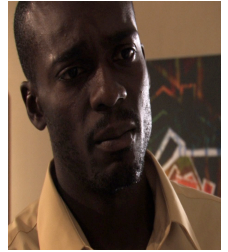


BIOS

Cast

Camille Gaston - Lead Actor

Camille Gaston began his theatrical career while attending New York's Fiorello H. LaGuardia High School of Performing Arts as a drama student. He was selected to participate in the prestigious National Foundation for Advancement in the Arts program in Miami, FL, and was awarded the programs top honor, the First Level Award for Acting. Camille continued studying theatre at SUNY Purchase Acting Conservatory. He is an accomplished lyricist, tap dancer, and has toured and performed as a dancer. Camille has held roles on the television shows Law and Order: Criminal Intent, NYPD Blue, and Boy Meets World, and the films The Substitute II, Beyond the Ocean, Brothers Of The Borderland, and Dreamers. He has also been featured in commercials, voice-overs, and video games.



Crew

Tracy M. King-Sanchez - Writer/Director/Producer/Editor

Tracy received a BA in English and an MA in Teaching English from SUNY Stony Brook, where she recently served as a short film jurist at their annual Film Festival. She taught High School English for a number of years. In addition to starting up a production company, Tracy, along with her husband, founded a nonprofit organization aimed at helping at-risk teenagers. Tracy has studied at NYU, as well as completed Writer's Boot Camp Think Tank Program. In addition to filmmaking, Tracy has completed a number of screenplays, some of which have garnered recognition including, placing in The Don and Gee Nicholl Fellowships in Screenwriting



Trisha Solyn - Cinematographer

Trisha Solyn got her start in filmmaking at UCLA's prestigious School of Film and Television. While in school, Trisha was a featured cinematographer for UCLA's news program UCTV. Her work for UCTV earned her a nomination for a student Emmy award. After graduation, Trisha spent two years producing, directing, shooting, and editing the educational documentary, Relationships in America, distributed by WW Norton. Her innovative camera work on this documentary earned her a job shooting the illustrious annual benefit for the Young Musicians Foundation. Trisha has spent the last few years working as a second unit Director of Photography for film teasers and commercials for all 5 major Studios, while dabbling in independent narrative film shorts. Trisha presently attends the highly-acclaimed Graduate program at New York University, where she is currently earning an MFA in Cinematography.



Zayre Ferrer - Associate Producer

A native of Panama, Zayre Ferrer's family immigrated to New York in the 80s and later made their way to Miami, Florida. After studying advanced drama at Miami-Dade County's prestigious Coral Gables High School, Zayre received a full scholarship to Florida International University where she completed a Bachelor's Degree in television production from FIU's School of Journalism and Communications. She then went on to receive a Master of Fine Arts Degree in dramatic writing from New York University's Tisch School of the Arts.



Benedetta Brentan - Production Designer

Benedetta Brentan graduated in 2004 in Architecture and Interior Design at Politecnico di Milano, her hometown. After working for the architectural firm Tartaglia and Partners for about 2 years she moved to New York, where she completed a Certificate in Filmmaking at Tisch School of the Arts. In the last year she has worked in the Art Department of various feature films, TV shows, photo shoots; she has designed several short movies for NYU, Columbia University and Independent Production Companies. Her first feature as Production Designer, *Clear Blue Tuesday*, a musical directed by Elizabeth Lucas, is now in post-production. Benedetta's short film *Watch over me*, directed during her Certificate at Tisch, has been part of the official program of the Big Apple Film Festival 2007.



Sabine Buchanan - Artist

Sabine was born September 19, 1976 in Ulm, Germany to Croatian/Hungarian immigrants. She came to the USA at the age of 18, mostly because her dyslexia remained ignored and untreated in Germany, and went to high school for one year near Buffalo, New York. Sabine then decided to stay in the US to pursue a college degree in Computer Art with an emphasis in Virtual Environments and a minor in Sculpture. The birth of her first child inspired Sabine to return her attention to a long-forgotten love - writing.

Solomon Starr - Musician

Born and raised in New York City, Solomon Starr is a gifted Hip-Hop minister and music producer. He has performed all over the country, at such events as the acclaimed Rap Fest and the Holy Hip Hop awards. He is also a member of Storytellas, a diverse group of artists that evangelize in prisons, churches and streets throughout the Tri-State area. Rapping since the age of nine, his journey has taken him from the chaotic streets of Washington Heights to Iowa, where he attended Central College and received a B.A. in Religion. Solomon Starr is currently pursuing a Masters in Divinity at New Brunswick Theological Seminary and is serving as Director of Youth at Fort Washington Collegiate Church. Although he once shared stages with such popular acts as The Roots and Wu-Tang Clan, Solomon Starr finds no greater satisfaction than helping transform people through his powerful gifts.

