Minnesota and New York City
FILM, VIDEO, AND DIGITAL PRODUCTION PROGRAMS

Sample Proposals and Budgets

Revised 6/24/2016

JEROME
FOUNDATION

Thank you for your interest in our Film, Video and Digital Production initiatives.

All grants program evolve over time, and this has been especially true of these particular Film, Video and Digital Production programs. Digital production is a relatively new element within the program, support for video installations has in the more distant past been embraced but no longer is (we support installations through our visual arts initiatives) and most recently, we have created clear and specific criteria and processes—all of which are explained in the application--to guide the panels in their selection of grantees.

The applications that follow in this booklet are offered primarily to let interested applicants understand how successful grant seekers think and describe themselves. They are not intended as templates or models to be copied; additionally, because of the evolution of the program, you may see applicants that address issues we no longer consider and/or fail to address issues that are now critically important to panels. We urge you to read these merely as background references, but in all cases to review the current guidelines carefully, including special attention to the FAQ section. Additionally, webinars and/or community meetings are held in conjunction with this program: we encourage you to check the News section of the website for more information and to attend or watch the taped webinars after they occur, if possible.

As always, you should feel free to contact the Foundation directly. While we don't review draft proposals (both because we lack the capacity to do so given the volume of applications/our small staff size and because we are not the panelists—and it is the panel's point of view, not ours, that will prove important), we are happy to answer specific questions as you prepare your materials.

All of the applicant artists included in this publication agreed to let their applications be shared. We owe them our thanks for their generosity.

Thank you again for your interest in our programs.

We wish you all the best in your endeavors.

Ben Cameron
President, Jerome Foundation

SAMPLE PROPOSAL PROJECT DESCRIPTIONS

ANIMATION:

black enuf*—Carrie Hawks, New York City

Bike Messengers—Joshua Frankel, New York City

DOCUMENTARY:

Moment of Impact—Julia Loktev, New York City
Daughter of Suicide—Dempsey Rice, New York City
The Rabbi's Intifada—Heather Tenzer, New York City
Ai Weiwei: Never Sorry—Alison Klayman, New York City
The Ballad of Genesis and Lady Jaye—Marie Losier, New York City

EXPERIMENTAL:

Stand Clear of the Closing Doors—Jeff Scher, New York City
Filling the Void—Lynn Shelton, New York City
Looking At: Looking Into—Dustin Rosemark, Rochester, Minnesota
Buggalo (now ***Buffalo Juggalos***)—Scott Cummings, New York City
Late and Deep—Devin Horan, New York City

NARRATIVE:

Primo and Shan (now ***Five Star***)—Keith Miller, New York City
Grandpa (now ***Duluth***)—Nicole Brending, Minneapolis, Minnesota
Easy Living—Adam Keleman, New York City
Rebel in the Soul—Marie-Francoise Theodore, St. Paul, Minnesota

black enuf* Narrative Arc

Starting out as a kinky-haired misfit among my peers, I try to assimilate, but crash. Hard. I leave all that business behind. Driving South, I hide out in my own race, seeing if they'll take me in this time. Just as I am, harsh guitar music, combat boots, and all. It's not a smooth fit, but after finding a peace within myself, the outside noise fades somewhat. I still hear it, but it doesn't break my stride. My family members' tales follow the same path of discomfort, rejection, self-exile, and then acceptance. While we find ourselves in similar circumstances, our choice of peers leads to different versions of community.

Like Kill Bill Vol., black enuf* uses animation to portray past events. While interviews make up a large portion of the audio, they will be paired with photographs, animated sequences, graphs, and other visuals to engulf the viewer into the story.

While we grew up in different states and times, my family members stick out everywhere. Tokens. Not always accepted. Dad grows up in Marshall, a rural Michigan town, where he's in the only black family. He hates being different. He yearns to be on the right side of Cowboys & Indians. Mom leaves the segregated South and starts college in Iowa. She lacks a group to hang out with. A social life. My brother, Tim, looks for friends who don't harp on their differences. I sit in a classroom with a white girl putting her ponytail over my desk. I straighten my hair to match hers. Look, I can run my fingers through it now too! The Black Table thinks I talk like a white girl. The teachers call me names: Jamekia, Stacey, Cecilia (all the other black girls in the grade). They see my difference, not my individuality. Girls ask me about carrying weapons.

I start packing nail polish. Black nail polish. Matches my thrift store boots and bleak outlook. I return to natural hair, but my friends just pick at it with their fingers, turning me into an exotic treat. Not wanting to need their approval, I lash out at myself. Taking a knife to my body, I want to cut the pain away. Dad gets bused to another school because his new teacher refuses to travel for a black student. He tries to scratch the black off his skin. My brother's fed up with racist remarks from white friends. In their defence, they say he's an exception. In the late 1960s, mom works hard to organize a talk on race relations at her college. She's appalled at the low attendance. She transfers to a state school where she won't be the token minority.

So we delve into blackness.
In Atlanta, I meet poets, painters, tattoo artists, so many kinds of black people. Not all listening to the same music, not all speaking the same slang. I go days without spotting a white person, outside of work anyway. My friend says Afrobeat music will make me so black, people won't ask if I'm mixed. They'll ask what part of Uganda I came from. At 24, I decide to love myself. My black sorority girl roommate disdains my aesthetic, but never doubts my blackness. Finally, I start to feel at ease. Except for the homophobia. And when I bring a white date to my favorite club, some of my friends offer cold shoulders. Not all, but enough that I see the new rules. And I stop caring.

Dad joins the church in E. St. Louis. He's never been around so many black people in his life, culture shock. They marvel at his wavy hair and his proper speech. All in a friendly way. Now he's assistant pastor at a predominately black church in Kansas City, Missouri. He still talks the same way, still has silky wavy hair, but feels more comfortable with black peers. His job as a security/ maintenance worker at a predominately white private school leads to interaction with different classes and races of people, but he's accepted there too, especially after all his children attended the school.

Mom graduates from state school and works for the city. In offices with black co-workers, they tease her about her proper speech, but she laughs it off. After living through segregation, indifference, and reaching professional goals, these jokes don't carry so much gravity.

Tim contemplates segregation, only hanging out with black people. But then he worries about giving up on existing friendships. With his white girlfriend, they start a family. Their two mixed children have, so far, only experienced loving kindness. Tim, however, feels weary about his mostly white community. Among blacks, he still encounters prejudiced ideas and like he feels distant from the culture.

Bike Messengers
Written and Directed by Joshua Frankel

Project Description:

Overview:
Bike Messengers is a short film about New York City bicycle messengers in which all of the messengers are animated and all of the backgrounds and environments are live action video footage shot in midtown Manhattan. By juxtaposing the animated messenger on top of the live action video, the film highlights the peculiar relationship between bicycle messengers and the modern city in which they operate.

Bike Messengers takes the form of a documentary. By animating the subjects, however, I introduce artistic interpretation to the subject matter. The result is more of an overt mythologization than a traditional documentary. At their cores, both documentaries and myths are explanations and interpretations of the real world. With the format of *Bike Messengers,* I am exploring the uncomfortable area in which these forms bleed together.

Bike Messengers is a unique film because of the way it plays with subject and format; it is also unique because of its use of animation to extend the abilities of the independent filmmaker.

Point of View:
I have designed the characters of *Bike Messengers* to suggest that they are heroes of the contemporary world, in the tradition of the Classical Greek hero, the samurai/cowboy, and the comic book superhero. Like these literary figures, the messenger has rare abilities, tragic weaknesses and the will to make sacrifices that benefit the rest of society.

The story is told by an anonymous observer of the messengers whose point of view is analogous to that of a nature documentary photographer waiting for a spider to emerge from his hole. In the documentary, the audience gets to see the spider when he chooses to show himself, but does not get to see what the interior of his hole looks like, and is never privy to his most private thoughts. This point of view parallels that of most non-messengers in the City and in the audience. By maintaining this distance from the messenger, I share my interpretation with the audience of what they might observe for themselves, and I leave room for the audience's imagination to fill in the missing parts of the story, allowing the myth to develop.

Narrative Structure:
The camera follows three anonymous messengers as they weave through midtown. It segues fluidly from one messenger to another as they pass each other on the street and in office buildings, perhaps by coincidence or perhaps by design. In order to create the sense of a circuit, *Bike Messengers* opens and closes with the same messenger; in each case this messenger is riding from or to some other unknown destination. There are never any clean beginnings or endings: the film is only a window on a daily routine.

Media:
The messengers, and several complex camera moves, will be created using 3D animation, a type of computer animation. This is the same process used to create the character Gollum in the recent *Lord Of The Rings* films, as well to create the fully animated movies *Toy Story, Shrek,* and *The Incredibles. Bike Messengers* is mingling the tool of blockbuster Hollywood studios with the tool of independent guerilla filmmakers: digital video. This marriage puts unprecedented abilities in the hands of the guerilla filmmaker. Now, the director with a tiny budget can take the camera in places previously unaffordable or impossible: up into the air, through walls and into situations too dangerous for live actors or crewmembers. If the image that the director wants to capture does not exist in the real world, he can create it and add it into his footage. *Bike Messengers* is, among other things, a story of the juxtapositions between the natural and the fantastic, the static and the kinetic, the objective and the subjective, and old and new technologies. The choice of the project's tools reflects these themes. It is also a declaration to all independent filmmakers and their audiences about what is now possible.

Style of Animation:
Bike Messengers fuses the aesthetics I have developed in my paintings, drawings and prints with the new technologies that I have learned and developed while working in advertising. Much of my art in traditional media has focused on the meanings created by varying lines, with influences ranging from Guston to Crumb. The messengers will be rendered using computer programs that I have written specifically for the project that translate my methods of drawing into three dimensional motion. They will have dynamic outlines with constantly shifting weights surrounding washes that react to changes in the light as the camera and characters move across a shot. The use of ink as an aesthetic reference will link the characters to illustration – the visual format traditionally used to represent heroes. This process has forced me to determine discretely what parameters I use when I decide where and how to draw a mark. *Bike Messengers* is both referencing my earlier methods for making art and causing me to understand them more fully. The end result of this fusion is a style that is unique and reflective of the subject matter.

Score:
Original music is being composed to form the score of the film. It uses Hip-Hop as a starting point as that is the music of the streets of Midtown Manhattan, even if it may not be the music of the offices above. There is one theme for each of the three messengers, each reflecting its associated messenger's character. There is also a theme representing the office space that presents a significant shift in mood from the themes associated with the messengers.

Fundraising Plan:
Bike Messengers has been able to reach this stage of gestation due to the generous donations of time and energy by a large number of artists in New York City, including animators, actors, cinematographers, camera grips, composers and storyboard artists, all of whom have been excited about the ideas and methods that I have been exploring in this project. As these ideas have developed, and technical experiments completed, the scope of the project has grown. *Bike Messengers* is now ready to begin full production. This will require a full-time animation staff, and thus significant funding, in order to reach completion. In order to raise the necessary capital, I will apply for grants from the Jerome Foundation, the New York State Council of the Arts, the

Lower Manhattan Cultural Council, the Experimental Television Center and Creative Capital among others. I expect to continue to receive support from Game Face Productions, which has been providing studio space, as well as from Richard Frankel Productions, Inc., which has donated computer equipment. I also expect to continue to receive donations of spare time and energy from the animation community in New York City, especially from younger artists and students who are interested in learning and developing their skills.

Distribution Plan:
The primary distribution goal for *Bike Messengers* is acceptance into Film Festivals in the United States and abroad. The film's unconventional nature will provide some advantages in the application stage:

- It will be eligible for both live action and animation festivals, bringing variation to either type of program, (i.e. a rare appearance of animation in a live action program, or a rare appearance of live action in an animation program);
- Many film festivals have special categories for experimental films, (e.g. The Sundance Film Festival offers both the "Frontier" and "Midnight Screenings" categories in addition to their traditional "Shorts" category), and *Bike Messengers* will be eligible for many such categories;
- It is relatively short for a short film, and thus will be easy to fit into a schedule;
- Its use of 3D Animation to extend the abilities of the guerilla filmmaker will be of special interest to the independent filmmaking community;
- It has a broad appeal: it can be appreciated simply for its visuals and music, as well as for its underlying ideas;
- It has a unique look and probably will not resemble the other pieces against which it will be competing for acceptance.

After the film festival circuit, *Bike Messengers* will be able to find further audience in the video-art community, on the internet and on television for many of the reasons listed above.

Conclusion:
Bike Messengers is a unique film that uses its choices of storytelling tools, media, visual style and musical style to serve the expression of its ideas. Its combinations of media announce new possibilities for independent film. The theme of juxtaposition is echoed throughout its methods in order to present an image of a group of people who are utterly different from the world in which they live.

project description introduction

"The disaster ruins everything, all the while leaving everything intact.... The disaster, unexperienced. It is what escapes the very possibility of experience - it is the limit of writing." - Maurice Blanchot

Moment of Impact is a feature-length experimental documentary about a man who was hit by a car and in one instant became a different person, a different being really, getting stuck between life and death. The man is my father.

On April Fool's Day seven years ago, my father was crossing a country road at the foot of the Rocky Mountains, going from one garage sale to another. He looked up to see a car coming over the hill, he froze, then took a fated step back, just as the car swerved in the same direction to avoid him. He was 50 years old, a Russian-Jewish immigrant who 10 years before had come from Leningrad to Loveland, Colorado, a computer programmer analyst, a jewelry-maker, a thwarted actor, a compulsive conversationalist, and a temperamental stubborn pushover. The moment his head hit the pavement, my father began living a new life, a life that would be at the same time completely dependent on us and ultimately completely impenetrable to us. He got stuck, and in a sense, when he got stuck, we got stuck along with him.

