



# How Far Will We Take It

Kurt Gefke

Drawings, Set Stills, and References

There are few collaborations such as the ones I enjoy with Orville Peck, Austin Peters, and Ian Rigby. These music videos are truly the work of a film family doing the best we can to make art with limited resources for an audience composed of ourselves. Our films are explorations of themes and ideas that we 4 share and have a sharp desire to see come to life. It's the kind of experience where builds are happening in backyards, materials are being scoured from garage sales, and everyone's eyes are open for inspiration while prepping. I love the way we all engage our full awareness to search for inspiration during these shoots.

This video, "How Far Will We Take It", is especially dear to me as it takes hard pulls from treasured references, and filmmakers like the visionary Kenneth Anger. The film creates a memorable container for this mixed gender relationship to express a mature longing, and vulnerability from the actors that we just don't get to see in more commercial projects. We shoot these on film, create the worlds with our calloused hands, and know every person on set is as valuable as the celluloid getting developed.

The reason i'm submitting this video this year, is not necessarily to make a bid for winning, but to share it with my fellow adg members and show them something that gave me a lot of joy creating. I didn't build giant sets or employ hundreds of people on this one, but i did get to work with my friends and create something we wanted to see exist. Making art that serves our sensibilities is joyful when you find collaborators that you can create authentically with. When we get to pour ourselves into projects the work is so rewarding, and we all get to remember why we started down this path in the first place.

I am encouraged for the future of our craft by simple opportunities like this to make beautiful images purely for the sake of doing it.

-Kurt

How Far Will We Take It portrays the emotions of the song with a humanistic narrative presented in an editorial style: by capturing genuine emotions and intimacy in a deliberately artificial environment the film achieves an impact that is strikingly photographic while also being authentically emotionally affecting. Taking inspiration from fine artists such as Robert Mapplethorpe, Nan Goldin, Kenneth Anger and the screen tests of Andy Warhol the film shows us the agony and ecstasy of one contemporary polyamorous relationship placed against the timeline of queer art and cinema. How Far Will We Take It opens with an homage to the opening shot of Kenneth Anger's "Fireworks" (1947) - made when Anger was just 17, it is known for being the first gay narrative film in the United States which he was arrested for making. Using "Fireworks" as the film's point of departure into a deconstructed human narrative the film uses the history of queer art and cinema to form a specific and personal narrative.

The song is a haunting duet between Orville Peck and Noah Cyrus featuring a performance by actor Francois Arnaud as the third point in their love triangle. Arnaud, an openly bisexual actor, brings a level of performance and depth to his character rarely seen in a music video. Together with the key collaborators on the project, he and the director aimed to shape an authentic narrative that disassembles the omnipresent stereotype of the toxic bisexual man, instead making the destruction of their relationship driven by something inside of him that he is unable to make peace with. Through the film the camera anthropomorphizes into the eyes of our singers and we as the audience feel what it feels like to be in love with someone who they cannot save. As we the audience feel this ecstasy transform into agony the relationship comes apart: Orville and Noah leave while Francois' character (The Guy) is left with his demons, alone and broken. As the relationship comes apart the film reflects the fragmented nature of loss, replicating the process of film reels splicing together or the channel changing, just like a breaking heart it is both painful, melancholic and banal.

-Austin Peters (Director)

