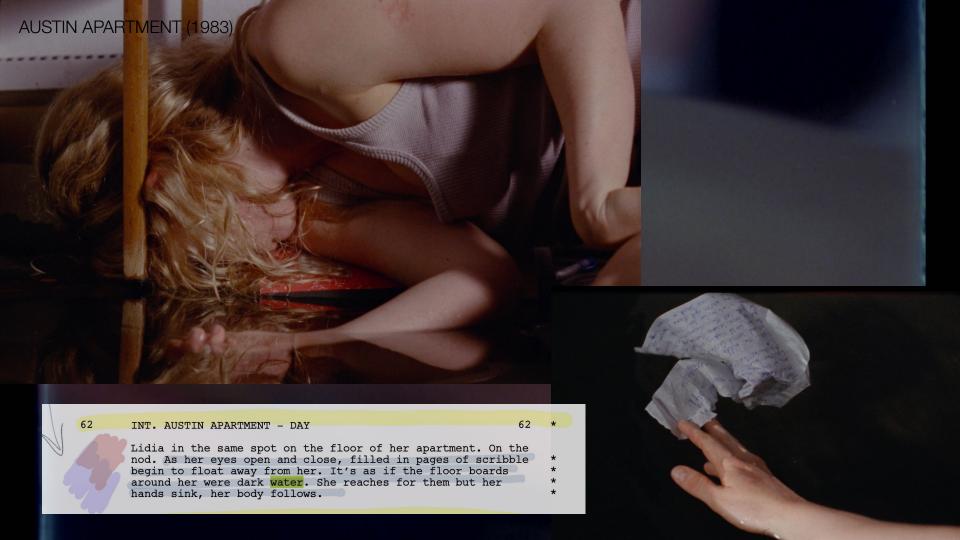
THE CHRONOLOGY OF WATER ART DEPARTMENT













BELLINGHAM BATHROOM



INT. BELLINGHAM HOUSE, BATHROOM - NIGHT

PEACHBLOW

TUSCAN

OLD IVORY

10

SOUND: The voice of a small child... GASPS for air...

LIDIA (V.O.)
It is possible that it would be impossible for me to drown.

A tiny hand in a balled up fist slowly defines itself against the white of a bathtub. The shape, the way she grips her thumb, is the same. It clearly belongs to (TODDLER) LIDIA whose perspective is now predominately our own.

She massages soap into a lather across a set of small shoulder blades. Her wrinkly little finger traces a picture in the suds. A flower.

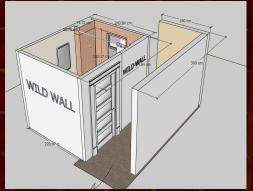
Lidia leans, her POV revealing, CLAUDIA (PRETEEN, 12 or so) in rear profile, totally still.

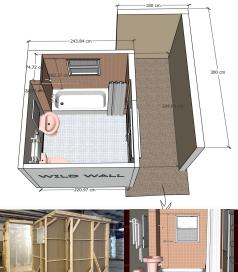
PRE-TEEN CLAUDIA (finally, barely) ...flower.

A small victory. Lidia draws two eyes and a smile.



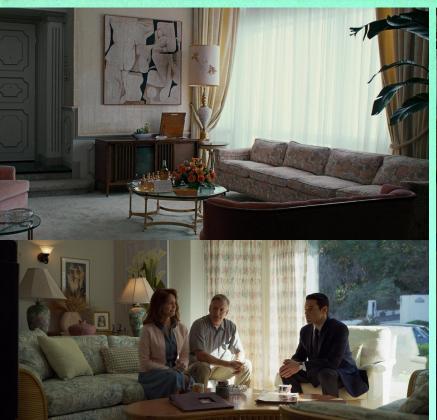








GAINESVILLE HOUSE (1978-80) references









CLAUDIA'S APARTMENT (1978-80) References / sketches

C56A58

DF9953

2C392A

F0E7DE

C2BACA

3A6079

172739



Butterscotch

ck olive

Linen

French gray

Payne's gray









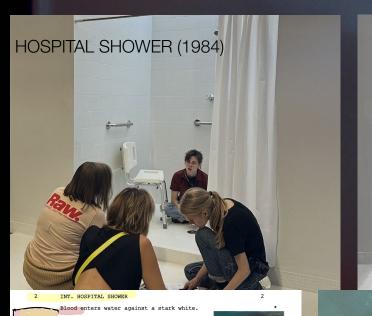


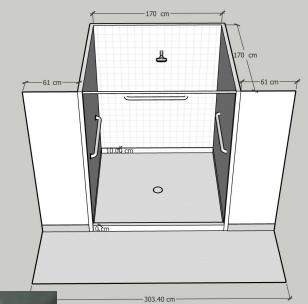


CLAUDIA'S APARTMENT (1978-80)









NURSE (O.S.)
That feels good, doesn't it... the water. You're still bleeding quite a bit. Just let it.