The local newspaper ran a report saying, "The impact threw Loktev across the road and caused moderate damage to the front of the car." The damage to Len Loktev was not as moderate. The crash resulted in a severe traumatic brain injury, leaving my father permanently disabled with no chance of recovery. He is in a wheelchair and requires assistance in all functions from eating to evacuating. His once plump body has reduced itself to the bare essentials - 100 lbs. of the requisite organs, skin and bones. My father cannot initiate a conversation. Sometimes he whispers or scrawls a few words in answer to a question, responding when a key is struck. Most often, he does not respond at all. Lack of muscle control makes him unable to show any emotion. My father never laughs or cries.

Moment of Impact is an intimate expressionistic portrait of my father - then and now. It is also a portrait of my mother, who left her job as a computer programmer to care for him at home. As my father's body wasted away, the 100 lbs. of my mother's body turned to lean muscle, which the full-time maintenance of his organism demands. Somewhere in-between, she taught herself the stock market, became an avid athlete, withdrew from social contact, and managed to retain her sometimes twisted sense of humor. The film chronicles her often funny and bizarre efforts to maintain a semblance of a normal life and carve out slivers of time for herself. In effect, the film is also a portrait of me, their only child, and my extreme attempts to come to terms with extreme circumstances.

Moment of Impact is shot from the inside, from a position that would be inaccessible to anyone but an immediate family member. The film's first person point of view allows the viewers an intimate perspective, resulting in moments that are at times uncomfortably naked and raw. It's a morbid tale of identity, a film about memory, trauma, getting stuck in time and space, and passing the time when you're stuck. Ultimately, it's a film about life, death, and the nebulous space in-between. My father was always a right to die advocate, but he never had the choice. Neither on life support nor brain dead nor terminally ill, he fell through the cracks of the assisted suicide debate. It could happen to anyone - a common joke turned all too real. Step out in the street one morning, look the wrong way, and suddenly there you are - someone else, somewhere else.

Moment of Impact is intended for domestic and international broadcast on innovative television programs like P.O.V., semi-theatrical release, as well as gallery, museum and institutional screenings. Photography has been partially completed, and we are currently seeking funds to continue shooting and finish the film.

project description — cinematic approach

A crash demands a non-traditional narrative. Unlike a disease, which usually has a beginning, middle and some sort of end, a crash defies conventional storytelling. There is no foreshadowing, no development, no climax and no resolution. There is the sudden moment, and then there is its aftermath - a daily repetitious loop. The players in this story exist in a kind of suspended state, as in a Beckett drama, waiting with no end in sight. Instead of imposing a false sense of resolution on the story, I would like to structure the film in a way that reflects both the repetitive nature of my parents' lives and the drastic narrative violence of the crash.

Moment of Impact will rely primarily on visual storytelling, avoiding standard talking head interviews and the home movie look often associated with personal family documentaries. Shot on Hi-8 and professionally lit, the film will be black&white and letterboxed, with the black space below the image used for subtitles and additional text that sometimes complements the image and sometimes clashes with it. The film will combine cinema verité scenes depicting microscopic details of everyday life with reconstructions, simulations, found footage of car crashes and internal medicine, as well as stylized visual and performative segments. The project will use the creative possibilities of the film medium to simulate and isolate the precise instant of the crash, slowing down and freezeframing surrogate footage in an attempt to pinpoint the exact moment of impact. The film will also incorporate elements of performance art, as I attempt to tap into my father's closed world and put myself in his shoes, both metaphorically and literally.

project description — treatment

Moment of Impact opens with a man lying in bed - my father. His eyes stare up into the space above him. His hand rubs his knee in a compulsive motion. It is morning. Some time passes. He does not get up. Without help, he would not get up, would not eat, would not go to the bathroom. The voice of my mother comes in, "Good morning. How's life?" A barely audible whisper emanates in return, "Good." She continues, "Don't have to work, don't have to fight for your place in the world. Eat, sleep, sit in the yard. Of course it's good, right?" "Right." This conversation takes place nearly every day, always with the same lines. Often it is the only conversation that takes place all day. My mother tunes the radio to a bouncy Tejano pop song. She proceeds to dress my father, first the underwear, then socks, pants, shoes, each of these actions demanding a forceful contortion of his stiff body. She hoists his legs up over his head and wiggles them in time to the music. Using the entire weight of her body for balance, she raises him from the bed and pivots him onto a wheelchair. She wipes his armpits with a washcloth, pulls a fresh shirt over his sharp shoulders, then wheels him into the bathroom. Every action is precise, rehearsed a thousand times. He cooperates by not resisting.

This scene repeats throughout the film, a different morning every time, each one a little different but the same. Sometimes she dances with his feet while pulling on his socks, sometimes she watches stock quotes on TV or shares some gossip as she dresses him, sometimes not. This repetition of the morning ritual provides a structural framework for the film, functioning as both a point of departure and a point of perpetual return. Using these scenes to ground the film in the everyday reality of my parents' lives, we move to sequences that range from verité to abstract, approaching the subject from multiple perspectives, looking for a way in.

The film will incorporate car crash found footage to visually convey the collision and internal medical footage to portray what my father has essentially become - a body. Snapshots depict my father as he used to be. In one scene, we hold a family slide show - my father falls asleep. My voice is heard on a tape I made when he was in a coma, chatting about boyfriends and schoolwork, saying "I can't wait till you get well and

everything is back to normal." Instead of interviews, you see mother and daughter side-by-side talking intimately in bed. Does she consider herself married? Does she see him as the same person? Does she ever secretly wish him dead? Does she want to find a lover? The conversations are startlingly frank.

Combining witness accounts, partial reconstructions and performance, I try to piece together the crash, returning to the site to literally map out the events that led to the moment of impact. I attempt to visually pinpoint the exact moment from a number of angles - where I was at that instant, where my mother was, what my father saw. Making an x-mark on the road where the car hit his body, I step onto the x, shoot the perspective from the spot. I mark the place on the road where his body landed, step onto the mark, shoot the perspective. I act out the crash, falling how he might have fallen. I put on his clothes and shoes and assume his role in the crash reconstruction. I switch positions, substitute his car for the car that hit him, drive over the hill attempting to break in time.

These segments are intercut with scenes of daily life, eating, showering, shaving, etc. Some scenes are simply of my father doing what he mostly does - sitting still. On several occasions, he is left alone with the camera as it chronicles his frozen gaze. My mother injects bizarre playful elements into this existence. She dances with him to rockabilly, rollerblades pushing his wheelchair, plays sound effects records to give him a sense of the outside world, shows him a beautifully arranged plate of food before grinding it to the babyfood consistency he can stomach. She steals fragments of time for herself, spending the morning with the Wall Street Journal, hiking, swimming, sneaking away to a concert.

There are also my somewhat maddening attempts to communicate with my father. I talk to him from behind the camera, tell him about my life, ask him what he's thinking, ask him who he is. For the most part, he stares blankly in response. Frustrated by the process, I try to simulate the sensation of being trapped in my own body. I try to produce a scream that's adequate enough. These desperate attempts are inevitably ridiculous and futile, but necessary. Extreme circumstances demand extreme measures. In a sense, I can afford these ruminations. For my mother, it comes down to having to get my father up the next morning - the scene that ends the film.

project description conclusion

It took me seven years after the crash to be able to make this film. I was away at college when it happened. My mother and I were talking on the phone when the emergency breakthrough cut in - he had been rushed to the hospital in a coma. Looking back on that day, I remember thinking only in terms of whether he would live or die. I did not, could not, imagine what would follow. Seven years have passed. In that time, we slowly grew to accept that my father would never again be the man he was. This is a film about living with that knowledge. The project aims to strip the candycoating and honestly show the complex emotions of a woman keeping alive a man who has long ceased to be her husband. It is a daughter's attempt to grasp both the brutal moment and its lasting impact. It is not only a film about love and familial duty, but also a film about frustration, resentment, guilt and anger.

At the core of the film is the disaster - something which cannot be explained, something which cannot be named, but which must be named. The trauma - the crash - the locked space of my father's mind - identity. **Moment of Impact** raises questions about something so very basic and yet so complicated - the definition of life and death in the current medical and cultural climate - what it means to be 'alive,' to be a 'person,' to be a 'body.'

Daughter of Suicide

a film by Dempsey Rice

Proposal

Introduction

I was 18 years old when my mother put a bullet in her head and changed my life forever. Her death, and my struggle to conquer the effects of her suicide, informs the fabric of my life - how I see, how I behave, and most importantly how I feel. I fight the depression that is her legacy to me, commune with others who have suffered the suicide of an important person in their lives, and look for a resolution that I may never find.

Daughter of Suicide is a personal documentary about my mother's suicide and the paths which survivors of suicide travel as they heal. I am far from alone in dealing with this experience: there is approximately one suicide every 15 minutes in the United States - over 32,000 per year. This makes suicide our eighth leading cause of death; it has taken more lives over the past five years than the AIDS epidemic. If each victim of suicide knows approximately six people, the numbers of survivors grows by the hundreds of thousands each year.

Survivors of suicide and victims of depression go largely unnoticed because of society's reluctance to accept depression as a legitimate disease; as a result, there are very few educational tools available to survivors and almost no media coverage of the issue. By confronting depression and suicide in a straightforward and personal manner, *Daughter of Suicide* will create a tool which survivors can connect to through their own experience and use in their efforts to educate their communities about depression and suicide. The more survivors communicate with each other and those that surround them the easier it will be to 'out' suicide as one of societies biggest taboos, to teach our communities about mental illness and its potentially deadly results, and to develop a national strategy for suicide prevention.

Background

Suicide entered my vocabulary when I was eleven years old and my mother made her first attempt on her life. She had been 'a bit down' during the previous weeks. When my father found her note on the dining room table and the empty bottle of sleeping pills in her bathroom, he realized that his worst nightmare had become a reality. My mother returned home after a brief stay in a psychiatric hospital and my family pressed on. We never discussed her suicide attempt, but it became a subtext in our lives.

After that first attempt my mother still struggled with her purpose in life, her self-worth and her importance. During my sr. year in high school my parents were separated and my mother moved out of our family home. After six years of giving life another try, she began to reject everyone close to her and quickly spiraled down to the level where she was when I was eleven years old. Two months into my freshman year at Syracuse University there was a knock on my dorm-room door. A representative from the University's multi-faith chapel had come to be with me when I was to hear the news that my mother was dead. With that news, suicide became the book-ends of my adolescence.

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when I was to hear the news that my mother was dead. With that news, suicide became the book-ends of my adolescence.

Since my mother's suicide I have become very aware of how easy it is to die. As children, we say that we will never be like our parents. Nevertheless, we often grow up to be just like them. Many children of suicide, including myself, find the prospect of ending up like our parents and "inheriting" suicide terrifying. By committing suicide, my mother made that act an option in my life. I live with the knowledge that I could, or could not, deal with life in the same way my mother did. Sometimes it feels as if I don't have control over my own life and an unknown force will push me over the edge. *Daughter of Suicide* will explore those fears and the question that so many survivors keep locked away inside: will I, or someone I know, repeat the suicide?

Treatment

Daughter of Suicide will be shot on a combination of digital video and 16mm film at several locations: where I live in New York City, my family home in Northern Virginia, and the Tidewater region of Southern Virginia. On-camera interviews with my 94 year old grandmother, my father, my sister, my mother's best friend and on-camera interviews with myself (conducted by a close friend and colleague who will be screening my footage as it is shot) will explore who my mother was and chronicle her struggle with depression. These interviews will provide the backbone of *Daughter of Suicide*.

Archival materials and visual imagery (shot without sound) will be used throughout the film to evoke an emotional response and to visually explore my memories of my childhood and my mother's depression. I hope that an honest portrait of my relationship with my mother will give the audience a way in which to think about their own experiences with depression, mental illness and suicide.

"...when my mother killed herself, a reality that had once been safely remote thundered through every corner of my life. What I was left with felt strange and bare, a lunar landscape. On that October day, suicide took up a permanent place in my consciousness."

- Victoria Alexander from her book *Words I Never Thought to Speak: Stories of Life in the Wake of Suicide*

When I think about the days before we knew of my mother's suicide, I see the mail piling up in the mailbox attached to the front of her small house and the fall leaves collecting on the hood of her red Chrysler LeBaron; her garden is overgrown and her cat is scratching at the bedroom door, hoping my mother will come out and feed him.

In this opening section of my film, my voice over, in conjunction with these images and others like them, will tell the story of my mother's first suicide attempt and her subsequent suicide and begin to explore the influence it has had on my life.

I will also integrate several brief scenes that reveal the small ways in which a girl begins to emulate her mother. For example, my mother didn't go for manicures and pedicures when I was a child, nor did she wear much make-up, but she did make one concession to those traditional female activities - she always wore lipstick. I especially loved the small mirror that was attached to the case she kept her lipstick in. It was just big enough for my mother to watch herself apply the shade of red or pink that she always had with her. I can remember being amazed at how she was able to use such a small mirror for what seemed to be such a complex and delicate action. I thought that when I grew up I would also carry a lipstick case with a small mirror.

