Gallerygoers

A Film by

Bryce Robinson



"I could be an artist..."

Gallerygoers

Logline

A recently single slacker aesthete who frequents art galleries for free booze must take a leap of faith to discover how to both create a great work of art as well as once again be seen as beautiful in the eyes of his beloved. Initially wanting to become an artist and create something beautiful, he realizes creating a beautiful life is the real work of art.

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Creative Statement

I wrote this film to prove to myself that I am not August (although I do love mooching free drinks from art galleries while wearing sport coats over t-shirts and nodding contemplatively). I attempted to fuse my love for comedically philosophical films that champion an underdog with the knowledge of aesthetics I acquired while earning my graduate degree in theology.

On the surface, this film is a love story: however, the foundations of August's journey are rooted in the following philosophical sources:

- Plato's *Symposium*
- Kierkegaard's Three Stage of Life

In Plato's *Symposium*, a dialogue regarding the nature of love and beauty, Diotima claims that Love is always lacking and always desiring the never-ending possession of beauty. Beauty fulfills love's desire and inspires creativity and spiritual growth in the lover of beauty through a ladder of ascent that begins with an attraction toward physical beauty, which then leads to an attraction of morality and beautiful souls or ways of living, which leads to an appreciation of the laws of the universe and patterns of knowledge, until one reaches a life-changing encounter with eternal Beauty Itself.

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Creative Statement

Additionally, Kierkegaard argues that individuals experience three stages of life. The first stage is the aesthetic stage, which is defined by an addiction to newness and sensation. The second stage is the ethical stage in which one takes on discipline and sacrifice for the sake of an objective principle to live by. The last stage is the religious stage in which an individual must take a leap of faith, beyond objective principles, by virtue of the absurd to respond to a higher calling (which I believe acts as a micro-descriptor of an artist's relationship with their own inspiration).

August, inspired by his love for Maggie, encounters the realization that there is a higher form of beauty. Rather than becoming an actual artist, we follow August through Kierkegaard's stage of life. He eventually takes a leap of faith for the sake of love and for the sake of not creating a beautiful work of art but a beautiful work of life.

The audience should leave inspired to create something of their own but with the awareness that aesthetic moments and art are not solely generated by painting on a canvass or writing a song, they can be lived every day.

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Synopsis

August, a slacker aesthete, meets the gaze of his lost love, Maggie, from across an art gallery. Seeing her on the arm of artist Massimo Enlargeo, he bemoans to his friend Al her reasoning for his abandonment—he never took Beauty seriously; thus, he never took his life seriously.

August and Al proceed to criticize gallery pieces and abuse free drinks, until a painting, *The Big Blue*, incites a true aesthetic experience in August, which convinces him to reconcile with Maggie. Instead, Maggie expresses her discontent with his indecisiveness and inactivity and chastises August for living a life dictated by sloth and fear. She leaves him to face his loneliness and attends Archer Jophiel's gallery lecture.

Archer, a renowned artist losing his eyesight, offers several profound aesthetic anecdotes inspiring August to ask a question—how does one embody a great work of art in real life? Taking Archer's answer to heart, conquering his fear, August resolves to publicly sing to Maggie *A Little Lost* by Arthur Russell. The gallery goers, unimpressed, begin to boo him—his (and every other artist's) nightmare realized. However, Maggie's eyes offer him a look suggesting that she may find him beautiful once again.

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Tone/Genre/Visual Style

Tone: Lighthearted yet poignant while communicating philosophical ideas about aesthetics and beauty as well comparing what it means to be an artist and what it takes to truly love someone

Genre: Romantic Comedy

Visual Style: The film will be shot in a 4:3 aspect ratio, making use of white space to convey the idea of a blank canvass, which will help to highlight the splashes of vibrant color representing bursts of inspiration and individuality

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World/Setting

Location: Art gallery

Time Period: Modern day

Culture: The gallery is a meeting place of vibrant individuality. It is a familiar and communal scene, comprised of professors, artists, slackers, punks, pretentious scholars, and many more. If they could, everyone would be smoking indoors.

Wardrobe: Eccentric variations of styles to showcase the individualistic nature of artistic expression. For example, some characters, young and old, may be dressed as a punk, some casual, some in suits, some with big hats and orange-tinted glasses.

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Location





We are converting a large studio space into an art gallery with white spaces accentuating a variety of colors. The space has been provided by our director of photography. Filming will take place in this one location.

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Characters

August: August is an early thirties philosophy graduate who wishes to be a professional loafer. He frequents galleries for free drinks and postures he could be an artist if he only made something of his own. After losing the woman he loves, Maggie, he is forced to face himself and undergo a journey of self-discovery, mirroring the journey an artist and one who wishes to truly love must traverse: inspiration, overcoming of fear, and leaping.





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Characters

Maggie: Maggie is an early thirties, free-spirited freelance photographer. She is an artist and loves existentialism (particularly Kierkegaard) and is the catalyst by which August decides to begin his journey. In the Platonic sense metnioned before, if August is love, ever yearning, then Maggie is beauty.







