

Production Designer: **OLIVIA PEEBLES**

Art Director: **ZEBAH PINKHAM**

Set Decorator: **ERIC TUMOLO**

Exhibiting Forgiveness



A film by Titus Kaphar



Joyce stays on the bench with her eyes trained forward. Her breathing is rapid. Her lungs swell in her chest. The car drives off behind her.

There are more players looking and pointing at her. She looks away. Her breathing quickens. Her chest heaves.

FADE TO BLACK.

75 INT/EXT. TARRELL'S CAR - TRAVELING - MOMENTS LATER 75

BEGIN MONTAGE:

With his son in the backseat, Tarrell drives through the old neighborhood at a crawl. One street after another. Past AUNT JEAN'S HOUSE, past the EMPTY LOT where Uncle Willie's house burned down.

It's a surreal city block. Five paintings, stand-ins for actual houses.

An array of dilapidated structures painted in bold strokes and saturated colors, aligned in a row.

Tarrell's car stands still but the paintings pass by his window, as if on a conveyor belt.

When the procession of paintings ends, they reveal the real houses behind them.

END MONTAGE

76 EXT. DOUGLAS STREET HOME - DAY - MOMENTS LATER 76

Tarrell stops to look at Jermaine in the rearview mirror. He is still asleep in the backseat. Tarrell rolls down his window, entranced by his childhood home.

A BLACK MAN, 30s, sits on the screened-in porch of a dingy gray house, smoking a CIGARETTE.

Tarrell looks back down the road. The paintings are gone. He turns back to the man on the porch.

TARRELL

I used to live in this house.

The man takes a drag off his cigarette, stomps it out, and stares at Tarrell for a beat.

He walks inside. The door slams behind him. Tarrell rolls up his window.

Motel

CUT TO:

77 EXT. UNIVERSITY PARKING LOT - MOMENTS LATER 77

Tarrell sits in the car outside the music school; he is numb.

SLOW MOTION: Students glide in slow motion around campus in all directions.

AUDIO: At the far end of campus, a tower bell rings. Jermaine is asleep in the backseat.

We see Aisha approaching the car through the passenger-side window. She opens the door and sits down. She looks over her shoulder at Jermaine asleep. She leans in to kiss Tarrell.

Tarrell is an admired American painter who lives with his wife, singer Aisha, and their young son, Jermaine. Tarrell's artwork excavates beauty from the anguish of his youth, keeping past wounds at bay. His path to success is derailed by an unexpected visit from his estranged father, La'Ron , a conscience-stricken man desperate to reconcile.

Tarrell's mother, Joyce, a pious woman with a profound and joyful spirituality, hopes that Tarrell can open his heart to forgiveness, giving them all another chance at being a family. Tarrell and La'Ron learn that forgetting might be a greater challenge than forgiving.

Working with a painter on a deeply personal film fostered an intimate collaboration between director and production designer. We talked color, color, color. It allowed us to build an entire intuitive narrative using color. Here are some of the ways we chose to explore this language in our sets.

Tarrell's Studio

'a sun-filled, inspirational laboratory'

The north facing wall is covered with photo references and paintings. Four blank canvases are hung on the other walls.

Tarrell opens the back door of the studio for fresh air. The faint sound of Aisha playing piano comes from inside the house.

Tarrell turns to the center of the studio. A tattered CLUB CHAIR with his COVERALLS draped over the arm waits for him.

Tarrell sits down and studies the pages of a MAGAZINE.

He comes to a picture of a little boy standing by a lawnmower. The handle is just below the child's chin. He looks at the image for a moment, then carefully pulls it out and tacks it to the wall. He studies the photo.

Tarrell stares into the blank canvas like a mirror. He suits up, walks to his PALETTE, loads his BRUSH, and approaches the canvas in front of him.