"The pain between mother and daughter, unspoken, unresolved, passes from generation to generation. If I'm to come to terms with what happened to me, I need to come to terms with my (grand) mother."
- June Cross in her film *Secret Daughter*

In this second section of my film I will explore who my mother was through interviews with family and friends. Living with low level depression (inherited and learned from my mother) and through two periods of clinical depression, a short stay in the hospital, and three and a half years of living abroad have had their way of leaving me without a female anchor in my life. When I am not feeling depressed, I sometimes wish for its return, it provides me with a link to my dead mother. But I have realized that in order to be happy and to live, I have to sever that link and find other ways to feel connected to her. I have to find out who my mother really was to me and to others who were close to her.

In addition, I will explore my mother's relationship with her mother and my suspicion that my mother inherited many of her struggles with depression from her own mother. My grandmother was fortunate enough not to suffer from her depression until late in her life; her brush with death in the 1920s gave her a sense of purpose as a young woman and enabled her to put aside her depression in her youth and middle age: The evening before an important swim-meet my grandmother and her team-mates decided to hold a late practice. The gym was dark, but she knew where the diving board was and could see just well enough to climb the ladder and make her way down to the end of the board. The sound of the diving board echoed through the gymnasium as she began jumping up and down in order to loosen up a bit - she was thinking how good the water would feel on a rather muggy night. As my grandmother was preparing to take one last jump before diving into the deep cool water, the lights came on. She looked down to find that the pool was empty.

This section of *Daughter of Suicide* will also give an account of the contact I have made with other survivors of suicide through support groups, conferences and political organization. I will shoot my involvement as a community organizer for Suicide Prevention Advocacy Network (SPAN) and SPAN's grass-roots movement to educate the public about suicide and depression. Each year SPAN travels to Washington, D.C. to ask our Senators and Representatives on Capitol Hill to recognize suicide as a national problem and to develop a proven, effective national suicide prevention program. I have recorded two trips to Washington and will interview individuals I have met through the survivors network and will shoot a meeting of my local suicide survivor support group in order to introduce more stories of survival.

"...perhaps my mother's death was not necessarily my doom but my redemption... my mother has died, therefore I am."
- Irene Vilar from her book *Ladies Gallery*

Audre Lorde wrote that "silence and invisibility go hand in hand with powerlessness." I am attempting to make my mother's suicide a source of power in my life by speaking about it politically and by educating the public about depression and suicide. This third and final section of my film will draw my personal experience with my mother's suicide and my grassroots involvement with education programs together in order to reach a plateau where other survivors and I can live with the pain of suicide and channel it in positive ways.

Although the stories I have heard about my mother only provide pieces of a complex puzzle of memories, ideas, emotions and facts they have helped me to realize that, while I don't have an entire picture of my mother, I have gotten a sense of myself. I have realized that my connection with my mother is through friends and family and

through my memories of my young childhood; the childhood before my mother became ill.

Distribution

There is an extensive network of local organizations across the United States which provide information and support for survivors of suicide. My work with the Suicide Prevention Advocacy Network (SPAN) and my membership in the American Association of Suicidology and the American Foundation for Suicide Prevention will provide access to these local organizations and the ability to offer them copies of the film at a reduced rate. A study guide will be provided with each copy of the film containing information about depression, suicide and the road survivors of suicide travel. It will contain a related bibliography and contact information for local and national support groups for survivors, mental health advocacy groups and the Suicide Prevention Advocacy Network (SPAN). It is my hope that the film and study guide will be used as a tool to open a dialogue amongst survivors of suicide about mental illness and suicide and as a tool to involve them in both local and national suicide prevention programs.

A questionnaire will be enclosed in each study guide in an effort to evaluate the effectiveness of the study guide and to track the film's ability to educate and open dialogue about suicide and depression. Returned questionnaires will be tabulated and used to improve future versions of the study guide and to help the filmmmaker to asses ideas for future film projects about suicide, depression and mental illness.

In addition to distributing the film through the survivors network, I plan on working with a self-distribution collective such as New Day Films in order to target audiences in the educational and home video markets. *Daughter of Suicide* will also be offered to film festivals, public television and cable stations which are committed to innovative programming in order to make it as widely available as possible.

Conclusion

My experience as a survivor of suicide places me in an excellent position to produce a first hand account about surviving the suicide of a loved one. In addition, my experience in the documentary film industry as an associate producer, researcher, post-production coordinator, and AVID assistant editor places me in the professional milieu where I will have support from other documentary filmmakers, producers and editors during the making of this film. The advisors listed on my biography page have agreed to assess rough cuts of the film and of the questionnaire from both a filmmaking perspective and a mental health perspective.

The media attention which has been focused on new antidepressants has helped to push mental health issues into the public eye, but the issue of depression and its potentially lethal result - suicide - is still not widely discussed either in the media or in the public discourse. *Daughter of Suicide* will address this void and will give a face and a voice to mental illness, depression and suicide. It will illuminate the long process of recovery and will speak to the experience of survivors as well as to those individuals who can relate to the internal struggle that exists for so many of us.

Introduction

I first met the ultra-Orthodox rabbis of Neturei Karta when I was a 13-year-old yeshiva (religious school) student. The rabbis were protesting the Israel Day Parade in New York City, in which I was marching. I was perplexed. Why would a Jew demonstrate against Israel?

Neturei Karta (Aramaic for "Guardians of the City") is one of the only religious Jewish groups publicly speaking out in support of Palestinian rights. The group, which was founded 75 years ago in Jerusalem, opposes Jewish nationalism, in general, and the state of Israel in particular. The reasons are many, but perhaps at its heart, the group opposes the idea of transforming the Jewish religion into a nation state. For them, Israel—with its army and government—is a form of idolatry. Today, they openly call for Israel's peaceful dismantlement. As a result of their activism, Neturei Karta rabbis are regularly beaten on the streets. Their synagogue was recently destroyed by arson. And in the 1920s, one of their leaders was assassinated in Jerusalem. Neturei Karta is deeply hated by the Zionist Jewish establishment. In fact, a few months ago, one of the most prominent American Jewish organizations, the Anti-Defamation League (ADL) included Neturei Karta on its list of top ten anti-Israel groups in the US.

The Rabbis' Intifada is a feature-length documentary film, which combines cinéma vérité, first-person narration, home movies, interviews, news reports, and archival films to tell the story of my journey into the world of Neturei Karta. The film is structured as a letter to my high school rabbi. The letter documents my quest, as a New Yorker who grew up in a religious Jewish community that fully supports Israel, to understand what is motivating these rabbis to rise up against the Zionist Jewish establishment.

I attempt to unravel the mystery of their activism, where it comes from – a story I never learned in yeshiva. The Rabbis' Intifada is a portrait of Neturei Karta, but it is also a portrait of me, and my relationship to these rabbis, and how it has changed over the years.

The Rabbis' Intifada is part memoir and part investigative journalism. The investigation, in which I explore Neturei Karta's activism and history, and the memoir, in which I reflect on life events that brought me to question Israel, my "Jewish homeland," are interwoven. The two stories unfold side by side over the course of the film.

A Jew from NYC, I grew up in a religious community that supports Israel unconditionally. But on a trip to the West Bank during the 2nd Palestinian Intifada ("uprising" in Arabic), I began meeting Palestinians, and hearing stories about Israel's founding that didn't fit into the narrative I had learned in school. I began to examine the stories on which I was raised and embark on a quest to better understand Israel's history.

When I return home from my trip, I share my experiences with my family. I tell them about meeting a Palestinian child in Hebron, who was shot in the knee by Jewish settlers. For my parents, these stories are a deep betrayal. Don't you care about a Jewish homeland? What about the Jews who were killed in the Holocaust? Our conversations about Israel are tension filled. I love my family. But how do I talk to them abut Israel, when emotions run high on both sides and this rift may jeopardize our relationship?

I go to synagogue, where the rabbi recites a prayer for the safety of Israeli soldiers. I still feel a deep connection to my Jewish roots, but here I feel alone and isolated. "What about the safety of the Palestinian boy in Hebron?" I wonder.

Shortly after my trip to the West Bank and returning home to New York, I run into the Neturei Karta rabbis. I wonder: What's motivating this group of socially conservative men to demonstrate in support of Palestinian rights? What Jewish values guide them? After my experiences in the West Bank, I am searching for a Jewish voice for justice. Could Neturei Karta be such a voice?

In pursuit of answers, I befriend four Neturei Karta rabbis from Jerusalem and New York. Our lives could not be more different. They are very pious and socially conservative. Each of them has 10-12 children. I am a childless feminist and a lapsed religious Jew.

When Israel launches a major military operation in 2008, bombing and invading Gaza, the rabbis protest on the streets. Then, a year later, I follow them on a journey from New York to Gaza. The rabbis (and 2,000 other activists) head towards Gaza. They attempt to bring much needed humanitarian aid and pay their respects to victims' families.

En route to Gaza, the rabbis stop in Turkey, Jordan, and Egypt. They surprise the region's Arab and Muslim inhabitants with their radical message of solidarity. "Judaism and Zionism are incompatible ideologies," they say. They remind their hosts of the Jewish-Muslim coexistence that characterized the Middle East before Israel's founding. And the rabbis pray that they will be allowed entry to Gaza, which is under military siege.

Throughout our journey, the rabbis open up. They explain why they theologically oppose Israel. And they reveal a fascinating history of their movement.

The Rabbis' Intifada is about one woman's painful struggle to uncover a historical narrative that challenges the one on which she was raised. How do we become attached to the stories we are taught in school? And how do other stories become buried – and silently expunged from our textbooks? And what do we do when our life experiences contradict the lessons we embrace in school? Beyond that, what do we do when we find ourselves at odds with our community? Do we keep our differences secret? How can we find the courage to speak our truth, and try to be heard, when our words are met with hostility and fear by our families and communities? The Rabbis' Intifada is about making the difficult

choice to listen to our own internal voice, when it contradicts the voices of family, teachers, and loved ones.

Alternating between funny, moving, and at times suspenseful, The Rabbis' Intifada addresses issues of identity, culture and community, and aims to raise awareness about a censored topic and a marginalized people. The film explores collisions — between different historical narratives, various cultures, and religious and secular communities.

The Rabbis' Intifada is intended for broadcast on domestic and international television and semi-theatrical release. We are also committed to grassroots distribution of the film.

Access

The Rabbis' Intifada is filmed from a unique vantage point. As a woman who's lived in an Orthodox Jewish community that supports Israel unconditionally, and continues to struggle to discuss politics with my family, I have an insider's perspective. Scenes depicting tension within my family around Israel – provide audiences a glimpse at the polarization playing out within the broader Jewish community. The intimacy of my story serves as a bridge to the rabbis. Neturei Karta rabbis have generously provided me access. The Neturei Karta story has never before been told in such depth. Until now, it has effectively been silenced.

Cinematic Approach

The Rabbis' Intifada uses a combination of cinematic elements to illustrate a story that is part memoir and part investigative journalism. I will interview the rabbis in Yiddish (with English subtitles). Additionally, I will interview historians and other scholars, who help flesh out the Neturei Karta story – placing it in historical and political context. Vérité footage (shot on digital video) captures the rabbis interacting with their family members, critics, and supporters. Other verite scenes depict me engaging with Neturei Karta, my family, and my broader community.

Neturei Karta's back-story – dating back to the 1920's is illustrated using archival footage from Europe and Palestine, and highly stylized atmospheric re-enactments. For example, one re-enactment depicts Israeli settlers violently attacking and permanently blinding a Neturei Karta rabbi. The re-enactments – shot in slowed shutter speed – are impressionistic, rather than realistic. Framing is often close, and shot from the point of view of the character.

Finally, using a poetic style, I share intimate stories about my religious Zionist youth and my travel to the West Bank. As I narrate my story, events from my past are illustrated using super 8 home movies and highly stylized re-enactment footage.

Treatment

The film opens on a spring Sunday at the Israel Day Parade on Manhattan's Fifth Avenue circa 1986. Super 8 footage captures my yeshiva classmates and I marching in the parade, dressed patriotically in Israel's national colors: blue and white. We are 14 years old.

Along the parade route, we pass floats, marching bands, the New York City mayor waving to the crowd, and then the camera pans to a group of rabbis with long beards and peyes (sidelocks). They are standing on the sidelines protesting the parade in which we are marching…

"Judaism yes! Zionism no! … The State of Israel must go!" they chant.

Jewish passersby shout at them. "Traitors!"

"I was frightened and curious," I narrate the scene, recalling my first encounter with Neturei Karta. 'Who are these rabbis? Don't all Jews support Israel?' I asked the principal rabbi of my yeshiva, who was marching beside us. 'They are meshugeh (crazy)! Ignore them,' he said. 'And for many years I did.'"

Cut to a scene at the Israel Day Parade, shot 25 years later, in digital video. Neturei Karta rabbis are again protesting the parade. But this time, I'm standing beside them – also protesting. They are wearing traditional shtreimels (fur hats) and black satin overcoats. I'm in jeans. Jewish passersby shout at us: "Traitors!"

I begin reading aloud a letter I'm composing to my aforementioned rabbi.

"Dear rabbi," I begin, as we hear the sounds of the words being typed. "I saw you yesterday at the Israel Day Parade. I was standing on the sidelines behind police barricades. I was raising a sign: Yeshiva Alumni Against the Israeli Occupation. You looked surprised to see me. I thought you might be wondering how this could have happened. How I went from marching with you in the parade so many years ago to protesting it alongside Neturei Karta."

The scenes that ensue are a part of this extended letter – intended to explain my personal/political transformation to the rabbi (and the audience). What happened to me since graduating high school that I went from marching in this parade to protesting it?