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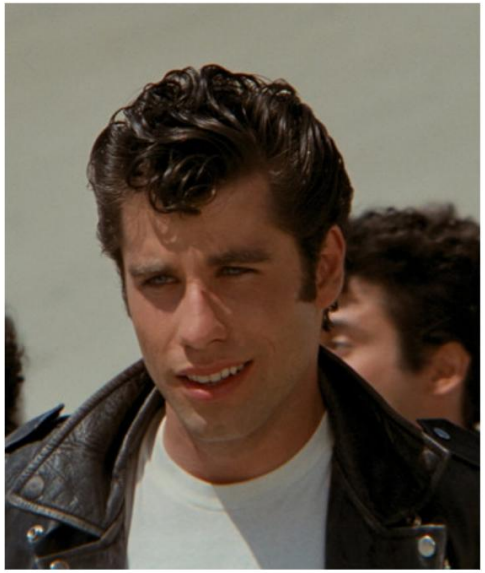
Characters



Al



Archer Jophiel



Massimo Enlargeo

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Lookbook



This shot of Anna Karina from Jean Luc-Godard's *Pierrot Le Fou* resembles the opening shot in *Gallerygoers* in which we see Maggie's penetrating gaze. What and who we consider beautiful originat from our subjective inner and outer vision; therefore, eyes act as a powerful motif throughout the film.

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Lookbook



This shot of Jean-Paul Belmondo from *Pierrot Le Fou* will be the angle by which we first see August contemplating Maggie's lost love. The shot to the left will be how we see many conversations taking place in the gallery.

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Lookbook





These shots from *Pierrot Le Fou* convey what the gallery should look like: that is, a vibrancy of colors further accentuated by white gallery walls.

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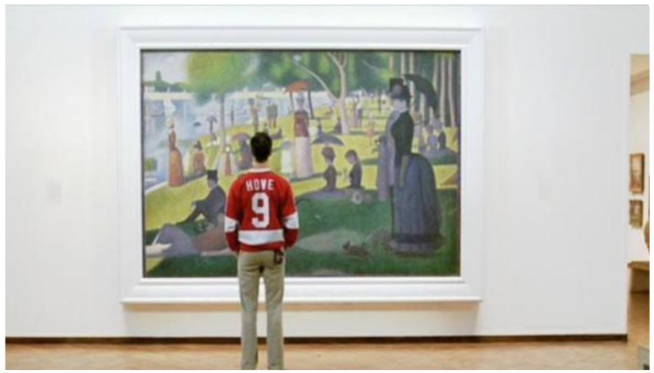
Lookbook





These shots from *Ferris Bueller's Day Off* resemble the montage of artistic criticism from August and Al and convey a part of the film's spirit: comedically existential, coming-of-age, and searching.

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This collection of images represents August's aesthetic experience of *The Big Blue*. Rather than using Rothko's painting, an artist will make a unique work for the film.

Lookbook







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Lookbook





These shots from Woody Allen's *Manhattan* resemble the initial view of August and Maggie's first encounter.

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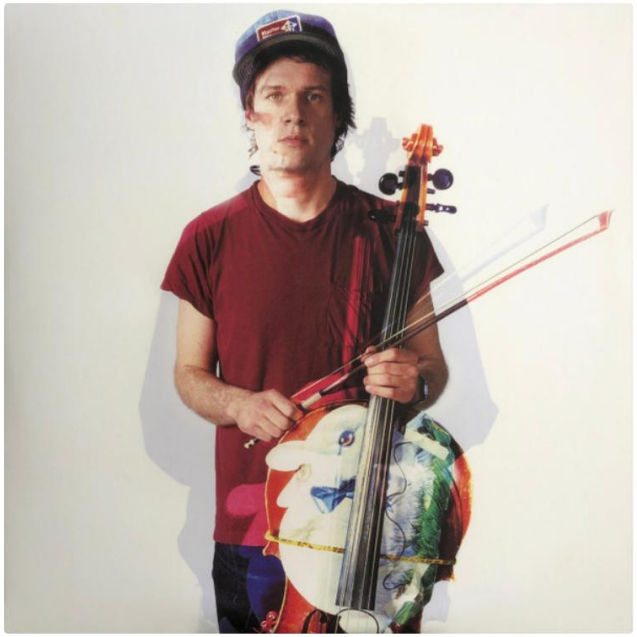
Lookbook





These images resemble the final setting of Archer's lecture in which August finally takes a leap of faith.

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Lookbook

This is Arthur Russell, the writer of *A Little Lost*, which is the song August sings in an attempt to woo Maggie. Arthur is exemplifying the aesthetic of the film: a man of many colors, struggling to be an artist, against a white background representative of sublimity.

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Our Team

Monique Straw
Director

Monique Straw is a SAG-AFTRA actress and filmmaker. Her works have screened at the Austin Film Festival, the Beverly Hills Film Festival, the London Women Film Festival, and many more. Her short film *Bald* won Best Short Drama at the Milan Indie Film Festival, and Monique was awarded Best Director at the Chicago Women Film Fest.

