

This process is a creative one.

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Film makes it possible to shape this process, elemental in itself, in the most varied ways. – Whether this takes the form of “abstract” light-games, adventure films, or means as yet unknown to us is trivial in comparison to the fact that OUR IDEAS ARE SUBJECT TO A FUNCTIONAL REGULARITY, on which the unity and strength of our feelings depend. – However, in this respect (of unity and strength), far-reaching demands would still have to be made! – What today flourishes as “feeling” is a passive being at the mercy of something uncontrollable (of hero, chaste virgin, and smart businessman; see above) of ready-to-wear feelings from past or nonexistent centuries, of which our soul is comprised as a mad creature that tyrannizes us and tosses the image of the world back and forth.

The living force that we possess in the form of feeling has grown obese; its breathing has grown short; the soul is without a culture of its means, less a power than a weakness.

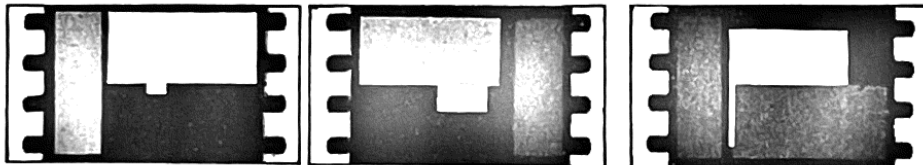
But today’s European generally considers these to be special “formal” questions.

Precisely *that* is a mistake.

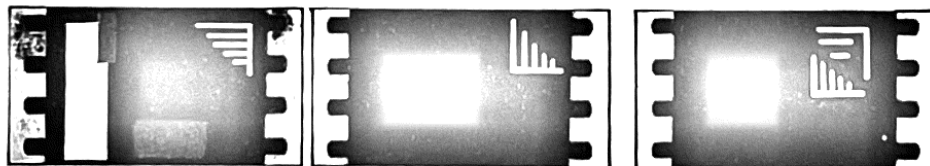
The culture of such “regularities” by no means offers only the possibility of initiating new or “better” products for the art market; rather, it is one of the elemental questions of educating our psyche, which is thereby equipped with a certain “ability to think” – one that is built into its structure but lies fallow. This ability to think gives the soul the means to power: judgment and activity, that is, qualities that benefit the whole individual in his action and are indispensable for his overall orientation.

Hans Richter.

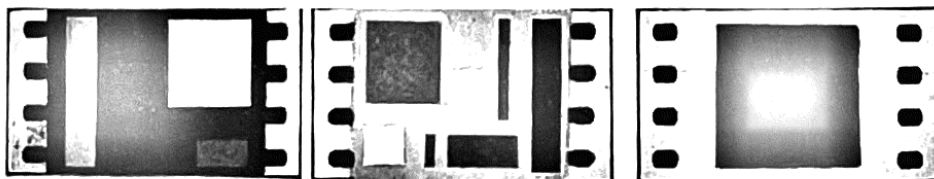
B. Examples of the dissimilitude of the means of expression — even if the “formal” element is retained.



a) **Position** Type of movement } in a plane : space
as a blow : gliding



b) **Proportion** Type of movement = standstill : play
Position, etc.



c) **Light sphere** Number
Proportion, etc.

A. Example of unified shaping of movement.

Continuous rhythm, played against abrupt accompaniment (right, left, center) — Sudden ending.

The masses grow dissolve combine as much as possible	}	Alternating
		light : dark
		horizontal : vertical
		large : small
		fast : slow
		etc.

connected to one another again by related features.

The individual "sensuous shape," the "form" — whether abstract or representational — is avoided. This film concentrates on the course of movement.

— and \square ($1/1$, $1/2$, and $1/3$) serve as the simplest, most economical means of form-creation to limit the — movement spatially; in the structure of the \square the essential elements of orientation — horizontal : vertical — are given as dominants. The form, therefore, is not chosen arbitrarily. — Improvisation is turned off. Both the construction of the rhythm and the individual formal relationships are depicted within a deliberate arrangement.

H R