Cinema vérité scenes document my journey to meet four Neturei Karta rabbis in New York and Jerusalem. Each shares his personal story. The rabbis weave ritual garments, light holiday candles, and spend time with family – establishing them as ordinary people.

Later, we see the rabbis engaged in activism: leading a march through Jerusalem demanding that Israel stop bombing Gaza, meeting children at a Gaza orphanage, etc.

Conclusion

The Rabbis' Intifada asks audiences to think critically about questions raised by Neturei Karta: What have been the consequences of creating a Jewish nation-state on Jewish identity? It aims to spark more universal questions, as well: How do we find the courage to speak out and expose secrets about our identity – especially when we risk becoming a pariah within our community? What can we do in order to be heard when our community ignores us because of our differences? What do we do when we find that we no longer have a place in our community? What sort of courage is demanded of people who are speaking out against the majority? And how can victimized cultures/communities use their history of oppression to affect positive change rather than perpetuate a cycle of violence?

AI WEIWEI NEVER SORRY

Jerome Foundation – New York City Film and Video Program
Project Description

Background and Project Objectives:

Artist Ai Weiwei's unique fusion of art and activism has made him a global cultural figure and a fixture amongst advocacy groups seeking greater freedoms within China. Under the gaze of 24-hour police surveillance, and despite considerable risk to himself, Ai ceaselessly advocates for freedom of expression, an unrestricted Internet and greater governmental accountability and transparency.

Following Liu Xiaobo's 2010 Nobel Prize and the attention brought to issues of human rights and censorship in China, it is necessary and timely to continue to shed light on individual activists in China whose tireless pursuit of justice is slowly creating change within the world's most populous and fastest developing nation. Individuals like Ai Weiwei and Liu Xiaobo are ensuring that this remarkable transformation does not come at the price of basic human rights.

I am uniquely positioned to tell Ai's story. Between December 2008 and December 2010, Ai Weiwei granted me unprecedented access to his life. I have filmed him in China, Germany, Great Britain and the United States, all while doing my own sound recording and camerawork. Footage reveals Ai's dynamic personality, his creative genius and his dogged dedication to documenting injustice. During these last two years, I captured a transformative period in Ai's life when his activism and artistic practice were inextricably linked.

AI WEIWEI: NEVER SORRY will foster a deeper understanding of contemporary China, Ai's artistic practice, social media's role in social activism in China and the diverse ways in which basic human rights can be threatened in authoritarian regimes. The film itself presents a nuanced perspective on the complexities of contemporary Chinese life and society. I hope it educates and challenges perceptions of China as a cultural and political monolith. Beyond introducing a pluralistic take on China, the film provides a unique and penetrating insight into one specific artist's practice and how he collaborates with museums, audiences and netizens to disseminate his ideas.

Narrative Synopsis of the Film:

Controversial, creative and fiercely outspoken, Ai Weiwei is China's preeminent contemporary artist and its most public critic. Born into China's revolutionary intelligentsia, Ai's biography often parallels the course of modern Chinese history, and his current activities as an artist and activist provide penetrating insights into the social impact of China's rapid economic and political ascent. In China, Ai is alternatively heralded as "Ai Shen" (Ai God) by his more than 68,000 Twitter followers, and vilified

by elites for his dogged investigate of governmental corruption and human rights abuses. The contemporary art world celebrates his brilliant conceptual sculptures and installations, most recently exhibited in the Turbine Hall at London's Tate Modern, as well as his architectural works including his role as design consultant on the 2008 Beijing "Bird's Nest" Olympic Stadium.

AI WEIWEI: NEVER SORRY begins in 2008 at the cusp of the Ai's international renown as an artist and as an activist. Ai has recently denounced the Olympics and his Bird's Nest stadium as propaganda and the "false smile" of an authoritarian regime. He has also just returned from the international art exhibition Documenta, in Kassel, where he brought 1,001 Chinese to Germany for the monumental performance-intervention, *Fairytale*. The celebratory pre-Olympics atmosphere, a symbol of China's newfound political might, is punctured by the May 12, 2008 Sichuan Earthquake, which kills over 60,000 people and displaces 150,000.

Ai travels to the devastated region in June 2008 and is horrified by not only the humanitarian crisis, but also the government's efforts to mask the more than 5,000 children killed in shoddily constructed schools. He enlists over 50 volunteers to undertake the largest independent investigation of the "tofu construction" and, using his blog and Twitter, transforms the children's deaths into a symbol of government malfeasance. In January 2009, Ai starts posting his findings on his blog, which attracts 10,000 daily readers. By summer, Ai's blog is covering other cases of police brutality and persecution. The government censors and eventually closes the blog in May 2009. Ai's online activities will be depicted graphically in the film.

The stakes are raised in August 2009 when local police attack Ai while he is attending the trial of a human rights activist in Sichuan province. One month later in Munich, Ai undergoes emergency surgery for a brain hemorrhage while installing his major solo exhibition at the Haus der Kunst.

Ai's family and online followers grow concerned for his safety. Arriving at her son's studio in northeastern Beijing, Gao Ying, Ai's mother and a constant presence throughout the film, expresses fear for her son's life and wishes he would focus on artistic pursuits. Gao also is monitored and harassed by local police. Complicating concerns for his safety is the recent discovery that Ai recently became a first-time father. His son, Ai Lao, was born to his mistress Wang Fen earlier that year.

The film continues to follow Ai's personal and public search for justice. He repeatedly returns to Chengdu to file complaints against the local police. He organizes "meet-ups" with his online followers and continues to investigate the schoolchildren's death. Throughout, Ai is trailed and monitored by plainclothes officers.

Concurrently, Ai's artistic career witnesses a meteoric rise. After his solo show in Munich, he commences working on a new controversial public sculpture, "Circle of Animals", which references China's colonial past and will be exhibited in Central Park in 2011. He also begins work on his monumental installation of over 100 million porcelain

sunflower seeds at the Tate Modern (London). The film follows Ai as he prepares, installs and creates works for these exhibitions.

The film concludes in London with Ai and his son walking amongst a sea of porcelain sunflower seeds at the Tate Modern. The seeds symbolize the sum of Ai's past efforts and his hope for the future, the power of mass connection and mass participation. And, although the Chinese government has not yet released the names of the earthquake victims nor acknowledged Ai's beating, the seeds' spirit rings true - as extraordinary as Ai Weiwei is, he is one part of a movement larger than himself.

Outreach and Audience Engagement:

Ai Weiwei believes in the transformative power of social media to influence the cultural and political landscape. As such, I have initiated a robust social media campaign that operates and often collaborates with Ai's existing online activities. The film has a bilingual website (www.aiweiweifilm.org), Twitter feed (@AWWNeverSorry) and Facebook page (www.facebook.com/awwneversorry).

I have also structured a comprehensive outreach program that enlists the support of human rights organizations, our primary outreach group. I am currently working with the organization Human Rights in China, to create educational materials related to the film and touch upon issues of censorship and freedom of expression in China. These resources will be vital tools for prompting and enriching discussions about relevant issues including freedom of expression, Internet censorship and the power of social media for change. I am also actively pursuing partnerships with international organizations like Amnesty International and Human Rights Watch.

Educational outreach also extends to the fine arts community. I have already spoken to museums in the United States, Singapore, Hong Kong and Great Britain about future screenings and talks.

MARIE LOSIER – JEROME FOUNDATION GRANT APPLICATION 2009

"The Ballad of Genesis P-Orridge" is an experimental film portrait of one of the most controversial, fearless and renowned experimental artists of our time. A key figure of the underground music scene for over 30 years, a cult artist in pre-punk and post-punk bands Throbbing Gristle (1975 to 1981) and Psychic TV (1981 to present), Genesis is considered to be the father of industrial music and a pioneer of acid house and techno. Additionally, Genesis's collaborations with W.S. Burroughs, Derek Jarman, Brion Gysin, and Francis Bacon, to name but a few – have proven seminal.

Not content with merely breaking new ground in music, Genesis has instigated a daring assault on the fundamentals of biology. Placing transformation at the core of his life, Genesis and his now deceased lover and collaborator, Lady Jaye Breyer, embarked on a project entitled "The Pandrogeny": an attempt to deconstruct their individual identities in order to create a third being, "The Breyer P-Orridge." To this end, Genesis changed from a He into a She, embodying a unique life experiment, of which Lady Jaye remains an integral part in memoriam. Genesis has made his body a shape-shifting work of art.

My story with Genesis P-Orridge began five years ago, when, at a packed gallery opening in Soho, I happened to step on someone's toes. When I turned to apologize, there she/he was, talking and smiling, golden teeth glittering in my eyes. Just a few weeks prior, I had seen Genesis play with his band Thee Majesty. The performance, which hovered somewhere between song and speech, was imbued with a deep poetic sense. Delivered in a primitive and, at times, frightful voice, it completely entranced me. We spoke only briefly at the gallery, but something special passed between us. I suppose that at that moment fate – or clumsiness – stepped in and opened a new door in my life. Since that evening, Genesis and I have become close friends and collaborators.

"The Ballad of Genesis" is my first feature film. It is the sixth in the series of experimental film portraits of the artists I love. The previous portraits were of George and

Mike Kuchar, Richard Foreman (for which I was a recipient of the Jerome Foundation grant in 2004 and was selected at the Whitney Biennial in 2006), Guy Maddin, Ken Jacobs and Tony Conrad. These films are not traditional, chronological accounts of the artists' lives, but intimate and whimsical glimpses into their past and present, reenactments of crucial moments in their lives, and revelations of aspects of their personalities that are largely hidden from view. Inspired by the filmmakers of the silent-era as well as experimental filmmakers like Jack Smith and May Deren, I use techniques such as superimposition and animation to draw out the hidden, the magical and the touching. I shoot (on 16 mm film with my Bolex), directs and edits my film portraits and on my own always.

"The Ballad of Genesis" represents the next ambitious step in my development of this particular approach to film portraiture, for both its feature length and the complexity of its subject. I see "The Ballad…" as a playful, agile, raw, cut-up and hand-spliced patchwork of iconic images, capturing the constant activity, flow and theatricality of Genesis's world: an entertaining collision of daily life, fiction, history, music and myth. Yet at the center of the film is, essentially, a love story. While some might have chosen to exploit the "freak" surgery angle of Genesis and Lady Jaye's romance, I can bear witness to the incredible delicacy, fragility, and sweetness of their love. My desire to make this film was born out of the intimate knowledge of their rhythms and idiosyncrasies, whereby they could simultaneously be unbridled forces of nature and two gentle doves – and everything in between. To me, Genesis and Lady Jaye will always represent the purest melding of life and art imaginable.

I have completed approximately half of my film. I have shot a critical mass of footage of Genesis and Lady Jaye at home, engaged in daily activities; at meetings with their friends and families; on tour in different countries with the band Psychic TV; in their studio making collages and writing music. These scenes, which I began to film more than four years ago, will be contrasted with excerpts from Genesis's personal archives (found footage, collaborations with W.S. Burroughs and Brion Gysin, unseen home movies) as

well as interviews with the artist Orlan, musicians Peaches, Tony Conrad and Chris Christopherson (from Throbbing Gristle), Genesis's daughters and friends.

With a life as rich as Genesis's, there is a lot of ground to cover. Genesis represents many things to many people – rock icon, philosopher, gender activist, sex god, the devil incarnate – and I feel the responsibility to do justice to all the facets of this incredible artist's persona. Genesis's support for the project has been instrumental in my undertaking of this endeavor. On the practical side, I'm in need of financial support in order to complete the shooting process and embark on post-production. With funding from The Jerome Foundation, I will be able to present a film that is moving, terrifying, and entrancing – the kind of film that would live up to W.S. Burroughs's description of Genesis P-Orridge: "[*Genesis*] *is the only person I've ever met who I had hero-worshipped, who turned out exactly as I'd expected him to be, and everything I'd hoped him to be. Which was incredible. Inhumanly intelligent. I was interested in him primarily as a character, the way he lived, and he was a 'more than real' real life character. A phenomena.*"

JEFF SCHER

"Stand Clear of the Closing Doors", will be a film like a subway ride through the darker parts of a particularly dark period of my life cross cut with elements of an imagined sort of apocalyptic collective consciousness. Like a rude ride through an infernoesque, end of century state of mind, the film will be urban, nervous, paranoid, aggressive and concusive. I am looking to this film to vent spleen and capture emotions, the depths of which I had not imagined previously. While this film will have a very personal edge and emotional through-line, I'm looking to wrap it in the broader context of the downside human experience. Sex, love, loss, rejection, anger, fear, illness, lust, vengeance, violence, deception, menace, egotism, selfishness, and envy will hurl past the viewer in the form of rotoscoped vignettes, representational images and objects.

I have a passion for pushing to the maximum the explosive visual properties of film color and form. This entire film (under ten minutes in length) will have the momentum of an express subway barreling nervously near out of control and will be constructed as one continuous fast forward tracking shot. Populated with the objects and images of my disaffection interspersed with ironic and darker (for the context and treatment) pop images distilled from the current visual culture; the film will have a similar ghost narrative to my previous work.

It will be filmed as animation using a variety of techniques including roto-scoping, painting on glass, clay and wire animation, as well as stop motion with objects. It will be filmed in High Contrast black and white film. A Negative and Positive copy of this film will be then used as traveling mattes in two passes in a bi-pack camera magazine on an Oxberry animation stand. All the black and then all the white will be replaced by very dynamic abstract animation - some five to ten thousand separate (mostly color-field splatter) paintings These are long scrolls cut into animation cells and designed in the spirit of painting on film, except that they are in fact paint on paper. This allows for far greater control of effect, saturation and richness of color, and ability to both repeat frames and shuffle-shoot them. This technique will result in two very lively abstract movies occupying the same screen; with the figurative animation being the difference between the two. In effect- three movies in one.

