



## ARTIFACTS

Photographer CLAYTON ARDUBON leads a life of indulgence comprised of easy sex and success. But no amount of either seems to satisfy the void at the center of his life. That is until MARION, an ex-lover from his youth, shows up unexpectedly at a showing.

Fueled by an insatiable curiosity and memories from his past, CLAYTON tracks down MARION. But his search leads to MARION's daughter, PAIGE; a rebellious youth who opens the door to an unexpected love as dangerous as it is true.

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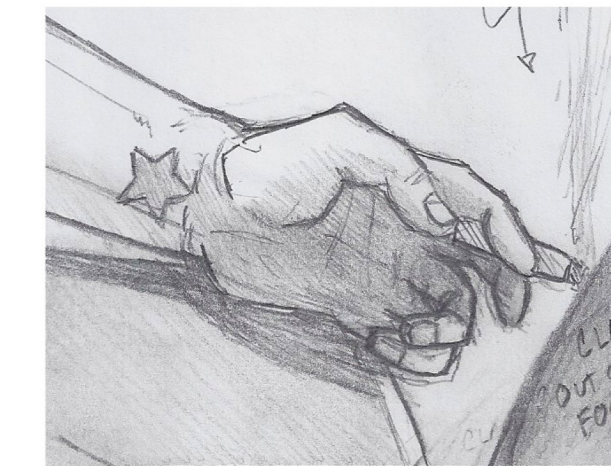
[www.ArtifactsFilm.com](http://www.ArtifactsFilm.com)

HUMAN LANDSCAPES - ARTIFACTS



## HUMAN LANDSCAPES - ARTIFACTS

a film by JOE KELLER



## HUMAN LANDSCAPES

*Human Landscapes* chronicles the narrative of the short film, *Artifacts* through images captured by Director of Photography, Greg Hudgins as conceived by writer/director, Joe Keller.



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# HUMAN LANDSCAPES

As human beings we are the sum of our past; an interconnected web of causality molds and shapes us into who we are. Our appearance is an outward expression of our experiences and where we come from. Just as a mountain range is shaped over time by wind, rain, or snow, so are our lives shaped by the causality of our choices, actions, and relationships. Each smile line, wrinkle, callous, or scar is an artifact of events which have shaped us over time.

Artifacts explores ones man's struggle to find himself amidst the moral morass that has become his life; a causality of events stemming from one fateful choice to forfeit true love.



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Cameras. Models. Throw away lovers. Cigarettes. Booze. These are the artifacts that comprise Clayton Ardubon's life; the feverish pursuit of still born love conceived in the empty passion of throw away sex.

But everything means something in this world, and there is a reason behind Clayton's nonchalant acts of lust and debauchery. He suffers from an affliction of the heart; the loss of true love stemming from a moment of weakness.

Clayton once made a decision to forfeit true love. Now no amount of sex, drugs, or artistic success can fill the resulting void.







“It’s like we have two brains. There’s the one brain. The good brain. And then there’s the other one. This animal thing.”





"I'm satisfied. I'm very satisfied."









"No. Wait. Don't go. I've changed."





## A FAMILIAR COURSE

As human beings we sometimes surrender our true passions for a proxy. It is a means to side-stepping defeat, remorse, or failure. We fill the void with something else.

This is the human act of rationalization at its best; little white lies that gradually weave into the fabric of a life until nothing is left but a shroud of deceptions.

The truth hurts. And what is accepting accountability for our actions, standing steadfast in the path of our past's trajectory, if not facing up to the pain we have caused ourselves...and others?

But it is easier to fall into a familiar course. To take the easy way out by mortgaging tomorrow's happiness for today's facade of bliss.



“Why would you want to revisit something that ended like that?”



"She came back for a reason."

# A BLANK CANVAS

Youth is imbued with the endless possibilities of a blank canvas, invoking at once nostalgia and a sense of loss for life's more experienced travelers.

After his ex-lover's unexpected appearance at his gallery showing, Clayton finds himself fueled by an insatiable need to chase down what he believes to be the cure for his ailing heart. At long last he will confront his past. But his search takes an unexpected detour when he meets Paige.

Clayton pursues a second chance at reliving his past through his ex-lover's look-alike daughter. But his advances are welcome ones. Paige reciprocates with the wide-eyed abandon of a child on her first great adventure, mistaking the immediacy of the moment for some magical romance.

