

SEDIMENTS OF THE EGO

ACT I

EXT. SEA - TWILIGHT

Calm movements on a silver blue surface of sea.

A woman silhouette looking out towards the evening horizon.

INT. BEDROOM - NIGHT

The same woman - Q - tosses and turns in a bed for hours. Finally she kicks off her bedclothes. After a while an alarm clock calls. It is 7. Q gropes in the air to reach the clock and shuts the sound. She lies on her face, then in foetal position.

CUT TO nowhere/ the Unconscious:

EXT. CONSTRUCTION SITE - NIGHT

SAME SETUP but different content; 'Q' is transformed into a grey-dressed and grey-masked being, laying in foetal position and wriggling like a worm in the dry sand of a coldly lit construction site. The clothing is marked with a couple of lines, crosses and numbers in a strange resemblance of bureaucratic paper sheets. On her throat some painted blackness is accumulated.

~Precarious - burnout - bureaucrazy

Here and there twisted fence fragments appear out of the gravel ground.

CLOSEUP of 'Q's upper body behind the twisted steel fence. Through a hole in the grey dress a spot of eczema is visible on her arm.

'Q' is back in the sand, now trying in vain to climb up yet unpainted concrete walls.

CUT BACK TO the real world:

EXT. WOODS - NIGHT

Q (here in her 'original' state, dressed in white and black, but also marked with some diffuse blackness on her throat like 'Q') walks aimlessly in woods and fields. Suddenly she stumbles on a root and gets sight on a strange reflection in a small water pond beneath her. It looks like an overall black painted child, situated in the heart of her mirror image.

Q falls resigned down and her head hits the ground.

CUT TO nowhere/ the Unconscious:

*(Ap)perceptions/ ambiguous borderlands of outer and internal
imagery*

EXT. WOODS - NIGHT

Q has turned around. While she struggles to get up she catches sight on another strange view. A couple of meters away into a darker area stands a light blue green statue/woman/angel/goddess - *Phtalo*¹. In front of her are two ravens symmetrically placed on ice.

Q looks for a long time at the scenery with fear and surprise.

The ice turns to black water. ZOOM TO EXTREME CU - initially unfocused: The black surface in its movement. Soon it transforms to a hole which consequently makes the liquid pour down by gravity. THE CAM FOLLOWS THE TURN: Q falls down along the stream - visualised only as a CLOSEUP of the black liquid.

A flash of two SUPERIMPOSED images in slow motion:

1 Transparent, shed snake skin in CLOSEUP.

2 Three colour painted men/ archaic statues standing in front of a warm lit cave wall.

¹First trope on *Phtalo* (Later she reappears slightly different every time; SAME SETUP but different content ~ from *Ice & Blackwater* to *Ash*² -> from *Ash* to '*THE LIGHT STREAM*'³

ACT II

EXT. WOODS - NIGHT

Q wakes up on a rainy ground in the middle of nowhere. She rises up and looks around in despair.

Leafless, lifeless trees.

She has no idea about where she is.

Walking and running through the endless woods of darkness.
Encompassing wider timespan

CLOSEUP of her confused walking feet, which suddenly stop. She has reached the sea and got sight of something across the bay. In a closer view the initially diffuse beings seem to be grey figures of ash.

A bit later several half-transparent 'flying video projections' appear from the periphery through the air towards Q, who immerses in a couple of them. They depict suffering elephants, poverty and children of the Syrian war. Q gets numb. She walks back and forth in sadness and compassion.

Two wolves - '*the wolves of guilt*' suddenly show up and start to hunt her.

~Towards deterritorialization

She runs as fast as she can.

Finally she manages to climb up a tree where she breaths out her fear.

Empty spaces. After a while Q returns in picture. She is now very close to the figures of ash, here seen in a harsh light.

CLOSEUP on Q's face.

Back to the figures of ash. Q moves around them. Gregorian song appears as if they were singing.

A strange snake shows up between Q and the figures. Q looks up towards them. They give a quite threatening expression in their inanimate nothingness.

She turns around just to see an uncanny womb and pieces of bone on the ground.

In the background stands Phtalo, this time with ash² falling behind her.

(SAME SETUP as before)

CLOSEUP: Q seen from beneath. Frozen gaze, frozen face. Her eyes turn black (cut out holes) and her whole appearance looks like the dead(?) one she faces.

SLOW (MO)

Q walks quickly away. After a while she encounters a mirror hanging on a branch. In the reflection she gets sight of herself, now with a totally black face. The fear is sudden and Q loses her 'consciousness' as the Unconscious overflows.

A slow motion flash of the three colour painted cave men reappear, but here the field of vision is broader; a black painted body - '*the Shadow*' - is sitting next to the men and a snake moves slowly in the foreground.