For more information, with photos and video clips, check out:

www.sanctifyentertainment.com, www.myspace.com/solomonstarr and www.sonicbids.com/solomonstarr.

Production Notes

Synopsis

Artistic Closure tells the story of a young man who has not yet learned how to come to terms with being abandoned. His paintings and drawings are footprints through a pain-stained memory. Because these memories are inextricably linked to his heart, they beg to ask - are things always what we remember?

Pre-Production

- ***Artistic Closure*** originated from an NYU theater class assignment, which called for a one page scene involving two characters - the catch, only one could speak. Adapting this to a short film was somewhat challenging, but extremely fun.
- Once a script was nailed down, many of the scenes were pre-visualized using FrameForge pre-visualization software. The actual dimensions of the set locations were programmed into the software in order to save valuable time and resources.
- The director's basement was transformed into three different sets by Production Designer Benedetta Brentan.
- Wanting to use original artwork for the film meant that an artist would have to be brought on board, and that original pieces would have to be created based on the script. However, this process was more demanding, and complicated, than originally thought. Sabine Buchanan, an artist and screenwriter, agreed to provide the artwork. Although she lived in Kentucky and the production was in New York, there were many, many e-mails between the director and artist. Sabine also mailed some of her own personal artwork to be used in the set decorating.
- Thanks to Efrain Alicea, the music was selected before the film went into actual production. Having read an early draft of the script, Efrain felt that Solomon Starr's sound would be a perfect match, and he forwarded a few samples to the director.

Production

- ***Artistic Closure*** was shot during the Labor Day Weekend of 2007, taking Monday off and wrapping Wednesday at 2:30 AM. It was shot on location in Long Island, New York. One scene, in particular, was added just a few days before production to make use of an amazing location - a house/office designed by a local architect.
- The gallery scenes were shot on location at [Gallery 4222](#) in Port Jefferson, New York. The gallery is located just a stone's throw from the picturesque Long Island Sound.
- Because we only had five original artworks created for the film, we were extremely lucky and honored to be able to highlight the work of [Christian Frederick Nicklaus](#), a local artist.

Post-Production

- The film was edited using Final Cut Studio 2. The start and end titles were created with Motion 3 and exported into Final Cut Pro.
- Solomon Starr, the musician/composer, is an extremely talented Christian Hip-Hop artist. The director felt his music was a perfect fit in expressing the inner pain of the main character.

Tracy M. King-Sanchez
Director's Statement

Artistic Closure began as a one-page theater assignment while attending NYU's MFA Program in Dramatic Writing. I chose *Artistic Closure* for my short because of the emotional response it received from my former classmates. The challenge arose when I sat down and tried to turn what was essentially a one-page monologue into a 10-minute short film. "Show-don't-tell" was sitting on my shoulder, screaming into my ear.

I also wanted to closely examine the marriage of art and film by showcasing original artwork. I met with a few artists to discuss the vision I had. The biggest obstacle was the cost of creating, and then printing, these pieces. Originally, I wanted to include some sort of animation (about 15 pieces of art stills), but with no budget allocated for such a costly undertaking, I was forced to abandon that idea. When I discussed my project with a long-time friend, and fellow screenwriter, she immediately agreed to do the artwork at a huge discount.

With a miniscule budget in hand, and no outside funding, I began calling everyone I could think of for help. Two of my former classmates pointed me in the right direction – one getting me in touch with a DP, and the other providing crucial advice on how to get started. Being a former NYC high school teacher, I knew that organization was crucial. I also wanted to learn from the process, as well as the experience, and therefore set out to produce the short as if it were a feature-length film. Gorilla Software and FrameForge 3D became my best friends.

The script itself went through numerous drafts. The Richard character was originally a minor character. However, after a table reading, we discovered a few more layers to the story, and Richard's character began to open up tremendously. In addition to exploring the theme of loss, I wanted to examine the idea that our memories are often tainted by the pain we carry around. I truly believe that we remember with our hearts and not our minds, and this was crucial to the way we shot the film. What was said didn't always correspond accurately to what was seen. The pain of a young boy doesn't diminish with age; it seeps into the memories and festers like an open wound.