Dino Maglaris
Director of Photography

Dino is a producer, director, and DP who has worked with Richard Linklater, Ron Livingston, Austin Amelio, June Squibb, Paul Walter Hauser, and Temple Baker. His visual eye is unparalleled, guaranteeing our film will look beautiful. Dino will be providing the location, his crew members, and camera equipment, thus ensuring that he will be able to execute his creative vision without hindrance.

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Our Team

Juliet Robb

Producer

Juliet Robb is an Austin, Texas born and raised producer, actor, and storyteller. Her work includes: social campaigns, brand documentaries, short narratives, and broadcast commercials. She works with an array of clients ranging from fortune 500 companies to locally owned, small businesses.

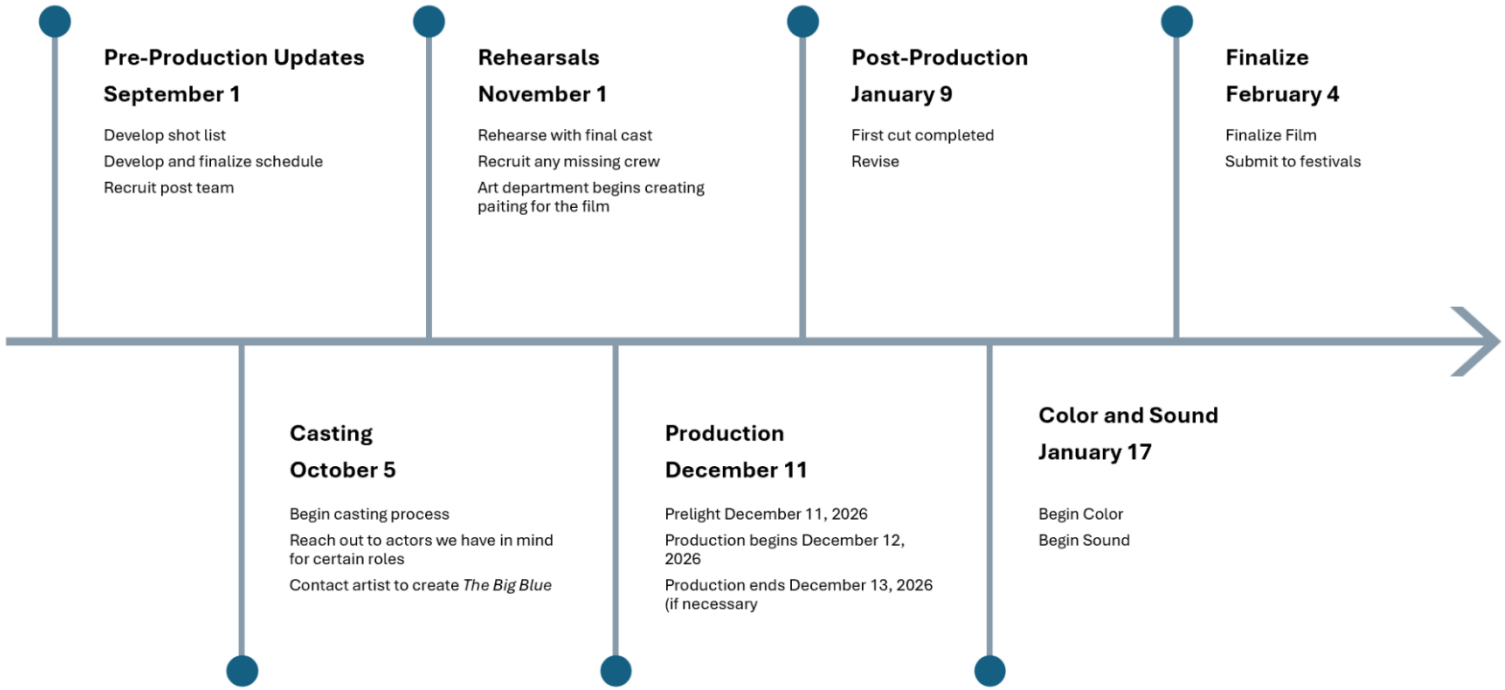
Bryce Robinson

Writer and Actor

Bryce Robinson is a SAG-e actor and writer based in Austin, Texas. He has traveled across the country to perform sketch comedy and has worked with talent such as Emma D'Arcy and Moises Aries. His background in philosophical aesthetics and mooching free drinks from art galleries is the foundation by which this story was able to come about.

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Production Schedule



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Why Now?

I attended a special screening of *Train Dreams* last year at the Austin Film Society. Greg Kwedar, co-writer, stated that there is a need for more sentimental films. *Gallerygoers* is sentimental but necessary in a time where automation and technological detachment dominate culture.

Gallerygoers challenges us to remember humanity's (and every unique individual's) greatest opportunities: to love and to create both art and a beautiful life (even if we risk looking like a fool doing so).