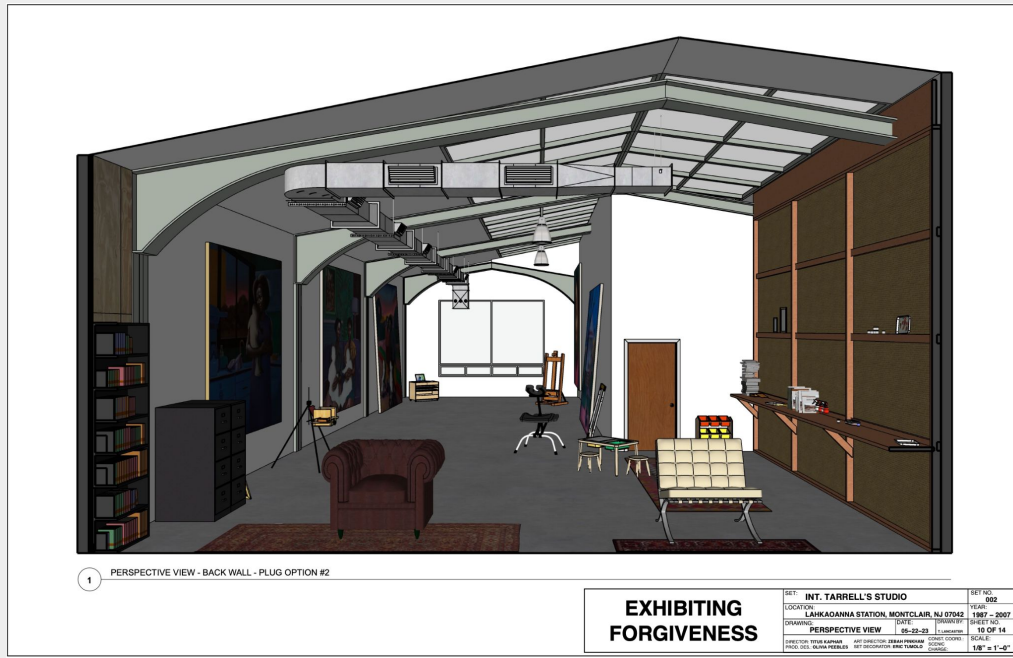




While scouting for set dec storage in the abandoned Lackawanna bus terminal in Montclair, NJ, we stumbled upon an old store with walls wet and moldy, and...we loved it. With some persuasion and remediation, we transformed the space into Tarrell's painting studio and sanctuary. The architecture of the skylights felt both in keeping with that of Tarrell's house set, which is tied to the studio, and with the North-facing windows of the painter's studios of our references. We plugged the sliding doors to the mall, creating an exit "to the yard," utilized by Tarrell's gallerist during an intrusive visit, and added a window wall to the back of the space matching the style and dimensions of the windows of an unused space at Tarrell's house location, giving us an additional source of light deep into the set and a geographical tie in to the exterior of his home.