I have been painting backgrounds for over a year and have more than half of them done. I shot a test of this technique - as a short film "Nerve Tonic", in 1995. I am ready to begin the animation for the mattes. It will take me a year if I do

all the work myself, with assistants I could do it in half the time. This will be reflected in my budget.

I expect this film to be under ten minutes long and quite an eyeful. I want it to represent the sum total of everything I know about animation and painting, while pushing into yet newer territory.

It may be of interest to note that this most modern looking film will have been executed in its entirety by film techniques and tools which are considered to be quite antiquated, and were all available for use in the 1930's. The modernity of the look will be entirely a result of the way in which techniques are combined and the style and aggressiveness of the painting.

It is my hope that this will be my strongest work to date, incorporating everything I've been thinking about in terms of animation, painting and life. I expect it to be both personally cathartic and visually arresting. It would be a great honor to have the spirit of Jerome Hill in my camp, as his hand painted home movies occupy a special place in my heart.

Lynn Shelton **August 15, 1997**

Proposal to The Jerome Foundation's
New York City Media Arts Program
"FILLING THE VOID"

on your way on your way
child be on your way to me here
you whom I made new

come here child come be pearl
be beautiful feather
from Aztec Poem to Ease Birth

The experience of losing a loved one whom you have never met, who has never even seen the light of day, is heartbreaking. In utero, we are pure potential. The cleanest slate. A smooth blank page filled with nothing but hope and innocence and our parents' dreams.

My miscarriage came at me from out of the blue. Having spent years dreaming of babies and trying to help my infertile body prepare itself for housing one, I had finally been able to achieve a state of pregnancy only to lose the fetus four months later in a "spontaneous abortion". In the wake of this earth-shattering event, however, there emerged wisdom and insight that I was wholly unprepared for; gifts straight from the depths of my body, and from the transformative potentialities of the experience of great loss.

I am interested in investigating the desire to become a mother, and what happens to a woman's psyche when that desire cannot be fulfilled.

The central narrative of ***FILLING THE VOID*** will be the tale of my pregnancy, beginning with my longing to conceive and culminating with the experience and aftermath of my miscarriage. The film will not close itself up around this core however; rather, the central image of "miscarriage" will open fluidly to a myriad of tangential topics, all relating in one way or another to desire, loss, surrender and the body. A nonlinear stream of images and sound will intertwine to tell the main story as well as address related topics. The elements will include:

- voiceover text of the story itself, in fragments, accompanied by imagery which will alternately reflect and juxtapose the text, for example: while a voice tells of my lost future child's burial, hands appear onscreen, apparently digging the grave, when things slowly begin to emerge out of the earth: knives, feathers and small feeble creatures which are set free one by one;
- voiceover of a woman talking about an abortion that she had;
- the cataclysmic pain of miscarriage labor represented by slow motion footage of mudslides and

other earth shiftings composited over the bodily depths of bloody purple calf's liver;

• fertility symbols (flowers, fish) alternately congealing/degrading from saturated color to dirty, thickly grained brown-and-white;

• voiceover of a woman talking about the personal "rebirth" she experienced through giving birth;

• floating baby dreams;

• voiceover of a woman talking about the years she spent battling infertility;

• filmic visits with a variety of children, families; also with the interviewed women.

The source footage for this thirty minute 16mm film will be shot on Super-8 and 16mm, both color and black-and-white. The film, being of the body and bodily passions, pains, dreams and grievings, will be wholly visceral. I will spend long hours optical printing,--slowing things down, adding grain, mining the depths of color. The audio will montage the unsynced interview voiceovers and the voiceover text of my story, with grindings and tricklings from nature as well as human bodily sound effects, as required.

The following is an account of my experiences over the last year from which I will draw the essential narrative for this film:

I conceived in the spring of 1996. I loved being pregnant. It was magical. I was magical. Each fiber of my being felt supremely blessed. I read a thousand books and planned for a home birth.

At nine weeks, we saw our future baby, gray and grainy, on an ultrasound monitor. My husband, Kevin, named it Fava for its beanlike shape. At twelve weeks, with an amplifier to my belly, I heard its heartbeat flutter under my own protective drumming.

By September, I was well out of the "danger zone" of the first trimester and was settling into the second trimester, the one which would make me "glow" and "bloom". The day before my seventeenth week appointment with Cara, my midwife, I began to experience what felt like menstrual cramps. They became stronger over night and eventually led to an excrutiating labor. I was completely unprepared for the monumental, catastrophic quality of the pain. After hours of soaking the sheets with sweat and writhing in protest at my lack of control, I managed, with Cara's confidence and Kevin's lightest touch, to settle into an intensely focussed, nearly meditative state in which to ride the bellowing surf of my exploding body. Eventually, on the toilet, I expelled it--my first conception. Still it clung to me, hanging from between my legs by a fleshly twine. I gently reached in to free the placenta,--to sever our physical existence together at last,--Kevin at the ready to scoop up the result,--his eyes half-averted,--with an empty yogurt tub. The two of us, laughing breathlessly, momentarily inured to the emotional pain, relieved--euphoric--at the end of physical pain; housed in sweat, quaking in awe at the splendour, at the terror, of surrendering to the journey of one's own body, and surviving.

"Looking At: Looking Into"
A proposal from D.M. Rosemark

"The movies make us into voyeurs. We sit in the dark, watching other people's lives. It is the bargain the cinema strikes with us, although most films are too well-behaved to mention it." ~Roger Ebert

Looking At: Looking Into is a series of 6 silent, 2-minute long, experimental films on the subject of Mediated Voyeurism. Mediated Voyeurism is the act of consuming voyeuristic content through means of a 3rd party, most typically through a mass media outlet such as: television, radio, newsprint or internet. Each of the 6 films will be a different vignette in the lives of everyday people, and each tells a different story. None of the stories or characters are related, save for their voyeuristic nature. Each of these 6 films will be presented inside a Mutoscope, an exhibition device from the earliest days of cinema. Mutoscopes are fundamentally voyeuristic objects and present content differentially than a television or movie screen. By presenting stories told in a voyeuristic fashion through Mutoscopes I hope to cause the viewer to examine their own relationship with Mediated Voyeurism. The overall message of **Looking At: Looking Into** is a commentary on how the proliferation of voyeurism through contemporary mass-media effects our lives. The six films are as follows:

1. Will be shot from the perspective of a popular reality television shows like *Keeping Up With the Kardashians* or *The Real World.* A look at a typical American household, going about their daily lives. Specifically, a husband and wife having a shouting match while two dejected teenagers try to ignore it by playing video-games and listening to music.
2. Will deal specifically with sexual voyeurism, an image of a couple engaging in intimacy from the perspective of someone lurking outside of their bedroom. A choppy home-video recording, with a corrupted image and jump cuts from when the perpetrator pauses, and then restarts the camera. The woman left sitting on the edge of the bed unsatisfied, as her lover leaves the room.
3. Will be shot from the perspective of a web-cam, simulating a concept known as "life-casting" where people voluntarily broadcast the details of their everyday lives. A young attractive female, sits in her bedroom painting her nails, styling her hair and responding to comments on questions from an audience through her computer.
4. Will be security camera footage in a 'clips-show' format like *America's Wildest Police Chases.* This video is of a convenience store robbery, which escalates and finishes in the murder of the store clerk.
5. Will appear to be an excerpt of a home-video 'clips show' akin to *America's Funniest Home Videos* or *Tosh.0,* where people get hurt or injured for the audiences amusement. This will be three shorts in-and-of itself: A son hitting his father in the groin with a baseball, a skate-border involved in a violent accident while attempting a trick, and a woman standing on a chair while decorating a Christmas tree only to slip, fall, and bring the tree down on-top of her.
6. Will be intercut between a shot of a man in-front of a computer and a screen-recording of that man engaging with voyeuristic content through Youtube, Twitter, Facebook or Instagram. The man is looking for content about an ex-girlfriend, who has blocked his access.

Looking At: Looking Into will paint a typical portrait of Mediated Voyeurism from today's perspective. I want the viewer to look at these stories and instantly recognize them as familiar, something they see everyday and are likely complacent with. My intent is to make these stories so common-place that the viewer thinks of them as voyeurism and not necessarily a piece of entertainment. The film's presentation within a Mutoscope greatly amplifies its already voyeuristic

nature, and as I will detail later, challenges the viewer's complacency with voyeurism.

Why am I going to such great lengths to highlight voyeurism? I feel that above all other issues, it is privacy which will be the major issue of my generation. I feel that through the proliferation of Mediated Voyeurism our concept of privacy is slowly being eroded. The last decade, more so than any other, has seen an increase of individuals living out their private lives as if it were some type of public exhibition. Proof can be seen in almost every form of media from reality television to Facebook. Mark Crispin Miller wrote of this phenomenon comparing it to George Orwell's *1984*, he said:

"The TV viewer does not gaze up at the screen with angry scorn or piety, but looks down on its images with a nervous sneer which cannot threaten them and which only keeps the viewer himself from standing up. There is no Big Brother watching you – – not because there isn't a Big Brother, but because Big Brother is YOU, watching. "

In other words; we are collectively eroding our own privacy rights for entertainment. I feel this has dire long-term consequences.

So, what is a Mutoscope? It is a box, about 4 feet high with a viewfinder attached that you bend over and look into. Inside the box is a type of 'flip-book', and through the means of a hand-cranked mechanical device, it becomes animated and appears to move. I am not going to just rebuild Mutoscopes from 100 years ago, stick a few films in them and be done with the job. I am going to hire an engineering team to completely reengineer the machines to meet the more rigorous technical demands of the content I am producing. In this process of reworking old technologies I hope to gain professional insight on how technology affects media; Specifically, how altering existing technologies affects the messages they convey.

The natural follow up question is how does a Mutoscope 'greatly amplify' voyeuristic content? First and foremost a Mutoscope is naturally a voyeuristic object. It is a mysterious box whose content is unknown until the viewer violates the box's privacy by looking inside. More importantly a Mutoscope is an "*active*" means of viewing moving image. Meaning that as the viewer turns the crank they become participants in the content they are viewing, in this case, voyeurism. I feel that voyeuristic content is largely acceptable because of the mediation that takes place when the viewer watches it on television or in the movies. The TV acts as a barrier preventing the viewer from a form of accountability in relation to the voyeurism, and in that process makes it acceptable for the viewer to watch. By making the viewer an active participant in the voyeuristic content they are watching, I am inciting the viewer to be accountable for the content they are consuming. This makes **Looking At: Looking Into** a commentary on the viewers complacency with Mediated Voyeurism. It is my hope that the combination of voyeuristic content and a participatory means of consumption causes the viewer to reflect on their role in the proliferation of Mediated Voyeurism, and maybe re-examine it.

Thank-you.

D.M. Rosemark

P.S. Finally, I'd like to say that this work is not an installation. I feel strongly that the Mutoscope is a type of venue for motion picture, just as a movie theatre or television screen. In their infancy Mutoscopes and movie theaters were competitors for the same market of movie-goers. Theaters won out for a variety of very obvious reasons. As a film-maker, I find it important to examine these antique technologies and keep the ideas that originally inspired them alive in the modern day.

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BUGGALO is a 30 minute experimental video portrait of the Juggalo community in Buffalo, New York.

Juggalos are a subculture of fans of the band Insane Clown Posse, a clown-themed hardcore hip-hop duo from Detroit known for their controversial lyrics and hardcore following. Juggalos have gained media attention due to several violent episodes, leading to their classification as a street gang in many states. This reputation is augmented by the Juggalo's exaggerated style - they paint their faces in evil clown make-up for community events and concerts. Behind the make-up, the stereotypical image of the Juggalo stands as white, poor, overweight, unattractive, strung out on drugs, and prone to violence - in other words, "White Trash."

This experimental video portrait will explore this characterization is both true and untrue. From my research and interviews thus far, many local Juggalos work low-income jobs in food service, and none of them have a college education. Contrary to this popular image, several people of color that identify with the movement have contacted me, and all of these outsiders have banded together in a positive group to celebrate their differences and obsessions. Juggalos have invented their own words and their own hand signals (mimicking gang hand signals), which emphasize self pride and connection to other Juggalos (who they refer to as "family" or "fam"). Iconic features of Juggalo culture include nonprofessional backyard wrestling, firecrackers and fire, the figure of the hatchetman (a small, iconic figure of an axe-wielding clown), an obsession with the soda Faygo, and an annual pilgrimage to the Gathering of the Juggalos. With BUGGALO, my goal is to explore, celebrate and expand upon the icons and myths of the Juggalo.

While my interest is not in the music, I understand the lives of young people caught up in a musical subculture, having spent my teenage years in Buffalo's often-violent militant straightedge music scene (also classified as a street gang). I identify with growing up in a declining city as part of a disappearing working class. This film represents not only Juggalos, but also my hometown of Buffalo New York - both American castoffs. The Juggalos are the proud children of these places, the manufacturing cities of yesterday like Detroit, Cleveland and Buffalo. Like mine, their parents worked on assembly lines and expected their children and grandchildren to grow up in safe Union towns with a living wage. Instead, the cities and towns of the

Rust Belt were left to rot, their residents along with them. Juggalos have developed in the wake of this decay and in response to society's fear of the disenfranchised poor - real life versions of *A Clockwork Orange's* "droogies". Now they stand as rear guard in a class war that the working poor have already lost, a last ditch effort. Once faceless, they become masked and made-up superheroes - filled with love for each other and anger at all who oppose them.