Art department credits

Production Design - Kurt Gefke

Set Decorator - Gina Canavan

Leadman - Dylan Robie

On Set - Sean Buckley

Set Dresser - Kelsie Buchanan

Set Dresser - Annelisa Richards



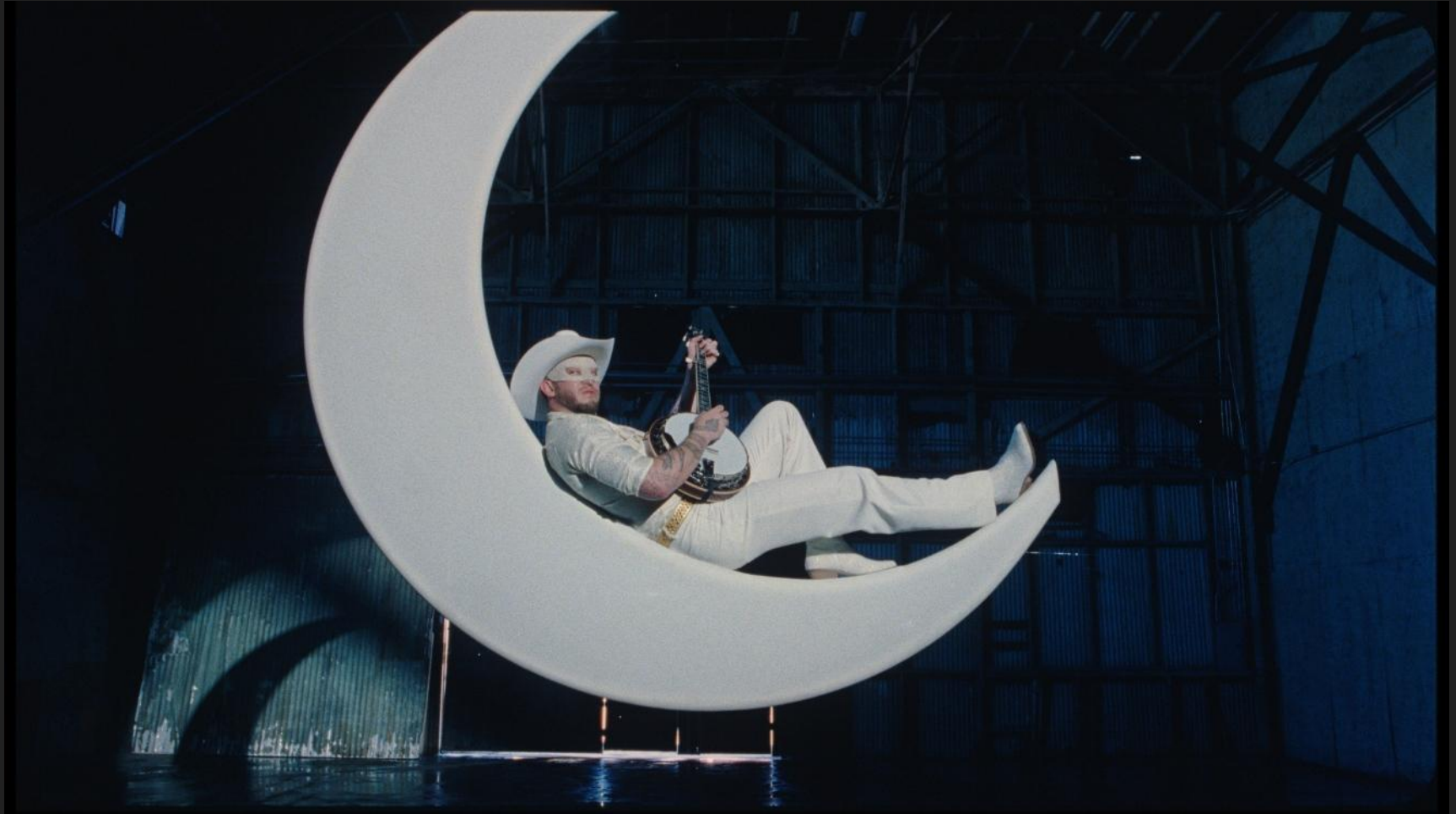




How Far Will We Take It

Film

Production design- Kurt Gefke

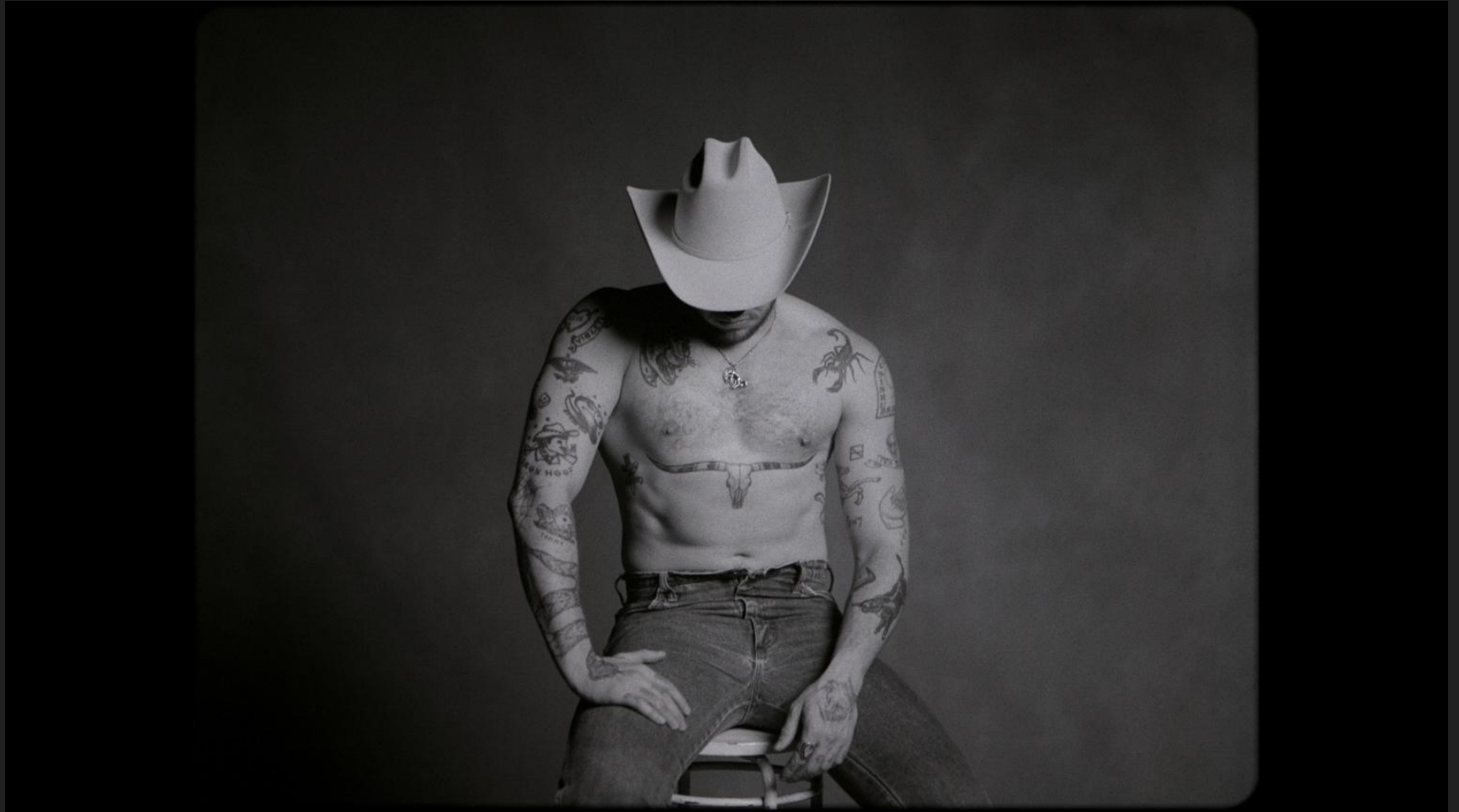