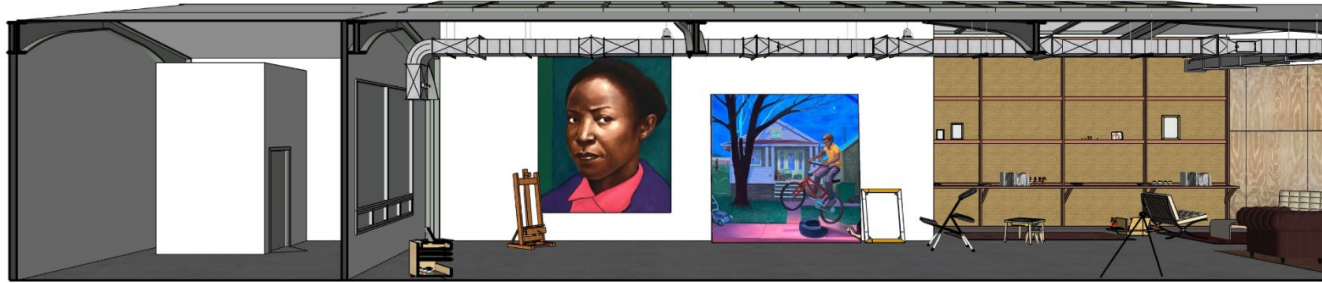
collaged concept



1 PERSPECTIVE VIEW - BACK WALL - PLUG OPTION #2

EXHIBITING FORGIVENESS		SET NO. 402
SET INT. TARRELL'S STUDIO	DATE 1987 - 2007	PROJECT NO. 10 OF 14
LOCATION LAHAKADANA STATION, MONTCLAIR, NJ 07042	DESIGNER PERSPECTIVE VIEW	SCALE 1/8" = 1'-0"
DATE 05-22-23	LOCATION	DATE TOOK 05-22-23
DRAWN BY TARA KAPLAN	REVISED BY MARIANNE HARRIS	SCALE
PROJECT NO. 10 OF 14	DATE TOOK 05-22-23	SCALE

rendering



1 PERSPECTIVE VIEW - LEFT WALL



2 PERSPECTIVE VIEW - RIGHT WALL - PLUG OPTION #2

EXHIBITING FORGIVENESS

SET:	INT. TARRELL'S STUDIO	SET NO.	002
LOCATION:	LAHKAOANNA STATION, MONTCLAIR, NJ 07042	YEAR:	1987 - 2007
DRAWING:	PERSPECTIVE VIEWS	DATE:	05-22-23
DIRECTOR:	TITUS KAPRER	ART DIRECTOR:	ZERAH PINCKHAM
PROD. DES.:	OLIVIA PEEBLES	SET DECORATOR:	ERIC TUNOLO
		CONST. COORD.:	SCENE CHARGE:
			SCALE:
			1/8" = 1'-0"

We set up Tarrell's studio as a functional workspace for Titus and his studio team to use for the duration of the shoot. He and André Holland continued their painting lessons in the space. Once we got close to filming the set, we had our scenic team, led by Courtlan Green, work to make the studio feel active and lived in.









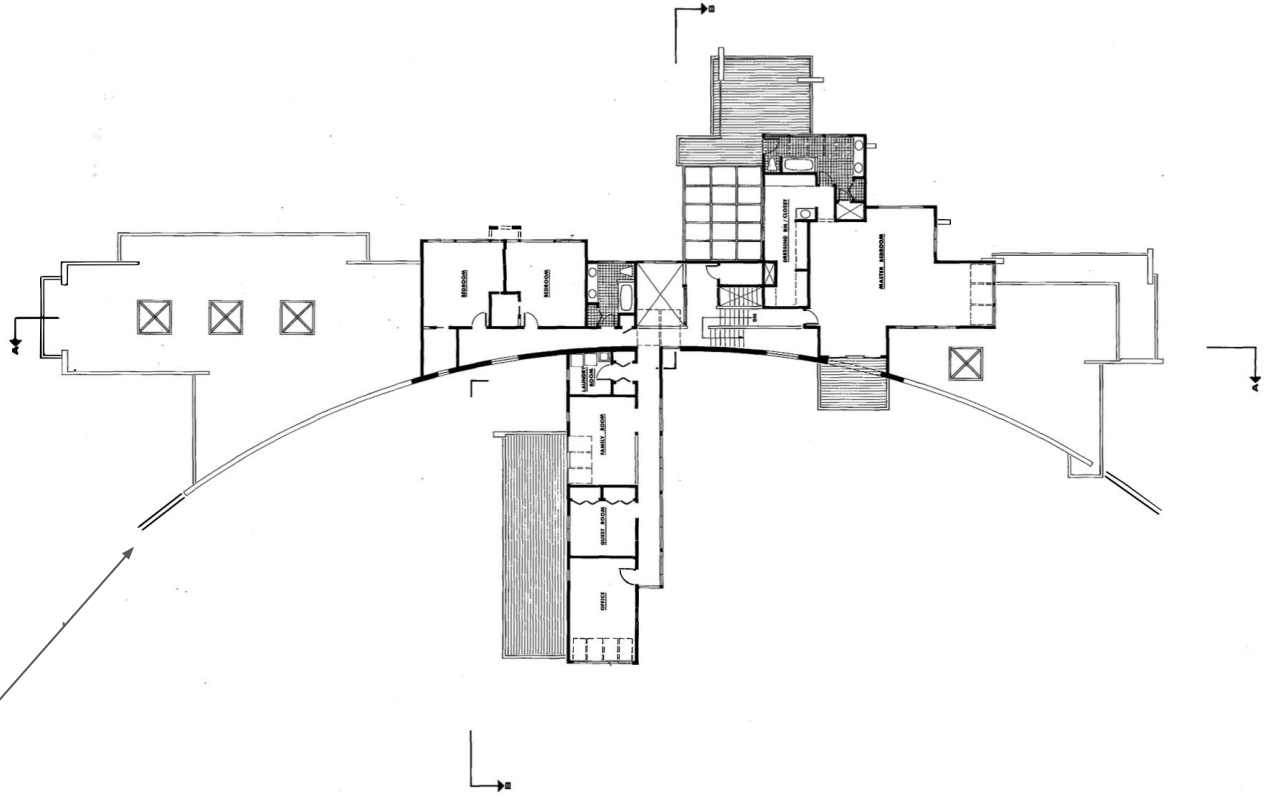
We were drawn to warm earth tones and colors derived from nature for Tarrell's character from the beginning. Tarrell and Aisha's house was the foundation of this palette, and it grew into the color green being a direct representation of Tarrell throughout the film. We looked at greens, raw umber, glowy saffron, rust and terracotta: all colors that feel warm and connected to nature. We wanted the home to be an intentional, verdant oasis to foment creativity and safely grow a family.



