne-Marie Stretter, wife of a French Ambassador to India and now dead - her grave is in the English cemetery in Calcutta - might be said to be born of this horror. She stands in the midst of it with a grace which the voices try to see again, a grace which is porous and dangerous, dangerous also for some of them.

Besides the woman, in the same city, there is a man, the French Vice-consul in Lahore, in Calcutta in disgrace. It is by anger and murder that he is connected to the horror of India.

Dumas - Notes on India Song

"The shots were long, and of course we had to verify the place of the words in the shots. But we did it that way for other reasons as well: first of all, so that the meaning of the shot should be "there" for the actors (and for the camera) at the very moment when they had to express it, to make it come into being; and secondly, so that the meaning should appear and be expressed at the same time outside them. Done there, expressed there, and said here - so that the expression should partly escape them. If the oral scenario stated, for example: "Anne-Marie Stretter

enters the private drawing room, looks out at the garden," then Delphine Seyrig in fact entered and looked at the garden. But at the same time she was listening to what was said about what she did. She therefore entered less, looked at the garden less, but by the same token listened more - what was lost of her entrance and her look was compensated by the words, which expressed it at the same time as she did. The words, the oral scenario, were to be eliminated in the editing and Delphine was to remain alone to effect the entrance and the look at the garden. But the result was there: Delphine's distraction, due to her listening with her body, is part of the film. In my opinion only this distraction, this subordination of the body to the word, could be called, in the case of India Song, an understanding of its meaning. Delphine heard it said ^{that} at that moment a woman entered and looked at the garden, but not that it was she herself who did that; only the verbal context allowed her to feel and express the generality of the term: "a woman."