For Clayton, Paige represents a blank canvas; a way to relive his past glory days.

For Paige, Clayton lends the confidence to be the woman she knows she could be; the woman she sees herself as in his eyes.









"I love this place."



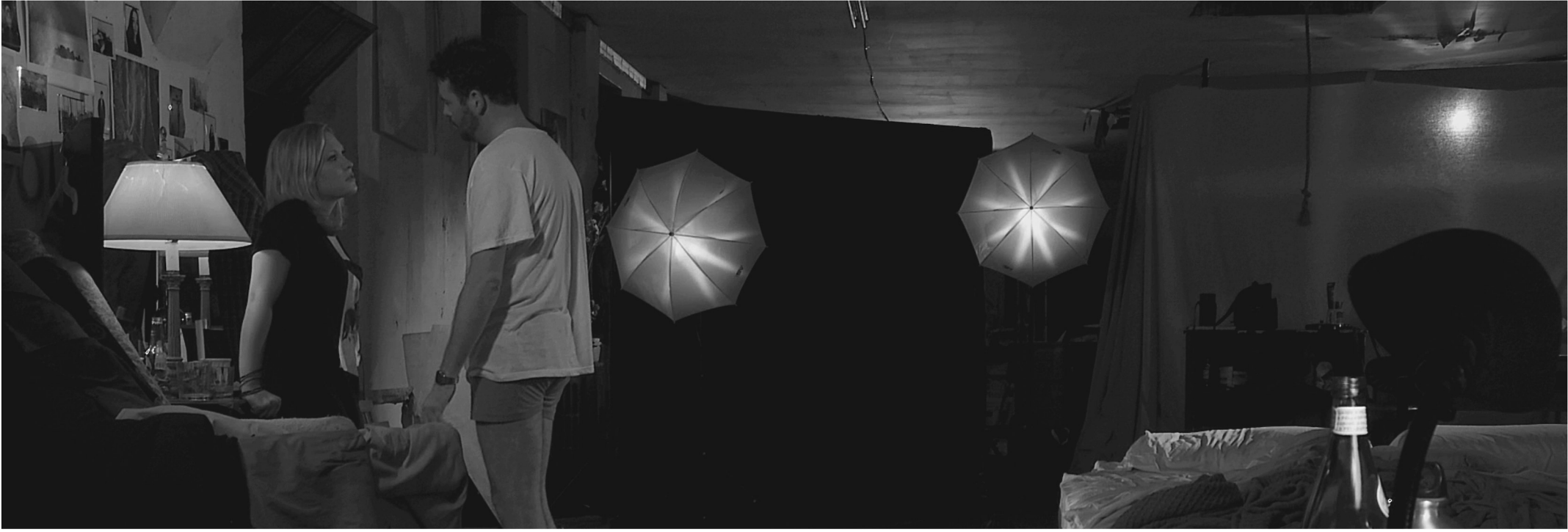


"Where is my soul, dearest girl?"









"Does she know where you are?"

"Yes. My neighbor saw us together and she figured it out."

"And you admitted it?"







"She's just like you. She's just like her father!"



# HOW TO JUMP OUT OF A MOVING CAR

The past exerts inertia on the present. If we're not careful, we can surrender to its influence in our lives.

Facing up to the past and attempting to escape it can be like jumping from a moving car. You don't know how you will land, just that when you do, it will hurt like hell.