Q encountering quick 'dream' fragments of aeroplane crashes and DIRT. Or other unconscious/ subjective associations mixed with the outer world.

POV FROM BEHIND: Q continues walking.

->INNER POV: In the atmosphere appears four faces (digitalised masks in different glowing colours and with specific codes (reoccurring in '*the inner committee*' below).

After a short display they are drawn down to the ground further away, into the woods.

Q moves towards the phenomenon. When she comes closer the illumination vanishes. *Inanimate turn*: What is left is an odd installation with painted silicone masks and other objects relating to the psyche of Q.

Q investigates the installation.

-> FADE INTO '*The inner committee*':

INT. ATTIC

When she touches one of the masks it '*immaterialises*' to a film sequence of the room where '*the committee*' consisting of important introjects within Q is having a meeting. They are four persons and all have Q's traits - same hair, but covered with coded masks onto their faces. One of them is holding a *judger* (gavel), which the others are trying to get. *On their clothes they have emblems of their ancestors/generators in correspondence with the masks and objects in the installation*). (Every introject is a character formed by archaic events in the course of Q's life).

VOICE OVER

1: "I am you."

2: "No, I am."

3: "You are not me."
Q answers: "I am I!"
All 4: "No, we are you"

EXT. WOODS - NIGHT

Back to the installation, in which Q discovers a smartphone. She picks it up. *"Theaters of the Mind"** is written on the screen. After pressing play a sub section of several black and white films show up, named Variation I, II, III, IV. Q randomly chooses the third one, whose name turns out to be *"Echo & Narcissus"*. (**Central complexes unconsciously affecting ones life*).

-> FADE INTO *"Echo & Narcissus"*:

EXT. STREET & INT. BLACKBOX

First scene film, then stills only:

"Theaters of the Mind" - "Echo & Narcissus"

A woman and a man - T - are walking in different directions on a street. It's soon visible that the woman is Q. The two of them are both painted with similar 'facial codes' as in the masks mentioned above. At this point they don't know each other. At first they bare grey coded masks. When they come to the point where they pass each other, a quick CUT TO reveals T's *black painted face*, this time with codes similar to Q's mothers' mask (which will appear in the following sequence, and which is also represented in the installation). -> Both of them seen with their black masks (Q's mask is coded slightly different, but corresponds to her black mask in the installation and *'the committee'*). Quickly their masks transform to their whiter counterparts, which again have traits according to the masks in the installation. But Q can't keep her white mask - it soon cracks to black. Then T mirrors this event, but quickly turns around and disappears before his black face has become visible. -> Empty dark space ~*absence, void* -> Q is 'faceless' ~*devastated*~ but after a while she manages to recreate the white mask, which makes T to return, also white masked. -> Q's face slowly turns grey. T then turns away ambiguously. Q is alternately white and black masked. T doesn't return in view. Q (white masked) presses her black mask (from the installation) to the floor with a metal raster (also from the installation), then throws it into a box and locks it.

-> *"30 years earlier"* SAME SETUP: Q as a small child - C - and her mother - M. Both have grey masks (C's mask not coded yet). A silver green light flash enlightens their faces. ~*co-emergence in fascinace ~differentiation in besidness...*
After a while M gets a white mask. C reflects it, but cannot

keep it long -> it cracks to black. M then turns black masked too, turns away and disappears. -> Empty dark space ~absence, void -> C is 'faceless' ~devastated~ but after a while she manages to recreate the white mask, which makes M to return, also white masked. -> C seen white masked, but with a black painted child inside her chest(?)

**The codes are the only things coloured.*

-> CUT TO:

EXT. WOODS - NIGHT

Q responds with subtle grief and weakness.

CUT TO:

EXT. SEA - NIGHT (Styx/ alchemic laboratory)

CLOSEUP of black water in slow movement. Some metallic undefinable coloured objects float along in the stream.

CUT TO:

EXT. SEA - NIGHT

Q floating in the water, unclear whether she is alive or not.

CLOSEUP of clear water. A small jellyfish appears.

Unsharp vision: Q rises slowly from the water.

She is seen from behind looking out towards the dark horizon.

She then sits frozen slightly bent down in front of the camera. Her facial expression is ambiguous.

From unsharp vision to sharp:

Q is ready with her unconscious for this time. She turns around and heads towards the city, which she has caught sight of in the horizon.

On her way back another 'flying video projection' appears in the air. This time it displays a happy scene of a woman holding a child surrounded by white flowers on a meadow. *Old film strip*

Phtalo emerges from the periphery - this time with animate, 'matrixial voice touches' of awe, compassion and fascination.