Tarrell + Aisha's House'

As a location-based film with limited resources, scouting for locations that would fit our design needs without much scenic/construction work was essential, and our location manager, Philip Prince, pulled through for us such that we didn't have to compromise on our color strategy. One of the first locations we locked was Tarrell and Aisha's house. The design of this house, built by architect Barry Poskanzer, centers around one curved wall that spans the length of the entire home, painted in a custom green that echoes the nature outside. The deeper into scouting we got, the more these color throughlines serendipitously appeared. Tarrell became green and his mother, Joyce, became red. An example of this enters the film when Joyce and Tarrell already equipped with green walls with red curtains. Joyce's house already happened to be green when, which felt indicative of Joyce needing the bodega is red, and the awning of the stalls beneath it are green. We saw in this the story of Tarrell as best she could through their drive to rise above. For me, the pinnacle of this color conversation was reached when Joyce and Tarrell had their final conversation at the park on a green bench sitting in front of a red wall.

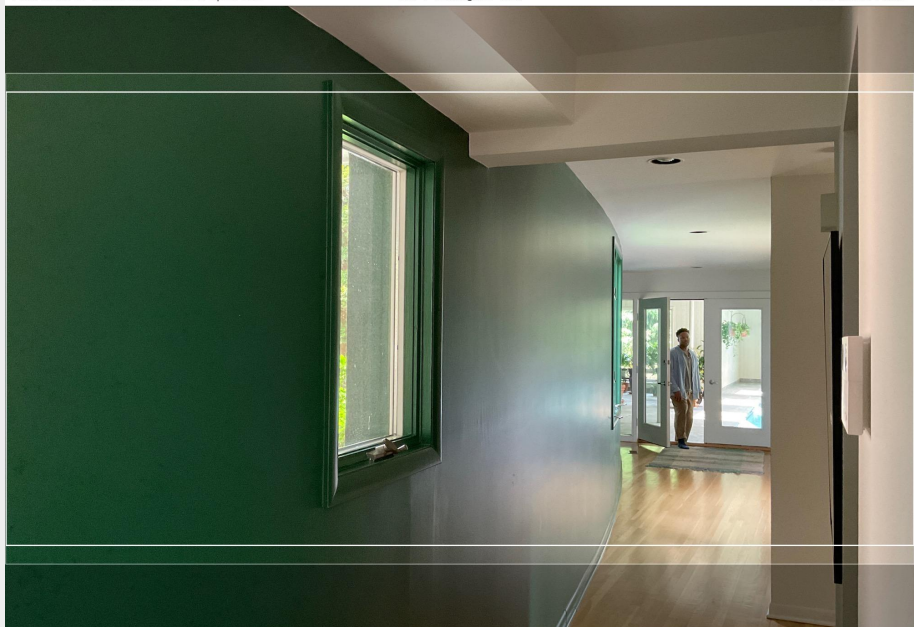




Tarrell's green wall runs through the whole set, the foundation and the belly of the home



ARRI Alexa 35 4.6K 3:2 (4608 x 3164) Open Gate Tilt: 4° Bearing: 23° (NE) ARRI Master Prime



Amarok
ARTEMIS PRO

25mm

Taken on: May 24, 2023 at 11:16 AM

58°

Our introduction to Tarrell's green



In Tarrell's childhood flashback room, we wanted to convey that creativity was always an escape for him - we crafted sculptures and toys from things he could have found working with his father at the dump.





Perhaps a tactic he learned from
mama Joyce, who brought love
and pride to her spaces through
simple bits of decorative flare. In
her flashback bedroom, we
introduce Joyce's love of the color
red.



It is in the spaces of these two characters - mother and son - a pair both affected, though differently, by La'Ron's addiction, where our color story unfolds. Tarrell's green and Joyce's red become prominent. Red and green, opposite on the color wheel, but complimentary colors nonetheless.









CIGARETTES - VEGETABLES - JUICE

COLD & HOT SANDWICHES

WE SELL
ICE

WINNER
\$100000
CASH PRIZE
HOLD HERE



Tarrell's green and Joyce's red again in conversation at the motel where Tarrell stays when he visits Joyce.





In La'Ron's space, we see pops of Joyce red

and when
Tarrell
challenges
La'Ron in an
interview
about his past,
his father is
enveloped in a
green velvet.

