

## Notes on style

Regarding the B&W - that was originally a nod to Jean Genet's *Un Chant D'Amour* (1950) - from which I have taken much inspiration. It's set in a prison and is a classic Gay text (if you don't know it you can see it on Youtube - about 20min) Please note I won't be as explicit as Genet! For those who know Genet and Mapplethorpe the flowers in their various appearances can be read as metaphors for Gay male sexual longing (you will see this in the Genet film). I also think 16mm B&W for the memory scenes conveys a sense of memory/the past -especially if combined with very slight slow motion. Having said all that - I'm not sure if it will work! Maybe I will go with a faded magenta tone which is evocative of the 1970s because all the film stock for home cameras was either blue tone or magenta! Magenta is happier and sexier. Let's go hand held in the past – freedom, youth, slightly out of control. The present must look very modern and neutral (hate that word) and I won't move the camera much because Ari in the present is very still, trapped, imprisoned – until he meets Beau. It will be important to show the walls and corridors and windows to get a sense of confinement and how his world has shrunk. I'd like to always see the relationship between the characters visually so I'm aiming to shoot over-shoulders much of the time, the only clean frames being BCUs.



GREGORY CREWDSON (B. 1962)

*Untitled (Blind Reflection), from 'Beneath the Roses', 2007*







