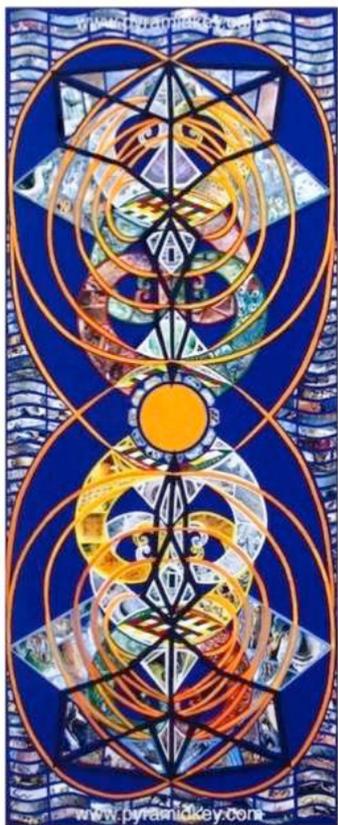


# On a journey...

Making the movie on the Bosnian Pyramids is a very satisfactory process with nearly no stress involved. No serious scratching of the brain at any point while just not knowing what to do next, just simply following the pattern that's already been worked out according to the layout of the 'Crystal of Time' picture and getting on with it. And indeed, I don't have any time to deviate from the plan here, as the date to show the film to the Biogeometry group in San Francisco is too close. Just getting started is always the hardest task, so in the first week I begin by laying down the music along the timeline for the whole movie using the timing I've already worked out for each section and once I have that in place, in the second week fit the visuals over the music, again following the relevant timing for



'Crystal of Time', Shanti Bhawan, Kullu-Manali valley, India

each, according to the list I've already made against the symbols of the 'Crystal of Time' picture and 'Indestructible Drop', which is its central golden circle, enlarged. Here, I'm achieving what I set out to do, to embed the 'Crystal of Time' deep into every facet of this movie. Choosing the narration is more time consuming though and takes me much longer than the other work. I have to re-listen to the entire raw footage I have of movie visuals from Bosnia – all 11 or so 40 minute tape recordings, while cutting out audible phrases that people say, as suitable bite sized comments from different voices that would eventually be joined

together in a flow of narrative containing a whole new message.

Alongside making the movie, day-by-day I'm also busily finishing sticking the photos onto the 'Indestructible Drop' picture, to complete it before presenting the film, so that I can add some visuals of it in there. I think back to myself of the road to completing this movie, remembering how so many strange little events had cropped up during the process. In particular, I wander back to when I made a radical move after completing the sticking of the base rings onto the picture.

...Suddenly, just before starting the next process of sticking down the photos, I instinctively want to hang this base layout of the new picture on the wall of our bedroom upstairs, so I can study it overnight from a different perspective. But it only takes a moment, whilst lifting this 6 ft diameter, circular ply board structure from the floor and turning it onto its side, even before it's left the room downstairs where I've been working on it, to see that the picture is not yet finished and what needs to be done to rectify the issue. Then while Jamyang and I are wheeling it through the sitting room, out of the front door and up the stone stairs flanking our house to the backside and through our bedroom door that backs onto our upstairs balcony, as it won't fit up the stairs where the turning is too narrow at the top, I am mentally adding some blue lines to it. By the time it's leaning against our bedroom wall, I've pretty much understood how the lines are going to crisscross the picture, coming off each blue circle in harmonic fifths. Immediately after it's hung, I then find a piece of blank paper and in one go, draw a set of lines that sketch out a loop around each of the 12 blue wheels placed where the numbers on a clock go, while Jamyang bangs nails at the centre of each of the 12 circles and unraveling a ball of string, loops it around to show how this effect would look...