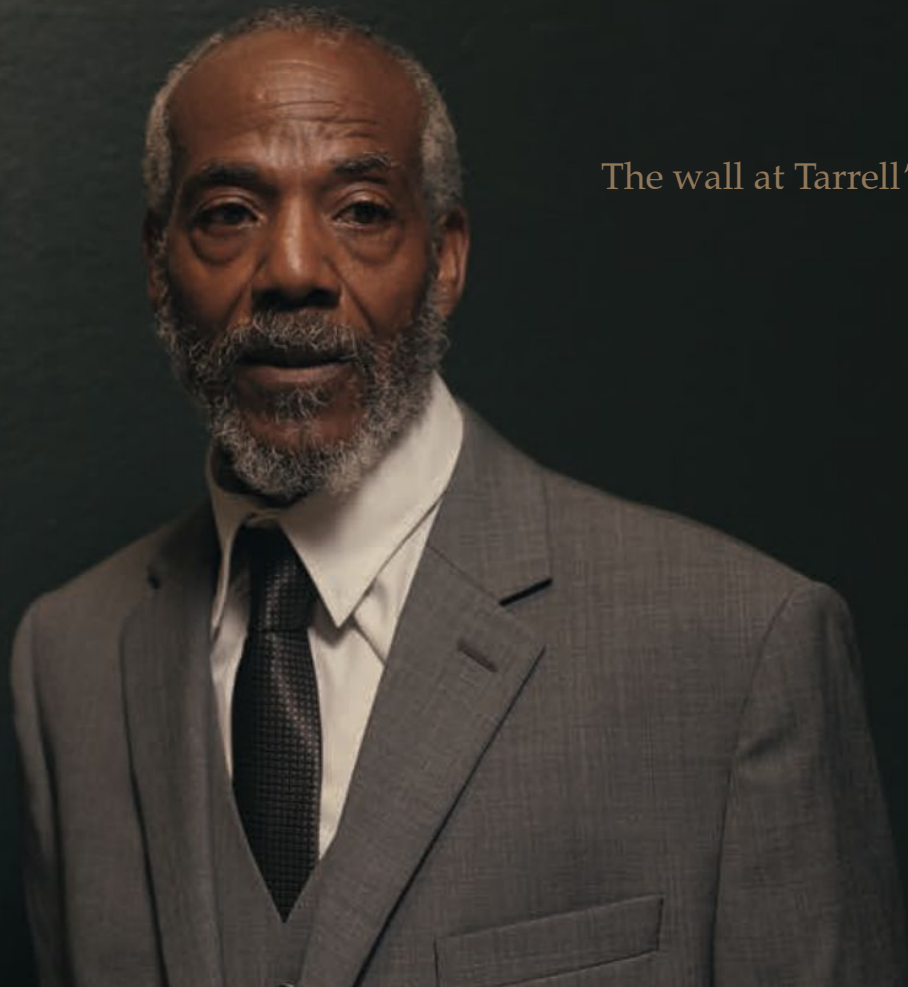






We even tried to integrate the mother son color story into subtle elements in the flashback moments – La’Ron’s rusty green truck and the front door of Tarrell’s childhood home.





The wall at Tarrell's exhibition, in his green



A green, subtly in the wall of his gallerist's office, where Tarrell and La'Ron have their final confrontation.





working with the paintings

75

INT/EXT. TARRELL'S CAR - TRAVELING - MOMENTS LATER

75

BEGIN MONTAGE:

With his son in the backseat, Tarrell drives through the old neighborhood at a crawl. One street after another. Past AUNT JEAN'S HOUSE, past the EMPTY LOT where Uncle Willie's house burned down.

Pink Rev. (06/09/23)

79.

It's a surreal city block. Five paintings, stand-ins for actual houses.

An array of dilapidated structures painted in bold strokes and saturated colors, aligned in a row.

Tarrell's car stands still but the paintings pass by his window, as if on a conveyor belt, Young Tarrell pushing them out of frame.

When the procession of paintings ends, they reveal the real houses behind them.