## BLACK AND WHITE

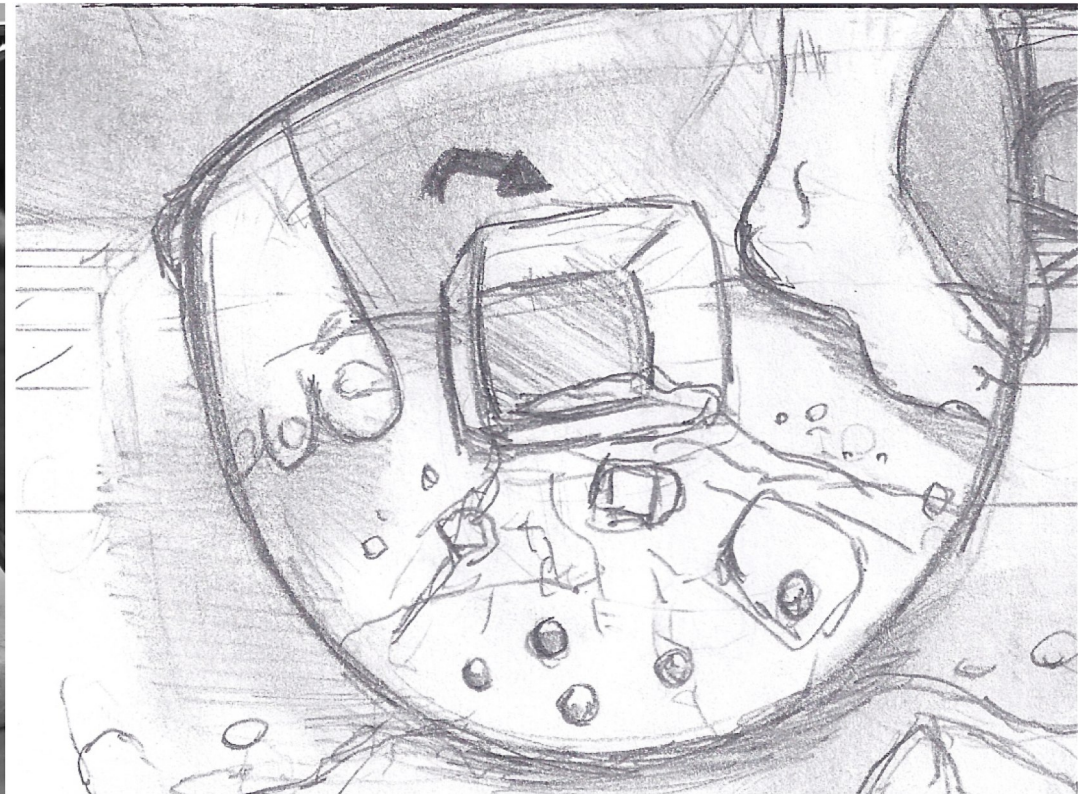
When it is over. When the lies have unraveled and the human landscape is naked before the truth, we have to reconcile with the source of our pain in order to move on. We come to the stark realization that the truth was always there and that we've been living in a fabricated reality.

It is how we deal with this revelation that further defines us.

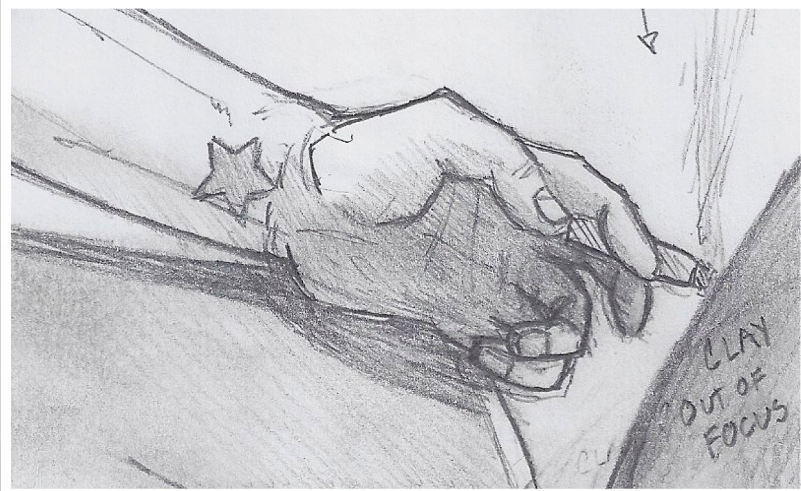
We don't know how Clayton will ultimately react. We just know that there is no more hiding from the truth.











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GROUNDUP PICTURES PRESENTS IN ASSOCIATION WITH GILLDER FRONTIER A FILM BY JOE KELLER "ARTIFACTS"  
STARRING TIM HOLT AUDREY EASTON PATRICK KEENAN ASHLEE PAYNE JIM FREELY CASEY GOGOLIN  
HEATHER ANNE GILLILAND MAHRI SHELTON VANESSA ORE DIRECTOR OF PHOTOGRAPHY GREG HUGGINS MUSIC BY CHRIS GERVAIS  
COSTUME DESIGN AMBER GIVENS SET DESIGN JENNIFER O'KELLY MAKE UP ASHLEIGH CHAVIS SOUND DESIGN LIZ MAY EDITED BY JOE KELLER  
SCREENPLAY BY JOE KELLER PRODUCED BY LOVINDER GILL GEOFF THOMPSON JOE KELLER DIRECTED BY JOE KELLER

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