The DNA plumes, diluting... pink... clear...

LIDIA (V.O.) (submerged) I became water.

Blood shot, blue eyes. Water cascades over exposed blood vessels and drop like tears. She doesn't flinch. She doesn't even blink. She is struck, dumb.

blink. She is struck, dumb. Composite image

...but then her pupils twitch, minutely. Something like memory.

FLASH: (EUGENE HOUSE) Lidia's shaking hand wipes bright red blood from between her legs.

FLASH: (BELLINGHAM HOUSE) Lidia's much smaller little girl hand, shaking... covered in the same bright red.

BACK: Lidia, early 20's, hunched on the shower floor, long blond hair covering her face. She touches the red liquid running out of her. She retches, vomits between her legs where the blood comes from. Pees. The shower washes it all away. The harsh spray is LOUD.











EUGENE RENTAL HOUSE (1990s) (Lidia + Devin) references + research

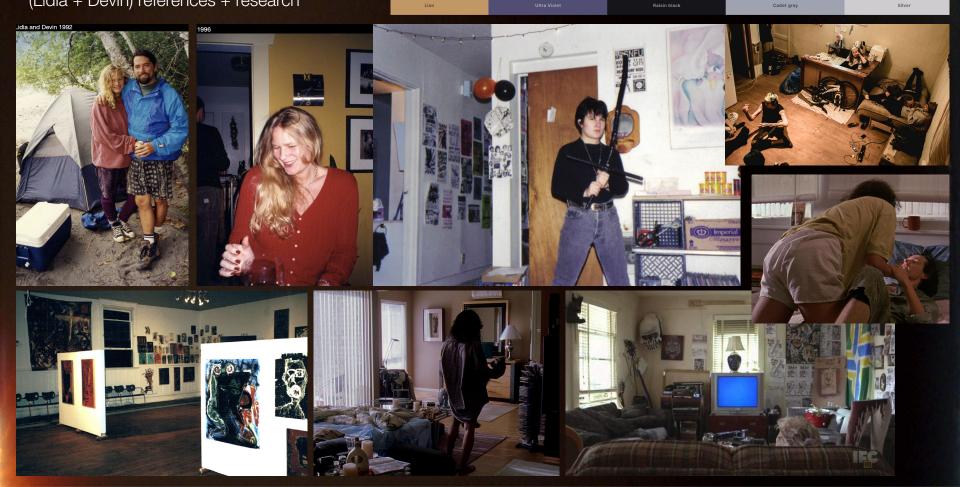
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EUGENE RENTAL HOUSE (1990s) (Lidia + Devin)







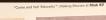
Performance Art 1990s (Lidia + Devin) research













8. Trisie Salke and James Nares in a still from Dear Jimmy, 1978. Directed by Harald Vogl

Dez Jimmy (fig. 8), made by the Austrian-born filtimaker Haral fd V. Ucello under the name Haralfd V. Ucello under the name Haralfd V.D., had fils first public screening at Club 5° as part of the Classics of the New Cinema series organized by Patti Astor during the summer of 1981 flig. 91. (Intertibutally or not, the series postated architopy (Film Anthews May-to-Laure V) of American 8mm and Supera 8 movies, which included work by the 8D, Dick, Michaell, and another New Cinema founder, flexicly Johnston. The partie view son own beloosited. Shot in 1919. Dear Jimmy had not actually been shown at the New Cinema but, highly elf-conscious, it found documented and commented on the East Villages burgeoining Super 8 seens, sharing the mix of moderations and voter that characteriscal Name's Name 2.