END MONTAGE

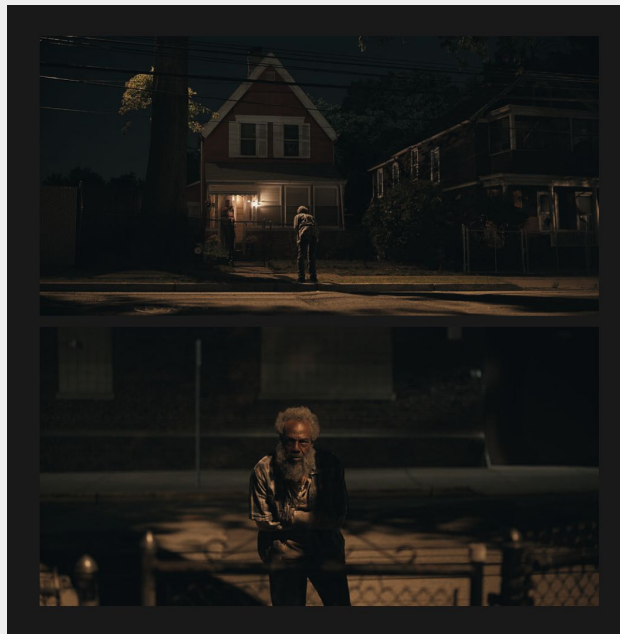
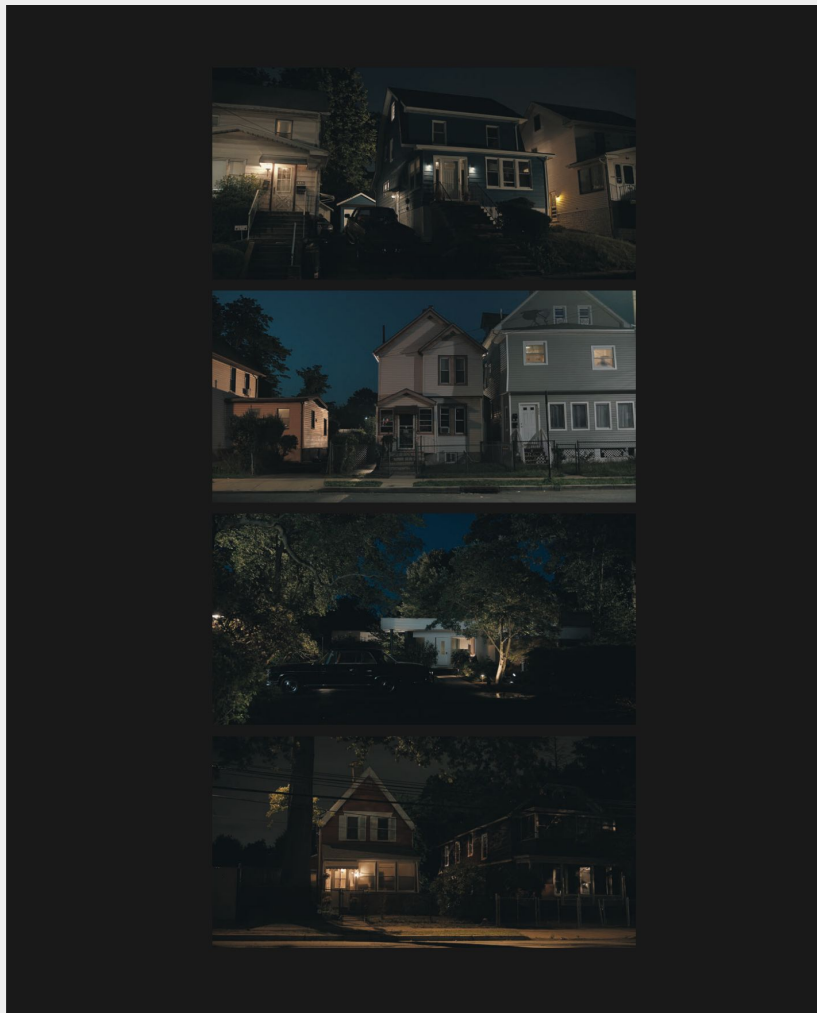




These sequences put Tarrell's controlled world out into the elements. We wanted to see the medium out in harsh sunlight; viewing paintings outside of the context of the interior in an analog surrealism - are they memories? Dreams? Tangible realities? They are exposed, being clunkily manipulated in the present-day world.







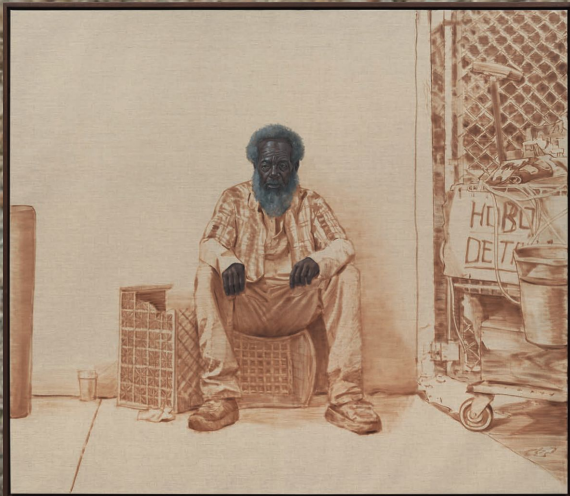
We worked with cinematographer, Lachlan Milne, to compose shots that felt like the paintings, and were nods to still lives.











HOBBS
DETAIL

Production Designer: **OLIVIA PEEBLES**

Graphic Designer: **IKE OEDEL**

Art Director: **ZEBAH PINKHAM**

Scenic Charge: **COURTLAN GREEN**

Set Decorator: **ERIC TUMOLO**



Thank you!



ARTEMIS PRO

40mm



39°

Taken on: May 31, 2023 at 2:43 PM