To be honest, I have absolutely no idea why this idea jumped out at me at that moment, only that it



The scissors after cutting more than 7000 tiny photos for 'Diamond Lens, Doorway to Infinity', Shanti Bhawan, Kullu-Manali Valley, India



Susan taking visuals of 'Diamond Lens, Doorway to Infinity' at Shanti Bhawan, Kullu-Manali valley, India

did. Following this intuition I both trusted that these blue lines needed to be added here and that I didn't consciously know why yet, which was also okay. After bringing the picture back down the next morning, without losing any time, we'd stuck small lengths of dark blue cloth onto some rectangles of cardboard, then cut out thin lines from them that made up the strips to crisscross the picture, after which we stuck them onto it. I realized even at the time that this was a radical move, but somehow knew that this new input related to the mechanism of the movement of the flow and that the rest of whatever I needed to know about it, would come later. Seemingly creating another dimension to 'Indestructible Drop', like balancing its already overwhelming right brain emanation of the circular shapes with the addition of the photos on them now, with this now straight-line path of left-brain activity, I look again more deeply at this crossing of straight blue lines within the mass of circles, forming something that looks like the shutter on a camera that's ready to open and close onto any scene of existence and in doing that, capture that moment in its memory, as it receives the pertinent information about that environment.

I now have only less than a week to go before the date to present the movie to the group, but finally after tossing and turning over this for weeks, a new name for the picture emerges as 'Diamond Lens, Doorway to Infinity'! Here, Mind sharpened like the best cut diamond, may sit in the driving seat of its existence, as it steers its way through the perception of a jungle of appearance to its natural birth-right within the realm of immortality, which it paradoxically actually never left! In the long run, the adding of the blue lines has helped me to dig out an additional meaning to

the picture, and embracing exactly this, this new title points to a way of perceiving that is required in order to achieve a comprehensive view of reality, rather than just a portioned section of it within the vicinity of our immediate experiential surroundings. Again and again, millisecond by millisecond, a constant feedback loop of information is being exchanged between our interior and exterior, with the vibratory movement of the 5 elements within the mind arising as different emotions, which then appear reflected in the external environment as a solid pixilated world as well as simultaneously in our minds as corresponding reactions to how we see that exterior. A kind of gaseous Perception thus judges a solid reality into seeming existence, causing the next oscillation of appearance to arise again and again until there's



Jamyang trying out the straight lines crisscrossing the picture with string, Shanti Bhawan, Kullu-Manali valley, India

a seeming flow of 'world' occurring around us. But the Mind being the 'Diamond Lens', has the quality of being the only tool that can cut through itself, like a thunderbolt tearing through the sky, mind sees beyond the surface appearance of material reality and through to its very depths.

The pair of scissors that I've been using throughout making this picture are now irreparably broken. Jamyang manages to revive them several times with cellotape during the last stages of sticking down the photos, but once the final photo

has gone down, they're ready for the bin. Somehow though, I cannot just heartlessly dump them into the trash! Is this just a silly attachment I've developed for them? Not really, but it's true that there's something sacred about the job that they've done, that to toss them away would almost be an irreverent act. Actually, they've done the jobs they were destined to do, from Ho Chi Minh city, where we purchased them in a stationary store there in 2017, for a workshop to build another photo collage art piece, and then they were used to make the 'Crystal of Time' one, as well as this picture. Now that its bodily connection between metal and plastic is breaking down, it's time to return the raw parts to beyond this material realm where they may rest in their true nature before arising again in another, refreshed form. Obviously they are not alive with a consciousness of their own, but the fact that they have been used to produce shapes, colours and themes that hold consciousness within them, gives them a kind of sense of purpose and complicity in the result.

The final job will now be to take some visuals of the 'Diamond Lens, Doorway to Infinity' picture with the video camera, as well as some still photographs. And even though it sounds easy just to take some visuals of a finished picture and add them into the movie, because it's so heavy, hanging it up outside the front door is a real job, which also takes time out from that which I need to be using to finish making the movie. We decide to do it there, because we can get the best light on the front door side of the house, as it faces North and there's no direct sunlight hitting the wall there. In advance of us bringing it back outside for the final photo shoot, Jamyang has stitched together some dark blue cloth to make a square background to the picture, which he hangs using a curtain railing fixed at the top and bottom of it, to give it weight. Filming it is also an issue, trying not to include the flowers, house sign and other small items stuck to the wall of the house, which always appear inside the backdrop of the visual. That actually turns out to be impossible, so I just have to go with what I can get right now, as time is just not permitting!

To be continued...

For all previous editions of Susan's story, 'On a Journey...', please go to: [www.pyramidkey.com/readsusansarticleshere/](http://www.pyramidkey.com/readsusansarticleshere/)