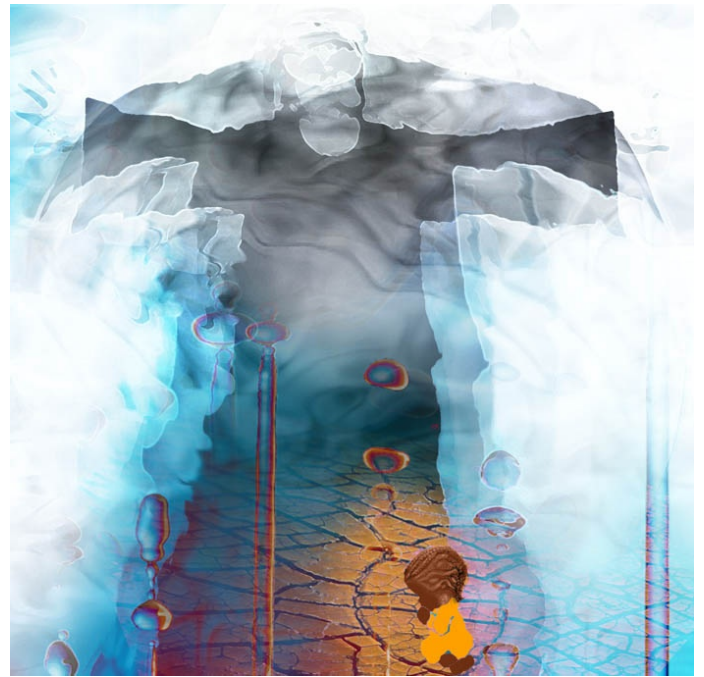
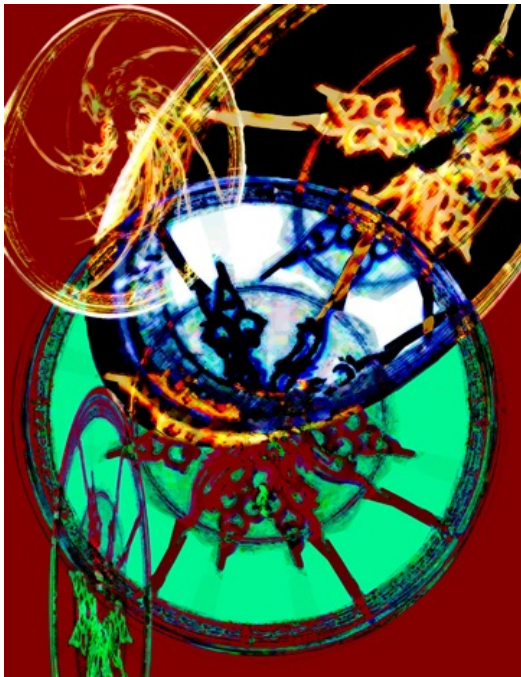
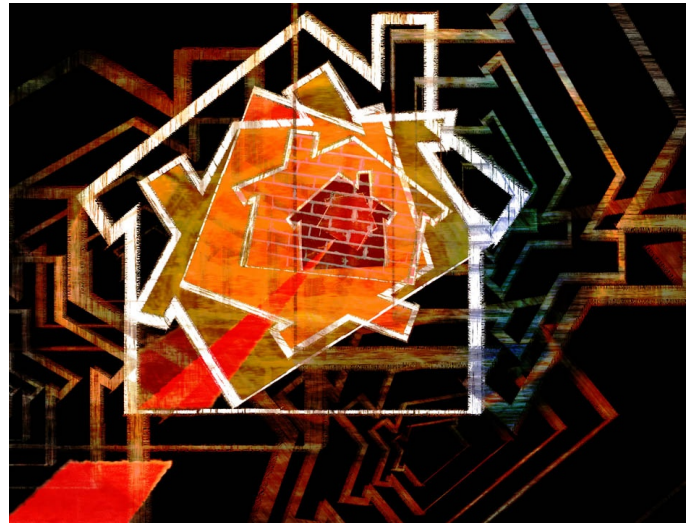
I had not planned on editing the film myself, but both my DP and Associate Producer felt I should at least attempt a rough cut. Using Final Cut Software, I completed a rough cut in a few short weeks, and decided to bring in an editor to do another cut. I was pleasantly surprised when the editor decided to keep my original cut, though adding some much needed fine-tuning.

Music is so important to me. I feel that every song tells a lifetime of stories. Therefore, I knew the film's soundtrack had to speak volumes. Solomon Starr's work has an emotional vein thumping throughout - an energy that moves you.

As this is my first short film – one of many more to come – I know there is much that I will learn, and I eagerly look forward to these future lessons and experiences.

Artistic Closure Press Kits

Original Artwork
by Sabine Buchanan



Artistic Closure Press Kits