BUGGALO is comprised of 30 self-contained scenes. In order to lend the film and the performances a documentary authenticity, all performers are actual Juggalos from the Buffalo area. Participants will appear in their own clown makeup/costume at all times. I will collaborate with Juggalos to develop the events of the film, which will be structured around the lives of the participants and what they can contribute. Scripted scenes will be culled from the "white trash" iconography central to Juggalo culture. Some scenes will be portraits in the vein of Diane Arbus' "freaks", unrelenting photographs of people living on the margins of society, confronting both the viewer and the camera. Other scenes will draw from both the mythical and the mundane: a Juggalo boy drinks milk from a carton in a suburban kitchen, a Juggalo mother breastfeeds her Juggalo child, a Juggalo couple makes out. In some instances, the camera takes on a more kinetic and active role - for instance, a lake at sunset, the camera positioned at water level some distance from shore. The camera slowly circumscribes a 360° pan; when it comes to its original position, the lake is filled with Juggalos, their clown make-up running down their cheeks, the sudden appearance of supernatural apparitions.

A car full of Juggalos provides a narrative thread throughout the piece - a play on the idea of the "Clown Car." The film begins with an image of this car attacking a shopping cart in the parking lot of an abandoned strip mall. The camera slowly reveals the car, filled to capacity with Juggalos. This car will make several appearances throughout. The car can be any early 1990's American model, creating an obvious connection to the final years of Buffalo's once-powerful auto industry. The film ends when the camera comes to rest on the abandoned car in a field, a single Juggalo running away at top speed. The camera waits there... and the car explodes.

Following in the footsteps of hybrid documentary/narrative filmmakers like Ulrich Siedl, Kevin Jerome Everson and Werner Herzog, documentary, staged reality and totally fictional elements are present in every shot. The project additionally draws heavily from

the structuralist films of James Benning and Sharon Lockhart, specifically Benning's "Four Corners," in which the narrative of an otherwise non-narrative film involves the repeated appearance of a green Sedan that finally performs a drive-by shooting. All of my work draws from transgressive and exploitation filmmaking and this film will raise questions about exploitation, which I recognize and embrace. While at CalArts, I taught a class entitled "Transgressive/Oppressive Cinema", and much of my own work incorporates exploitation as a genuine process. This makes a period of trust-building essential for BUGGALO.

I am currently in contact with over 20 members of Buffalo's Juggalo community. As a small and close-knit local movement, news of the film spread quickly through word-of-mouth, and interest increased throughout the community. The next stage of the project will be to travel to Buffalo and begin interviewing these possible participants, speaking to them about the project, and looking for locations. The first stage of these meetings will take place on Labor Day weekend, 2011 (9/2/2011 - 9/5/2011).

After that I will begin full Preproduction for two months, contacting potential locations and procuring permits, although I will use as many of the Juggalos own spaces as possible. I will purchase a car for no more than $500 and contract an explosives expert. The final step of the preproduction phase (11/11 - 3/12) involves documenting and creating a 5 minute video with interviews and documentary footage. The resulting video will be used on a KICKSTARTER account with the intention of raising another $6000. In this phase I will to visit and secure all lo3cations with my Director of Photography, acquire all necessary permits and finalize all crew members.

The film will utilize a very slick HD look, embracing the distance and artificiality that an HD image creates between the viewer and the image, unlike the enveloping feel of film or the vérité immediacy of digital video. Sound will be heavily designed to appear naturalistic, but will in fact be very pointed and directed. The film will be edited on Final Cut Pro, with a final output via a Scratch system to HDCam-SR tape and Digibeta, as well as to various quicktime formats.

I have $7500 of personal funds set aside for this project to pay for preproduction costs and some part of production. As above, I will start a Kickstarter fund with the intention of raising another $6000 for production.

PSYCHOGEOGRAPHIE

TETRALOGY: *LATE AND DEEP is the second film in a tetralogy comprised of three short works and a feature. They explore the implications of a phrase by Persian writer Sadeq Hedayat: "In life it is possible to become angelic, human, or animal. I have become none of these things." Through imagery and sound, the films envision beings in states of ontological indeterminacy. The first film, BOUNDARY (2009) is an experimental documentary of a landscape and its inhabitants near the Latvia-Russia border. The second film, LATE AND DEEP, unfolds within a winter night of fever. The third installment, CITY OF MANY BRIDGES, chronicles the bare life of remote Russian cities, while the final component of this long-term project, ANOTHER WINTER PASSES SLOWLY, charts a stranger's exodus into oblivion. Merging documentary and fragmented narrative, these films seek to actuate the sensual and hallucinatory possibilities of the cinematic medium.*

LATE AND DEEP: ELEMENTS

LATE AND DEEP's production will consist of several stages. The interiors we will be shot with a five person crew and two actors at a house in northern Maine. The exteriors will be filmed by myself and an assistant among the pine forests and lakes of northeastern Finland. This purely visual film is set in an isolated house in a remote winter forest at night. In a closed room of this house, two human beings, a male and a female, undergo an experience of convulsion. Their behavior is not psychologically motivated. Rather, they are to be depicted as bodies, as flesh, alien and sensual, and subject to an overpowering rupture whose source remains obscure (separation, schizophrenia, withdrawal, release, ecstasy). Through both the actions of the characters and the setting, the film will evoke an experience of an existential periphery, a borderline reality, far away from god and men.

STAGE ONE (INTERIORS)

The first stage of filming is the visual tracing of the two beings. It is necessary to find individuals who are capable of reaching threshold states and working within them. New York actress Danielle Del Giudice has agreed to play the female role, and we are currently discussing the part and conducting rehearsals. I am in the process of seeking the male role. I require from them not so much acting as embodiment, as this component of the film is to resemble a documentary as much possible (I am also exploring the possibility of using actors who are trained in Butoh or ones willing to undergo hypnosis). Thus my actors will depict figures who have remained alone together in a darkened room for a long period of time, where their normal sleeping patterns have been disrupted, in a geographical location where it is always night.

This stage of the shooting process will be one of intimacy and vulnerability, filmed in extreme close-up. I will document their bodies, entering their room at irregular hours in order to direct their interactions, film them while sleeping, and be open to the spontaneous emergence of unforeseen possibilities between them. The actors will stay naked throughout; fragments of dim light will illuminate their bodies as they undergo the episode described in my synopsis. Fever, exhaustion, solitude, and the experience of a prolonged night will generate the states of being I seek to record: two people approaching limits, merging, sinking together, drifting apart, bare.

Visually, LATE AND DEEP's interior sequences continue my exploration of the poetics of shadow which I began with BOUNDARY. The use of cold light will generate a physicality that is inhered within the density of somber space, the void in which they seem suspended (a preliminary photographic study is enclosed). As in a tenebrist painting by Caravaggio or Rembrandt, flesh and darkness form a visual continuum. Furthermore, this light which seems to have no source, as though it emanates from the darkness itself, will induce the sensation, central to this project, of the depths of a physically vast night. While BOUNDARY was composed almost entirely of rigorously composed static-shots, the cinematography of LATE AND DEEP will be hand-held, so as to augment the experience of nervous collapse and disorientation, and to expand my experience as a camera-operator.

STAGE TWO (EXTERIORS)

The second phase of this project necessitates the collection of images of uninhabited winter night landscapes. I have chosen northeastern Finland as the location, as its forests are among the most pristine in Europe. After the completion of filming with the actors, myself and one assistant will fly to Finland and set out in a vehicle to film throughout the countryside. We will spend at least several days in each area. Like BOUNDARY, LATE AND DEEP is a meditative evocation of place, of the earth. It is as much a document of the surrounding landscape as of the beings that are lost in it. The exterior scenes ground the film in a definite, if unidentified, location. This balances the film between the recognizable world and the abstracted, ambiguous space of the interior. The enclosure of the interior scenes will contrast with the expanse and openness of the exterior images of forests, lakes, and sky.

Piecing together imagery gathered in different regions, I seek to create a sub-lunar world of primal sensations. A major intent of my films is to de-centralize the human experience, and in doing so to open awareness to larger spaces and rhythms. Focusing an equally intense gaze on both the subjective and the natural world, I seek to evoke both an interior, existential depth and an exterior, phenomenological depth of space. In this way, the beings depicted are as though enveloped in the landscape, in the atmosphere, beneath the limitlessness of the sky. Worlds within worlds, an interplay between singularity and infinity. Dwelling is an important working concept: to dwell in the location in order to create a film which one can inhabit. And yet it is my intention to subject the landscape to the same process of estrangement as I do the human bodies, and in turn to transmit this estrangement to the consciousness of the spectator - as though seeing with clarified or heightened perceptions, to evoke a sense of the unfathomed.

Authenticity of place is essential for achieving this degree of vividness. It is necessary for me, the actors, and the crew to undergo the experience of remoteness with which I seek to infuse my films. To be able to dwell for extended periods in the chosen locations allows me to closely monitor changing light, to be aware of the landscape, and to be attentive to the arresting compositions that can be found there. I gather images of the natural world in order to build an alterior world within the screen. Using the language of cinema to transmit sensations of geographic distance is a major element of my work. When on location, I seek to become as intimately involved with the surrounding environment as I am with my actors. For LATE AND DEEP, I seek a strange, palpable hush that descends on the forests of the north in winter. And in uninhabited locations, on clear nights, the snow illuminates the night in a way that will contribute to LATE AND DEEP's aesthetic of cold radiance.

STAGE THREE (BODIES)

This austere aesthetic texture will be enhanced by an oneiric, discontinuous image which appears toward the end of the film. A mass of naked bodies drifting underwater will be the final stage of the shooting process, filmed in New York after we return from Finland. Six volunteers will submerge themselves in a group beneath the surface of a lake. Lit by a sliver of light aimed from the lake's surface, I will film them in extreme close-up as their interlocked bodies move across the front of our camera (housed in an Ewa-Marine VEX-1 underwater filming case), dragged by an unseen rope from the shore. Faces, ribs, and backs will drift by the camera into the underwater depths, contributing to the film's world of liquid darkness and naked skin, and forming a visual connective tissue between the interior and exterior scenes. This image will be filmed in such a way that it will be difficult to discern its exact content. The shooting speed will be slowed in the editing stage, thereby inducing a subliminal, hypnotic effect, and inflecting the film with a surreal dimension.

CINEMATOGRAPHY

As with BOUNDARY, I will act as primary cinematographer for LATE AND DEEP. For this project, I will hire a co-cinematographer to assist with the interior lighting and the contingencies of filming in near total darkness. We will shoot with a Sony EX1 Full High-Definition Camcorder. This model has larger chip sensors than others in its class. The resulting increased sensitivity is ideal for achieving optical clarity in the low-light situations, interior and exterior, of which this film will be entirely composed. As all of the films in the tetralogy will also be filmed largely in deep shadow and near-dark situations, the purchase of this camera is an important investment not just for LATE AND DEEP but for all of my subsequent work. It is my intent to steadily gain mastery over this "machine of looking," for to do so is to gain full control over the central dimension of the image building process, to bring extreme precision more and more within my grasp, to use the camera as an instrument with which to make contact with the world.

VISUAL STYLE AND REFERENCES

"An image is not just created, but is linked to a history of representation, a history of forms, of images, of icons - but we can see how the image is propped up by another field, that of thought, of the Logos. In this sense, film-makers are not necessarily philosophers, but they pay attention to what philosophers are doing, and also to what poets create" – Philippe Grandrieux, Experimental Conversations

LATE AND DEEP is resonant of the work of two Norwegian painters, which serve as reference points for the film's emotional tone and geographic setting: Odd Nerdrum's paintings *In Limbo, String, and Drifting;* and Edvard Munch's talismanic engraving *Encounter in Space*. The sculptures of Berlinde de Bruyckere, naked bodies in postures of extreme exposure and fragility, also provide a visual source for this film. Maurice Blanchot's enigmatic novel *Thomas the Obscure* serves as a point of departure in its evocation of shifting worlds of consciousness, as does the same author's simple juxtaposition of the words "the night, the outside." Finally, and most critically, the films of Sharunas Bartas, Fred Kelemen, and Philippe Grandrieux inform LATE AND DEEP: in their depictions of nameless humans driven to physical and existential limits; in their slow-pacing; in their minimal/absent dialogue; and in their emphasis on the primary, sensuous power of the image.

SOUND

Throughout the filming, sound will be recorded with a PCM-D50 linear recorder. Wind in trees, the sounds of the forest, the atmosphere of the winter sky, and animal calls are what is sought during the expedition through the Scandinavian countryside. For the interior scenes, I will closely record the actors' breath, both in sleep and in their convulsive episodes. The gathered sounds will be mixed at Studio Kinema by Vladimir Golovnitski, for whom I previously worked as an assistant. Golovnitski is one of the most accomplished sound designers alive today. As my film is without dialogue, his precise ability to render aural depth is a vital contribution to the immersive intent of my aesthetic. I consider the sound designer to be my most important artistic collaborator, as it is sound that breathes life into the images. When detailed, infinitesimal sound is synched with plastically wrought imagery, a tactile, sensual experience is possible; a breathing, sculptural presencing of the image can occur. Golovnitski's years of experience with major directors of poetic cinema in Eastern Europe, Belarus, Ukraine, and Russia gives me confidence that this film can reach a higher level of technical refinement than BOUNDARY; a necessary evolution of my practice.