Non-chronological cutting

Unsharp vision and very low light: Q seen sitting pondering beside the sea again, as if back in recent scenes.

CUT BACK TO the real world:

INT. BEDROOM - MORNING

Q wakes up in her bed, still with the mark of blackness on her throat. She seems to be more relaxed now. After a short while she rises up and soon starts to clean up in her apartment.

~Towards minimalism

EXT. WOODS - DAY

Q walks out into the woods. Some animals are seen.

On the bog moss she finds a big old stone onto which she climbs. She sits down and starts meditating in the soothing silence. A beautiful green plant (perhaps fern, ivy or golden palm) accompanies her in the background.

ACT III

30 years later

EXT. WOODS - NIGHT

Q is back in the interior space of her unconscious, 30 years older. She starts where she last time ended - next to the mask installation. She is now dressed in white.

-> FADE INTO 'The inner committee':

INT. ATTIC

When touching the black mask it *immaterialises* (as before) to a glimpse of *the inner committee*, this time with focus on the black painted mask while they say "We are you".

VOICE OVER

1: "I am you."

2: "No, I am."

3: "You are not me."

Q answers: "I am I!"

All 4: "No, we are you"

EXT. WOODS - NIGHT

Again Q finds the smartphone and re-watches the initial part of "*Echo & Narcissus*", which now ends slightly different.

-> FADE INTO "Echo & Narcissus":

EXT. STREET & INT. BLACKBOX

First scene film, then stills only:

"Theaters of the Mind" - "Echo & Narcissus"

A woman and a man - T - are walking in different directions on a street. It's soon visible that the woman is Q. The two of them are both painted with similar '*facial codes*' as in the masks mentioned above. At this point they don't know each other. At first they bare grey coded masks. When they come to the point where they pass each other, a quick CUT TO reveals T's *black painted face*, this time with codes similar to Q's mothers' mask (which will appear in the following sequence, and which is also represented in the installation). -> Both of them seen with their black masks (Q's mask is coded slightly different, but corresponds to her black mask in the installation and '*the committee*'). Quickly their masks transform to their whiter counterparts, which again have traits according to the masks in the installation. But Q can't keep her white mask - it soon cracks to black. Then T mirrors this event, but quickly turns around and disappears before his black face has become visible. -> Empty dark space ~*absence, void* -> Q is '*faceless*' ~*devastated*~ but after a while she manages to recreate the white mask, which makes T to return, also white masked. -> Q's face slowly turns grey. T then turns away ambiguously. This time Q stays grey, and even gets a silver green light flash in her face.

-> The still images are now over and the narrative turns back to moving image -> SAME SETUP: Q 30 years later. ~*IRL TIME changing the history*: Q moves slightly. Then she is seen by the box where she has locked in her black mask. She unlocks the box and takes the mask out. She looks at it with compassion and holds it with care to her chest.

-> CUT TO:

EXT. WOODS - NIGHT

The black painted child in her chest reappears. Q holds her hand protectively over it while continuing towards the sea.

EXT. SEA - NIGHT

The grey, black and white masks are now hanging on wooden poles in a water pond close to the moonlit sea. The black mask cries a tear/ pearl of light, which bounces into the pond in front of Q and dissolves into the water which she takes up by her hands to wash her face.

Phtalo emerges, this time surrounded by ³'*THE LIGHT STREAM*'.

An androgyne figure of violet blue light - *Indigo* - soon shows

up by the side of Phtalo.

Indigo: "One can never detronize the Ego completely in this dimension."

-> FADE INTO:

EXT. SEA - NIGHT (Styx/ alchemic laboratory)

While talking the image fades into 'the process of individuation' visualised as *skin shedding* beside the black river of Styx accompanied with *alchemical attributes* (glass bottles and bowls with coloured liquids, metals, etc).

-> FADE BACK TO:

EXT. SEA - NIGHT

Afterwards Q has got sight of something across the bay and enters the sea to swim.

On the other side ancient, austere figures meet her up.

EXT. FIRE PLACE - NIGHT

The archaic characters smear her face with clay and paint in a shamanic way. Her countenance becomes mostly grey with some colour accents and a stripe of blackness. ~*Bearing lively traces of incompleteness*

Close to the fire place "*Homo spiritus in spe*" is written in stone, together with ancient symbols; ~ O α Ω ∞ Δ □ ≡ † ✱
<>< ☆ ✕

The no longer uncanny figures of ash reappear in the background.

CLOSEUP: Q lifts up water with her hands. Out of the glittering water emanates a smooth flow of light (reflecting Q's clayed face in a flash) which branches off into strings of light.

When seen slightly from above it turns out to be a *glowing network of transconnections* between a multiplicity of human beings, animals, plants, the figures of ash and other creations.