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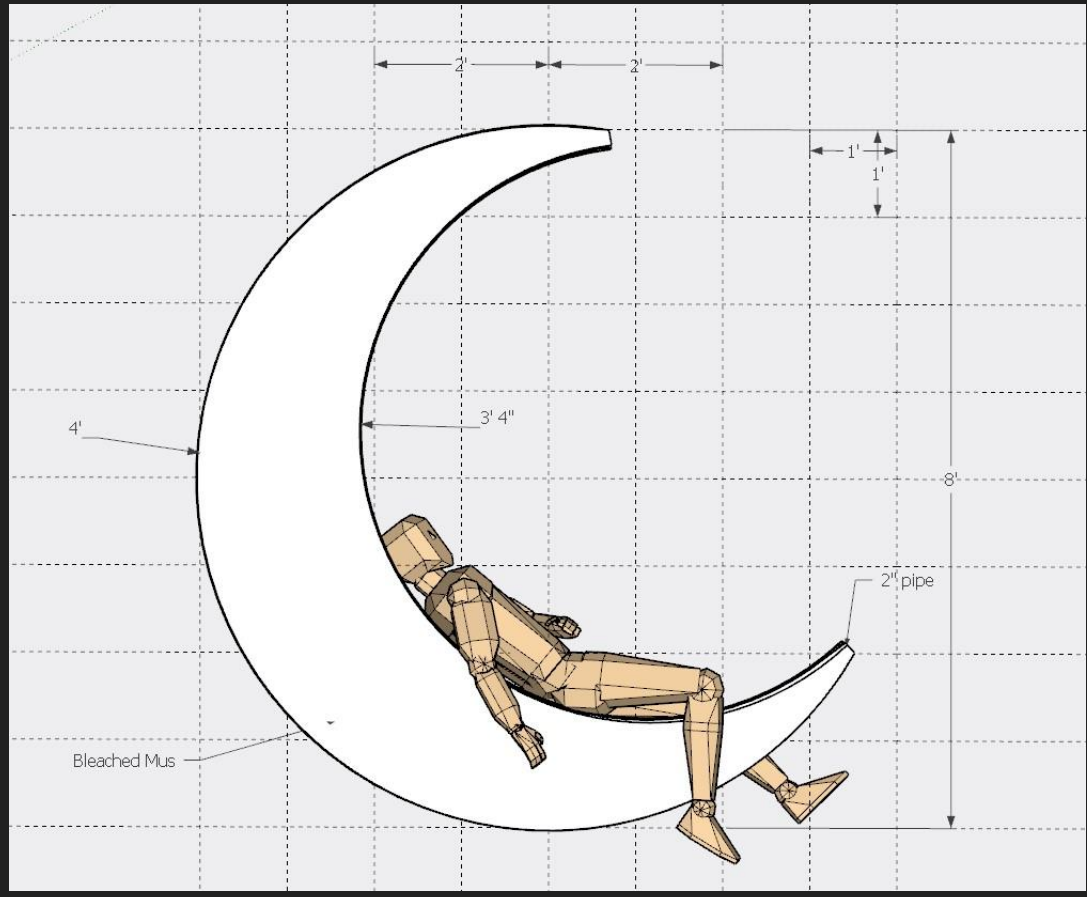
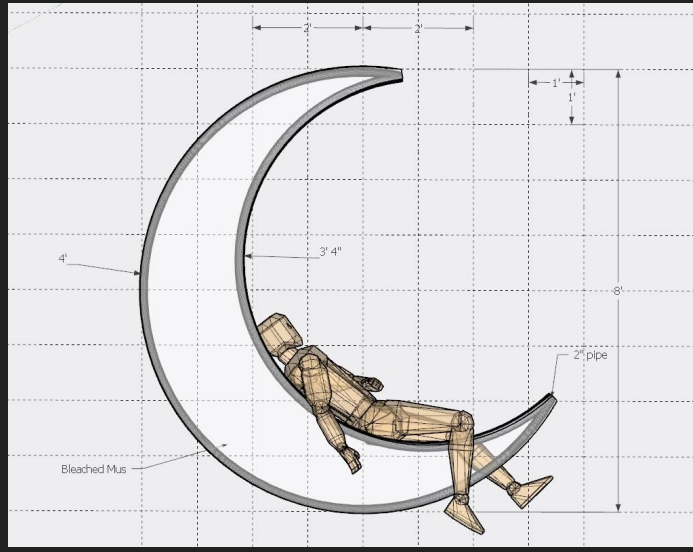














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