EDITING/COLOR

The unified, stream-lined atmosphere of this film will be achieved through the hypnotic rhythms of editing, which I will carry out myself during and after shooting. LATE AND DEEP will follow the same aesthetic of long-duration takes and elliptical structuring as BOUNDARY, evolving a continuity of vision across films. Color correction services will be sought from Alexis Van Hurkmann in New York City.

INTENTIONS

LATE AND DEEP is the second part of a tetralogic sequence of films, a triptych of shorts and a culminating feature, all of which I intend to direct and shoot. Although obliquely linked, these films are each ends in themselves. Thematically, they chart shifting yet related worlds of recurring visual elements. Personally, they serve as training grounds for a body of work that seeks to grow more complex, ambitious, and innovative with time. Following LATE AND DEEP, CITY OF MANY BRIDGES will take place amidst an abstract mosaic of Russian cities. The production will involve a long expedition, from province to province, across this vast region, and will require a large cast for interior scenes. Major elements of the short films will converge in the elaborate feature ANOTHER WINTER PASSES SLOWLY: the natural world and the post-industrial world; human bodies given in to states of release and abandonment; existential nomadism and unnamed countries; terrestrial desolation and splendor; deep shadow and cold light; the worlds within faces and the sensuality of skin; the magnitude and depths of the ocean and sky. I hope to begin filming this project in southeastern Europe, Ukraine, and Russia, along provincial cities of the Black Sea coast, within six years. It is to be a culmination of a period that will lead me into feature filmmaking as a full-time profession and devotion.

I am at a new, crucial stage of the development of my craft, with one accomplished work behind me and three ahead. LATE AND DEEP seeks to further crystallize the working methods I began to formulate with BOUNDARY. A more remote location, more time, more advanced equipment, several assistants – these are not luxuries but challenges. Increased resources must lead to a commensurately increased refinement of the working process. I am prepared for these new challenges, confident that I am creating a unique body of imagery.

Primo and Shan: Project Description

Process

My process bumps up against both narrative and documentary filmmaking and I work to disregard the line between fact and fiction to create a heightened, more urgent realism. To that end, the central characters' stories and motivations are derived through conversations with them and then combined with the story. In this case, conversations with Primo, the 26 year old leader of the East New York chapter of the gang The Bloods, lead me to look at what it means to become a man. This question is particularly charged within the context of economically and socially marginalized sectors where issues of manhood are so strong and absent fathers common.

With my first feature film, WELCOME TO PINE HILL, I wanted to capture the messiness of real life, in order to make the story more real and concrete. The natural cadence of speech, the loose ebb and flow of conversation and common digressions were central to this. My goal was to create a world that felt present, personal and intensely human. To this end, we often shot with two or three cameras simultaneously, with takes of up to forty-five minutes. Working with an agile and highly skilled crew, we create conditions through which the chaos of everyday life, the poetry of the quotidian, is not just *permitted,* but encouraged to slip into the filming and the final cut. In the process of the more traditional movies I have shot, the goal is to avoid any real chaos on set. My goal is the opposite. The central directive to both cast and crew: *Reality doesn't stop. We don't stop.* I invite the chaos because that is, in this method, where much of the beauty and the intensity come from. It is a way to invite what I call, the *Blast of Reality*: when a moment feels so real it is indistinguishable from reality itself. In this moment the charged ambiguity hopefully forces us to interrogate our so-called reality and the many presuppositions therein.

The actors play cinematic versions of themselves, in situations that resemble their own lives. They are directed to recount their personal stories in familiar, real world scenarios. Without boundaries usually set by traditional narrative filmmaking the raw spontaneity of the real world can enter into the story. My responsibility as a filmmaker is to delve into the desires and nuances of the players while simultaneously remaining conscious of the overall frame I have constructed so that the cinematic story structure and drama remain intact. In process and conception, the goal of this method is to bring out the humanity in both the story and the individuals, on screen and off. As in PINE HILL, the final film is the result of a process as engaged in practice as what ends up on the screen. My hope is that this leads to a more empathic film and a transformative relationship between the player and the part, the viewer and the movie and finally the person and the world outside the movie.

For this project, I will work in the same way. Much of the crew from WELCOME TO PINE HILL has enthusiastically agreed to take part in the shoot and post production process.

Story

This project follows two men as they face the challenges of inner city manhood although what this means for each is very different. For Primo, this means to become a father and an honest man. For Shan, the 15 year-old who recently joined the gang, it is less clear. He blames Primo for his father's death and sees the gang and revenge as a path to manhood. Both Primo and Shan struggle with the consequences of gang life.

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Primo turned Blood at age 12 and is now a leader. He is also the father of two children and engaged to be married within the next year. To be a good father is crucial to him and the challenges of providing for a family, and maintaining the respect he has achieved, can seem mutually exclusive.

Shan's absent father, killed by gang violence, creates a hole he struggles to fill. The men around him define manhood in terms of honor, respect and power. The gang and a gun are the clearest path toward that end. Quiet, smart and often solitary, he is faced with the challenge of a bigger world out there and the world he sees in school and on the streets.

Primo's sidekick is an eighteen-year-old woman named Angela. As Primo trains her in the ways of the gang, we learn how this business works, its risks and pitfalls, as well as the benefits of power. Her struggle is a mirror of Shan and Primo as she asserts herself and struggles to maintain her identity as a woman in a man's world.

The story begins with Shan getting a gun. Nearby, Primo takes care of his family, in a standard domestic setting: meals, taking care of the kids, going to work. Their stories intertwine as Shan takes on jobs for Primo to prove himself worthy of gang stature. Primo slowly takes Shan on as a surrogate son, leading Shan to wonder even more deeply about what is the right thing to do. While Primo is a smart leader, he also has a hot temper. Shan is methodical and quick to size up a situation. Shan gains Primo's trust and sees the clear sense of justice and fairness with which he leads the gang. However, Shan never loses the feeling of emptiness brought on by the death of his father.

Trapped within the brick and pavement of East New York and the projects, both Primo and Shan have a complicated view of nature. Shan takes the bus to the Rockaways beach as a refuge from the noise of his everyday life. This isolation separates him and brings him peace and clarity. Most of his friends see nature as distant, foreign and vaguely frightening. Primo likes the idea of the country, especially with his kids, but sees it as a luxury he can't afford. How can he take his fiancée and two kids a few hours outside the city for any amount of time?

Although the story begins with Shan's acquiring a gun, it is not certain he will pull the trigger on Primo. His desire to avenge his father's death is clear, but is revenge *his* path or just a default mechanism of his surroundings? The resolution of this question comes when he convinces Primo to meet him one night on Fort Tilden Beach. By this point Primo sees Shan as a strong, smart and trustworthy figure, having passed all the tests that came his way well beyond expectations. For Primo, the trip to the beach offers a kind of initiation of the young Shan, an invitation to join the inner circle of the gang.

This story is an attempt to complicate the nature of the gang setting and its protagonists and humanize them. Instead of it as a story about gang life, it is a story of becoming a man set within a specific context. This distinction is crucial. In this light, very little of the gang's business is seen or directly commented upon.

GRANDPA

"Tis strange that Death should sing."

William Shakespeare

SYNOPSIS (See also "Script")

Small-town stripper Frankie (20's) must continue working her shift at the club after finding out that her grandfather has just died. On stage, facing a crowd of leering white-hairs, her need to grieve is overshadowed by the club's disregard for genuine emotion. Stuck in this world of simulation and sex, the more Frankie tries to perform her job as a fantasy girl, the further she slips into a surreal realm where her own fantasy of mourning her grandfather's death takes over. (Experimental/Narrative. Estimated running time: 12 minutes.)

PROJECT BACKGROUND

The initial idea for this story grew out of my own experience working as a stripper at the time of my grandfather's death. Though my memories of my grandfather were limited, I found myself remembering him through the older customers that passed through the club, and confused by the task I was meant to perform for them. Contrasted with the action of creating a sexual fantasy, I became enmeshed in a strange emotional world where I was trying to make sense of death and grief in a place where these concepts were taboo, though still vividly present.

Grandpa is an expression of that experience - grieving in a fantasy setting where real feelings and needs are subverted by sexual desire and crude sensual excitation; where the act of grieving becomes a surreal dream and the only escape from the complete disregard of the world is through fantasy. I want to expose the psychological implications of performing under such conditions - conditions in which women are often asked to please others at the expense of suppressing their own needs and desires.

REALIZATION

In this piece, we are shown the dark interior of a girl who needs to put on an outward smile in order to do her job, and fails. We are shown the difficulty of lingering between the world of fantasy and the world of reality when circumstances beyond our control prevent us from distinguishing the two.

Because so much of the theme centers around Frankie's perception of reality and fantasy, I want fantasy to interact with reality - not only to reach Frankie's psychology, but also to put the audience in her shoes, confusing the lines between what is really happening, and what is only in her head. For this reason, I have chosen, as the climax of her struggle, a musical number - not entirely in the style of the old song-and-dance - but a sweet, simple song that allows her to express her feelings in a slightly meta-diegetic way. I think the musical number will heighten the surreal aspect of the experience and contrast nicely with the ultra-real circumstances facing her.

I am confident in my ability to work with actors and to create the world of the club in a visceral, thorough way. The biggest challenge, then, for me as the director will be the musical number, with which I have no direct experience. In anticipation of the possible difficulty, I have decided to test shoot that particular scene using a mock version of the song once I have cast the actors and also to consult with a musical director during preproduction. Though I have never shot a musical number in any of my previous work, it is worth noting that I have extensive experience working on music videos using playback and lip sync, and am familiar enough with the technical process.

Another major challenge is the location, which the average person may not have access to. The script actually has been written for a specific club in Cloquet, MN at which I used to work, and with whom I have a good relationship. I have been given permission to shoot there during off hours - from 2AM until 3PM - on the condition that I hire one of the managers to open the club and be present during the shoot. Because we will be working with such limited hours,

I have allotted four days for this shoot. For this reason as well, I have included travel expenses in the budget.

VISUAL STYLE

Because the script lingers between true, brute Reality, and smoky, highly-expressive Fantasy, the visual style has been designed to reflect these two textures. For those more "realistic" scenes I would like to use a cruder shooting style, unstylized lighting, handheld shots. For the transition to stage and the subsequent musical scene, I would like to play with more stylized lighting and shooting methods, to heighten the fantasy aspect and also to reflect Frankie's psychological confusion and isolation. I have also been experimenting with various filters, which I think will improve the surreal effect of the visuals once the film enters the more psychological realm, such as fog and classic softs.

CONCLUSION

I am extremely grateful to have the opportunity to receive funding for *Grandpa* from the Jerome Foundation. Though this piece is particularly personal, I also feel that it is a necessary thread in the greater discussion about women in the sex industry, about woman's role in society as caretaker and martyr, as sex object and fantasy, and how these expectations butt up against each other in the face of real tragedy.

Thank you so much for reviewing my proposal. I look forward to the panel's decision.

Nicole Brending
2008

Easy Living

Writer/Director: Adam Keleman

Producer: Laura Wagner

Pulling up to the side of the road, Sherry, a pale-skinned woman wearing a powder blue suit, steps out of her beat-up yellow Chevy and urinates on the gravel beside her car. She pulls up her white underwear, and grabs a cigarette from her purse located on the passenger seat. Leaning against the car, she takes a few puffs from the cigarette, observing the passersby on the road. Thus begins *Easy Living*, a portrait of a down-and-out makeup saleswoman trying to get her life back on track.

Influenced by the Maysles brothers' film *Salesman*, *Easy Living* follows the life of Sherry, a door-to-door makeup saleswoman as she falls in love and tries to establish a sense of normalcy in the vagabond lifestyle she has created. Utilizing nonfiction elements (the documentary-style door-to-door moments) within an intimate, fictionalized story arc, the film provides a nuanced glimpse into the routine obstacles and emotional turmoil of an everywoman struggling to get by and create a future for herself. While the story is set in the past 10-20 years, door-to-door selling is still an integral part of sales for makeup companies like Avon and Mary Kay, even in this Internet age. Furthermore, Sherry is a narrative construct, and in these spontaneous moments she has with average people, I hope to create portraits of individuals within their personal environment - as Sherry enters their private world. While she is selling them on beauty-enhancing products, Sherry will ask questions about their past and families, while also revealing to them the intimate details of her own life. Sherry will test the makeup on a few folks, making them over if they desire it. This stylistic strategy will not necessarily be used as a comedic element, but more as a way for the audience to relate to Sherry's journey, and her yearning to connect with people.

We gradually discover a duality to Sherry: She is charming and enjoys the thrill of connecting with new clients every day, sharing private feelings and memories with complete strangers in the process; however, she has little-to-no correspondence with her own family. While she has some contact with her sister, who has custody of her daughter, Sherry's erratic lifestyle and self-destructive behavior (e.g. a drinking habit) make her unsuitable for raising a child. She saves money daily, to buy a house and open up her own makeup store in order to provide a comfortable upbringing for her now 12-year-old daughter. These dreams might be lofty and unattainable.

Over the course of the film, Sherry establishes a relationship with a man named Henry who may or may not be separated from his wife. Sherry and Henry have fun together. They go out drinking in bars and casinos and develop a lighthearted intimacy in their relationship. In this courtship, Sherry hopes to find a man who could help get her daughter back and provide a source of stability. During the pivotal last scene of the film, Sherry visits her daughter for the first time in six years, and comes to the harsh realization that her daughter might be better off without her.