Although Rome '78 predated Club 57's heyday, the chaotic and hilarious thrift-store costume epic—which, among its many anachronisms was an obvious dependence on the 1976 RBC milestree. Claust in 1976 RBC milestree. Claust



hoanalytic treatment, first with Daniel sidds bred artistic work that was disectly shown as the experienced in her treatment and she experienced in her treatment and speriod with Fédicka (1972-76) seems. The results influence on her seems that the treatments influence on her seems that two strengths of baild a space of the that it was time should a space as the felt that it was time should a space when felt is discounted to words, as feddad words when felt that it was time should be specified to the seems of the seems o



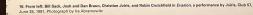


and Basinsard object. A great observer of mother-child relationships and the transformed space they define. Winnicott developed the idea of sea sit is formed compared and stressed the importance of the properties of the properti

editorial board included Anzieu and du cannibalisme" (Destinies of cannit Fédida, Anzieu, Masud Khan (a disci as well as Abraham and Torok. Anzie group ("The group feeds us, the group piece" !- Le Cannibale melancolique" (T the fantasy of incorporation froit able correspondence between those in which 'a group east, blindfolded, fillying down. "Clark took notes on Abr.





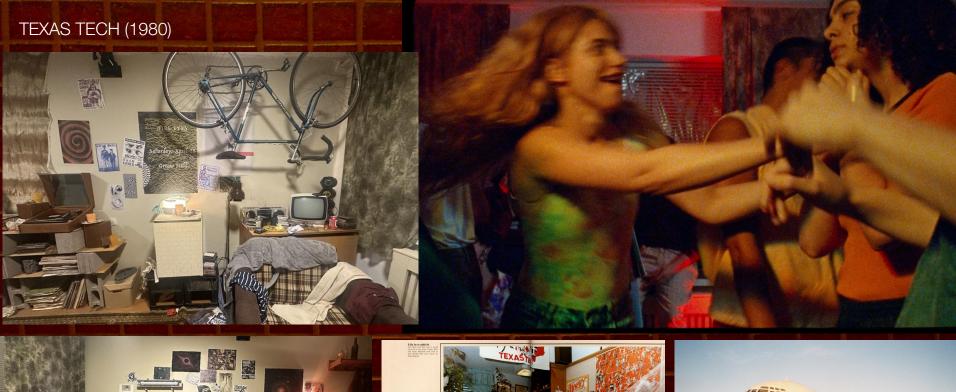




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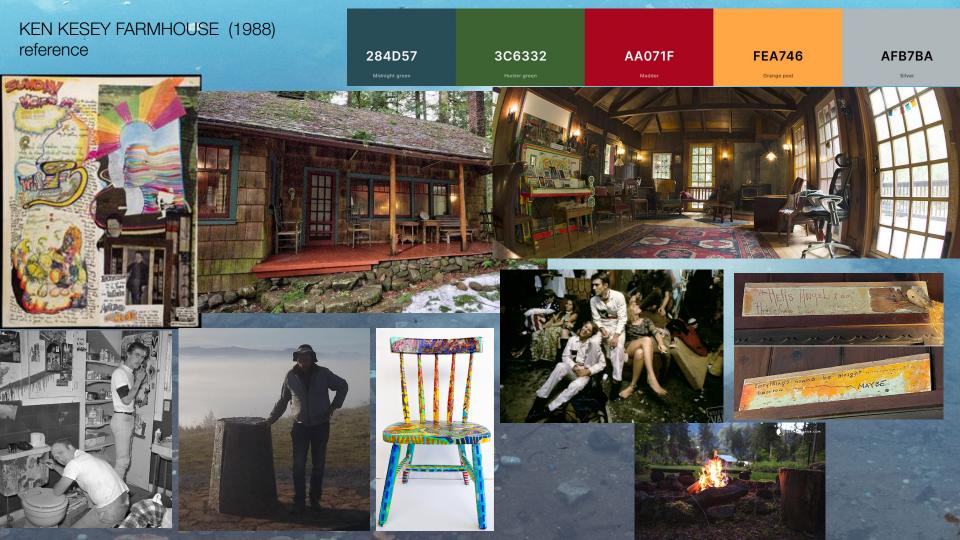




















NOTES

When I read Kristen's script I immediately interpreted this film as a living, breathing, fluid painting. The Chronology of Water called for over 50 distinct locations that we crammed into 33 shoot days, with less than 5 weeks of prep.

This punk method of indie filmmaking fits the style of the film and stays true to the source material, telling Lidia's story through flashes of her memory; fragments and pieces of a whole. Each frame was meticulously molded and constrained to adhere to a specific tone and color palette in order to stay truthful to Lidia's memoir and give an accurate sense of time and place.

Almost every scene required a large location overhaul or build. Huge testament to our incredible art team who met each challenge with a creative problem solving attitude. Art Directors Aksels Miller and Luke Ferris, Art Coordinator Mareks Berents, Propmaster Brenden Salmon, Set Decorator Aija Skoromko, and many more. All legends.

Forever grateful, Jen Dunlap, PD

