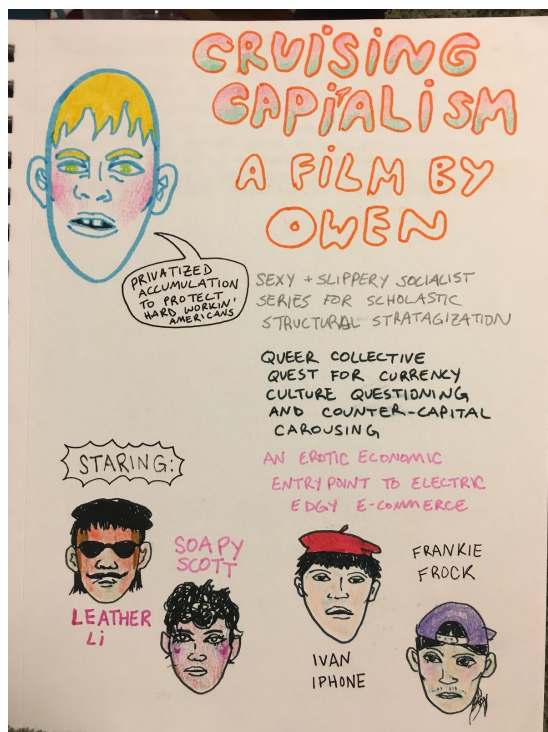


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Studio 4D
Video Project Proposal

"In short, changes in state policies have created certain openings for queer civil rights, yet at the time queers have been caught up in new forms of coercive policing. The net result has been an intensification of existing polarizations within queer communities. (...) People with money (more often men than women) have privileged access to commercialized spaces and consumer lifestyles that define visible queer 'communities'."

- Alan Sears

This is the quote I want to work from in my coming project. I've been studying queer theory in my other courses and this quote comes from text that I find very interesting / engaging. I think the idea of queer communities being subject to marketing / extreme capital wealth is a really new subject that I've seen the effects of with my own eyes.



I came up with the idea to format the video as a set of vignettes with four different characters. Each character will represent some effect of commercial marketing towards queer people, sometimes called "pink capitalism". This encourages queer communities to become more family oriented, commodity obsessed, and socially conservative, deconstructing the basis of post-Stonewall queer communities. The video will play heavily on camp, "flat" characterization, and explicit political discourse / protest.

SCENE 2: SOAPY SCOTT + QUEER CAPITALISM

SOAPY SCOTT IS IN THE BATHTUB QUESTIONING WHETHER HE SHOULD GO OUT TO THE GAY BAR OR STAY IN TONIGHT. HE EXPRESSES STRESS OVER SPENDING MONEY FOR COVERS, DRINKS, UBERS, ETC. CAPITAL CAM APPEARS AND ENCOURAGES HIM TO GO OUT. HE IS MISSING OUT ON THE HOT GUYS AND CELEBRITY RUN-INS AT THE CLUB. CAPITAL CAM TELLS HIM THAT THE MONEY SPENT WILL CLIMB HIM UP THE SOCIAL LADDER.

FOMO

An example of one of the scenes; a very simple analysis of real life effects of increasing social anxiety over capital wealth accumulation / marketing in New York queer communities.



Stylistically, I wanted to shoot the film in a lens frame echoing that of Nelson Sullivan's videos depicting downtown queer New York. His daily videos spanned from 1981 to his death in 1989. He documented very poor, backstreet performers going out to party in homemade outfits. He shot on a wide angle lens, probably a 9mm. I love the distortion at the corners of his film, and actually one of my professors wrote an article about the "queer distortion" created by Nelson's perspective. Thus, I was going to rent out a 8-15mm lens at Adorama to shoot with a Canon from the equipment lab.