As an extension of my previous films *Long Days* and *Going Back*, *Easy Living* portrays the deep longing and sense of marginalization of a displaced woman following an unconventional path, one that is separate from a typical suburban, American trajectory. I am interested in exploring the woman's role within the world, particularly a woman who doesn't lead a traditional 9-to-5 or suburban lifestyle. Thematically, *Easy Living* will deal with the constant uncertainty and uneasiness faced by such a character that is longing to settle down; there is a sense of desperation and neediness about Sherry as she tries to connect with clients and create a solid bond with Henry.

Aesthetically, the film will use muted colors, and consist of panning medium-to-wide shots, and focusing on how characters relate to space and location, and to one another. The spatial elements (the lines of motel rooms, bars, casinos, and tree-

lined streets) will emphasize the themes of characters feeling trapped by their surroundings. I will save close-ups for large emotional beats, while mostly using medium and wide frames to allow actors to move within spaces freely - to create impulsive moments. I will also create a customized line of makeup in collaboration with makeup specialists and the production designer.

With every film I take on a new challenge. With *Long Days*, I contorted genre conventions; in *Easy Living*, documentary-style moments (the door-to-door moments) will be interwoven within a fictional story arc. The production schedule will be an unusual one: We will shoot the door-to-door moments in the first week of the production. The crew will break for three months and I will sculpt the feature arc around the nonfiction moments. A thorough outline and script are already in place, but the nuances and details will be added after the first week of shooting. We will then scout and put together the fictional elements over the course of the proceeding two months. The fictional arc will be shot over a 2-3 week production period. In this filmmaking exercise, I aim to create lively, improvised moments that will elevate the film's structured story – using non-actors will add emotional authenticity to the suburban landscape.

Easy Living is an unconventional project: It is both a structural departure from my last films, while also very much part of the world they inhabit, of female characters adrift, a muted aesthetic palette, American iconography, and observational camera work. In producing my first feature-length work, I hope to deepen my understanding of what it means to live in America, how real people relate to each other, and the complexities of defining success.

Rebel In The Soul
project description
marie-françoise theodore

When people talk about the "strength" of black women they ignore the reality that to be strong in the face of oppression is not the same as overcoming oppression, that endurance is not to be confused with transformation - bell hooks

In Valdosta, Georgia, 1917, a mob of several hundred white men and women descended upon Mary Turner, a young black woman in her eighth month of pregnancy. Mary had angered the whites when after learning of her husbands lynching vowed to find those responsible and have them punished through the courts. For making such a threat a mob decided to "teach her a lesson." After tying her ankles together, they hung her from a tree, head downward. Dowsing her clothes with gasoline, they burned them from her body. While Mary was still alive, someone used a knife ordinarily reserved for splitting hogs to cut open her abdomen. The infant fell out of her womb to the ground. One of the mob crushed the baby's head under his heel. Hundreds of bullets were then fired into Mary Turner's body. In the aftermath of the lynching the Toussaint L'Overture Branch of the Red Cross, a black women's organization in Savannah, met to record how black women in Georgia were "discouraged and crushed by a spirit of humiliation and dread."

In Framingham, MA, 1917, internationally renowned African-American sculptor Meta Vaux Warrick-Fuller is in the midst of a deep depression. Twenty years of work, her life work, has been destroyed by fire in the warehouse where it was stored. This event, compounded by her inability to resolve her passion for art and the demands of society, marriage and motherhood has caused Meta to lose herself. Once personally tutored by Rodin and Augustus Saint-Gaudens, Meta loses the will the sculpt. An active member of the anti-lynching league, Meta is outraged by the murder of Mary Turner and is compelled almost against her will to concretely visualize her grief and anger. Against her husband's wishes and while pregnant with her third child and her other two boys under five, Meta embarks upon a journey that will take years to complete and require no less of her than her soul.

The result is transformation and transcendence for both Meta and Mary.

Rebel In The Soul is a 10 minute experimental narrative film that will be shot in color on digital video and 16mm. It is the second in a trilogy of films that I am making exploring the interior lives and personal power of black women. I am the Writer/Director and I will also play both Mary Turner and Meta Vaux Warrick Fuller. In this way I can visually strengthen their connection to one another viscerally. The expected completion date is January 2002. The scenes of Mary Turner will be shot distorted with high contrast lighting and blurred camera movements. Meta will be shot naturalistically with a sepia-toned effect that will be applied to the film in post production. The film will primarily be silent (but not soundless, which doesn't exist) with little or no music. I love the power of silence and how it allows the viewer to experience that which

cannot be described in words but can only be felt. I invite the viewer to insert themselves in the open spaces and experience the film in their own unique way. Ideally, the viewer will be able to feel what a member of the mob is feeling, feel what Mary is feeling and feel what Meta feels as she struggles to sculpt a defining moment in Mary's life.

I deliberately chose imagery that would show what we already know in a different way. I will focus on fragments instead of whole pieces, concentrating on what the eye pays attention to during an intense emotional and physical experience. Such as a breast dripping milk instead of tears rolling down a black woman's face; the repeated image of fire to suggest that while fire destroys and kills, metaphysically it also purifies and frees the soul. Mary Turner's dialogue is purposely poetic to circumvent rationalizations. The juxtaposition of imagery and dialogue is to allow the audience to engage with the film on an emotional level instead of an intellectual one. What we do not see is as important as what we do, the spaces in between the moments. The dialogue is inspired by an ancient Egyptian text describing a Temple initiate, who disillusioned with life and the hopeless state of society, argues with her soul to commit suicide. It is the 'ninth' hour: the dark night of the soul. The struggle is for freedom, self-determination and transformation. Lynching is not about the one who dies but the "lesson" is for those who are left behind. The act of lynching is a searing warning not to step beyond certain boundaries. Through an act of self-integrity Mary decisively crosses the line. One of the first black artists to use black people as her subject matter without 'whitening' us up, Meta had a lifelong interest in Egyptian art. The Egyptian through-line will be mirrored by Meta's TET amulet worn around her neck.

In my films, I am searching for a way to get behind the truths that underlay ordinary experience. Time and space is fluid. I too, like Meta, struggle with balancing the seemingly conflicting demands of being an artist and a single mother as well as with the nitty-gritty of what it means to be a black woman in today's society. Which in many ways is still not very different than in Meta's and Mary's time. I feel simultaneously invisible and exposed. This film is about bringing two marginalised voices, and consequently my own, front and center. This film makes the past present. Imparted is the gift of knowledge and the chance for greater consciousness and caring.

I feel confident that I can accomplish my goals since I have written, directed and acted previously in my film, ***blood\memory***, a five minute experimental film about recovery from childhood sexual abuse and the first of the film triptych. ***Rebel In The Soul*** is a natural progression of my artistic development in that it pushes my boundaries from work that is purely personal to more universal themes. I have been literally obsessed with and haunted by the Mary Turner lynching and Meta Vaux Warrick-Fuller's life story for many years. It is very rare to see the depiction of a African-American woman as the victim of a lynching, although it was not an uncommon occurrence. It is also rare to see an educated sophisticated black woman such as Meta dealing with the complexities of life, sometimes failing, other times succeeding and still leading a purposeful life. Meta's story blows apart the still pervasive myth that a woman cannot have children and still be an artist. Frankly, the roles available to a African-American woman in film with a multi-dimensional lead character are few and far between. We are still being cast as either *Saffire*, the slut or *Mammy*, fat sexless domestic queen The new stereotype is the *Strong Black Woman*, a mythical creature who can bear any pain or humiliation and never miss a beat, a portrayal that many black women have bought into with a mistaken sense of pride. But without the truth the

victory is hollow. I do not believe we have to be superhuman and deny our vulnerabilities to have the right to be here.

My goal for this piece is to empower myself and others by creating work with multi-faceted characters in a way that is meaningful, unique and honest. Today, in Georgia or in Framingham Massachusetts, there are no markers for these women upon whose shoulders I stand as an artist and as a African-American woman. Too many *sheroes* lie forgotten and their legacy uncelebrated. Utilizing my imagination and conviction, I want to communicate the inspiration I have received from these two women to live my life with the courage and strength of my deepest hearts desire and tell it like I see it.

Mary Turner rebelled against the rationale of the day and obeyed the wisdom of her heart; Meta Vaux Warrick-Fuller rebelled against her husband's and society's expectations and continued to make her art against all odds. By rebelling against the outside they attuned to the unity within. These are the lessons I cherish and nurture in my heart, and I am sustained.

Art must be the quintessence of meaning . Creative art means you create for yourself. Tell the world how you feel,...take the chance...try, try! - Meta Vaux Warrick-Fuller

Sample Budgets

Sample Budget #1 – Experimental – $12,365

Sample Budget #2 – Documentary – $327,000

Sample Budget #1

A 24 minute 16mm silent black-and-white film

Production Staff

Director (self)	$4,000

Production

Bolex Clean/Lube/Adjustment Service (CLA) at Super16, Inc	$275
Bolex LaserBrighten Optic Tuning Service at Super16, Inc	$225
Heavy Duty Manfrotto Video Tripod Kit	$480
KODAK 7222 + ORWO N74 Black-and-White 16mm Film Stock 12 x 400' Cans @ $110 per can	$1,320
1200' Aluminum Split Reel from Urbanski Film	$90
Gas/Transportation (based on 12 months of capturing footage)	$500
Shipping and Handling	$200
Production Total	**$7,090**

Post Production
(Budget for film processing/printing/scanning/conforming based on working with CinemaLab)

Film Processing: 4800 ft @ .16/ft =	$770
Workprint: 4800 ft @ .27/ft =	$1300
Conforming 16mm Negative: $70/hr @ 10 hrs =	$700
16mm Answer Print of Final Film: 900 ft @ 1.08/ft =	$970
16mm Release Print of Final Film: 900 ft @ .45/ft =	$405
2K Scan of Completed Film: 900 ft @ .45/ft =	$405
Refurbished Guillotine (Ciro) Splicer from Cutfilm Inc.	$380
Moviscop Editor/Viewer Tune-up & Lamp Conversion from Cutfilm Inc.	$135
Splicing Tape - 3 Rolls	$10
Shipping and Handling	$200
Post Production Total:	**$5,275**
Grand Total:	**$12,365**

[redacted]

Sample Budget #2

TOTAL BUDGET:

Production Total (see below)	$121,650.00
Post-Production Total (see below)	$205,350.00
TOTAL BUDGET:	**$327,000.00**

PRODUCTION:

	AMOUNT	TIME/ UNITS	RATE	TOTAL
PRODUCTION STAFF				
Director/Producer	1	Flat	$50,000.00	$50,000.00
Associate Producer	25	Weeks	$600.00	$15,000.00
Production Asst.	60	Days	$50.00	$3,000.00
2nd Production Asst.	60	Days	$50.00	$3,000.00
Fill-in Camerawork	14	Days	$200.00	$2,800.00
Transportation (Beijing)	60	Days	$50.00	$3,000.00
			SUBTOTAL:	**$76,800.00**
PRODUCTION COSTS				
Office Space in Beijing	6	Months	$500.00	$3,000.00
Internet/International Calls	1	Allow	$500.00	$500.00
HD Tapes	100	Tapes	$7.50	$750.00
Wireless Microphone	1	Unit	$600.00	$600.00
Sony Z5 HD Camera	1	Unit	$5,000.00	$5,000.00
Lighting Equipment	1	Allow	$1,000.00	$1,000.00
			SUBTOTAL:	**$10,850.00**
TRAVEL				
Japan (Mori)	1	Crew	$5,000.00	$5,000.00
Munich (HDK)	1	Crew	$5,000.00	$5,000.00
NYC-Beijing Flight	2	Tickets	$1,000.00	$2,000.00
Miami (Art Basel)	1	Crew	$3,000.00	$3,000.00
London (Turbine Hall installation)	2	Crew	$7,000.00	$14,000.00
On-location Travel Expenses	Per diem	Allow	$5,000.00	$5,000.00
			SUBTOTAL:	**$34,000.00**
			PRODUCTION TOTAL:	**$121,650.00**

POST-PRODUCTION:

	AMOUNT	TIME/ UNITS	RATE	TOTAL
POST-PRODUCTION				
Flight BJ-NYC	2	Tickets	$1,000.00	$2,000.00
Off-line Editing Set-up	1	Allow	$5,000.00	$5,000.00
Editor	18	Weeks	$2,875.00	$51,750.00
Assistant Editor	150	Hours	$30.00	$4,500.00
Production Assistants	15	Weeks	$200.00	$3,000.00
Transcription/Translation	60	Hours	$60.00	$3,600.00
Motion Graphics & Title Design	1	Allow	$25,000.00	$25,000.00
Audio Edit, Mix	1	Allow	$12,000.00	$12,000.00
Online and Color Correct	1	Allow	$25,000.00	$25,000.00
Composer and Music Recording	1	Allow	$8,000.00	$8,000.00
HD Dub	10	Tapes	$600.00	$6,000.00
Screener and Transfer	1	Allow	$2,500.00	$2,500.00
Misc. Overhead, Meals	1	Allow	$5,000.00	$5,000.00
Legal, E&O	1	Allow	$8,000.00	$8,000.00
			SUBTOTAL:	**$161,350.00**
ARCHIVAL MATERIALS & RIGHTS				
Archive Research	1	Allow	$10,000.00	$10,000.00
Still Images	1	Allow	$10,000.00	$10,000.00
Archival Footage Rights	600	Seconds	$40.00	$24,000.00
			SUBTOTAL:	**$44,000.00**
			POST-PRODUCTION TOTAL:	**$205,350.00**