

SHEPHERD'S BUSH

This ~~xxx~~ film has two contexts which suggest ~~xx~~ two attitudes to film, myself and the spectator.

The first is the contemporary context. *in which films are being made.* The film-maker is assumed to be one who has a lot of money, or access to it, a lot of skill, both technical~~ly~~ and creative, a lot of guile, in that he can alchemise the necessary industrial machine with these and his imagination which, though geniuses are said to exist, usually is the ~~requisite~~ *quantity* that suffers. Thus with the simplification of any, or ~~xx~~ preferably some of these abilities, the process of film-making should become more emphatic upon the imaginative and the contact, possibly the communication, between film-maker and spectator should become more direct.

This film was conceived in entity through the re-appraisal of a Debie Matipo contact printing machine. The principle was simple; that the printing machine has been designed such that precise control of the light reaching the print stock after having passed through the negative is possible. To demonstrate this control, first of all to myself, became necessary. To do so such that the projection screen gradually turned from black to white would be unsatisfactory. A suitable image on an existing piece of negative stock was found. This itself contained a range of tones through the grey scale from black to white. It was ten seconds in length only ~~xx~~ and would be looped ~~xxxxxxxxxxxxxxxxxxxx~~ in printing and therefore repeated in projection since part of the viewers attention ~~xxxxxxxxxxxxxxxxxxxx~~ *of* only should be taken up with the perception of figurative image on the screen; this image however was selected as being dynamic enough to warrant careful inspection ~~and attention~~ should the viewers attention turn to that part of the on-going projection.

A thirty minute version was made first but on viewing was judged to be too long and a version half this length was made which was judged to be the correct length. A soundtrack was made that was considered to match in audio terms the passing of time, ~~and the~~ *and the* perceptible change in quality not usually ~~xxxxxxxxxxxxxxxxxxxx~~ *encountered within* the environment of the cinema.

For myself the making of this film realised the ~~xxxx~~ actuality ~~is~~
of the total control over the making of a film from selection of
the original camera stock through all the processes to ~~fix~~ and
including cataloguing and distribution.
The second is the context of viewing.
The ~~xxxxxxx~~ film as experienced ~~in~~ in the cinema has been met on
various levels. All hold in common a recognition of the existence
of a time scale undefined by ~~xxxxxxx~~ ~~film~~ conventional film attitudes.
The credits appear, the soundtrack starts - the picture area being
black - the lights dim, the image gradually emerges out of the black,
gaining in intensity until the screen is a mass of tumbling, rushing
black, grey and white shapes, careering ~~forward~~ ^{toward the audience} ~~xxxxxxx~~ by
the apparent movement of the camera, in a confusion of trees, bushes,
sheets, leaves, bark, all reduced by the inevitable advance of the ~~xxx~~
camera/printer/projector to particles of light flung around the
auditorium, lighting the walls, faces, seats, ceiling until, just
perceptibly, this mass of information recedes into ~~xxxxxxx~~
a white opacity equal to the black opacity at the beginning of the
film. The by now white screen delineates the arena ^{in which all} ~~where all these~~
~~illusions~~ had occurred, the soundtrack has reduced in intensity, the
cycles of sounds having reduced to sporadic clicks ~~xxxxxxx~~ as the
lights come up to reveal the building and people around the still
illuminated screen.

A process contrary to ~~xxxxxxx~~ generally accepted method of
making a film. Without a script, without a camera, without the
complicated route through task ~~xxxxxxx~~ delegation; only
the possibility of actually achieving something through ~~the~~ ^{it}
tactile and instinctual exploration. ~~xxxx~~.