

A movie poster for the film 'Possession(s)'. The background is a close-up, low-angle shot of a woman's back and shoulder, wearing a shimmering gold dress. The lighting is dramatic, with strong highlights and deep shadows. The text is overlaid on the top half of the image.

# POSSESSION(S)

A Trilby Beresford film by Jim Lounsbury

MAX  
CULLEN

LAURENCE  
FULLER

ASHER  
KEDDIE

Grace Productions

## **The Trailer**

<http://www.laurencefuller.com/Possession.html>

## **Synopsis**

When Frank sees something, he must have it. So when he finally has the opportunity to own a painting by Peter Booth, he is willing to do anything to get it. However, he is not the only one consumed by the desire to possess.

## **Cast & Crew**

Jim Lounsbury - Director  
Trilby Beresford - Producer  
Laurence Fuller - Executive Producer  
Jim Lounsbury & Laurence Fuller - Screenplay

## **Cast**

Laurence Fuller - Frank  
Max Cullen - Paul  
Asher Keddie - Selina  
Trilby Beresford - Natasha  
Julian Kennard - Painter  
Ray Wilson - Himself

## **Crew**

John Biggins - DOP  
Paul Moss - Camera Operator  
Bastien Chapignac - Focus Puller  
Matt Russell - Gaffer  
Costa Ronin - 1st AD  
Suzie Johnson - 2nd AD  
Kim Scott - Costume Designer  
Tull Kidron - Sound  
Luke Seer - Gaff Assist  
Janice Nicholson - Unit Assist  
Tamara Mason - Runner  
Kylie Price - Makeup  
Maisie Dubosarsky - Assistant

## **Special Thanks**

Peter Booth  
Stephanie Burns  
Bridgette Macarthur  
Rex Irwin  
Tizzana

## **Production Companies**

Grace Productions  
Oil

Shot on the RED camera

## [Peter Booth](#)

In the arena of Australian art, Peter Booth is a giant. One of the few Australian artists represented in the three major New York collections of the Metropolitan Museum of Art, the Museum of Modern Art and the Guggenheim Museum, Booth is widely considered to be the most important contemporary artist working in Australia today.

In a career that has included representing Australia at the Venice Biennale (1982), inclusion in all important surveys of Australian 20th century art such as; *Creating Australia: 200 years of Australian Art*, Art Gallery of South Australia; *Federation : Australian art and society 1901–2001*, National Gallery of Australia; and culminating in the major 2003 retrospective exhibition, *Peter Booth: human/nature*, National Gallery of Victoria, Peter Booth has contributed enormously to the rich visual culture of Australia.

From his early, dark, minimalist abstractions with which he gained initial notoriety in the groundbreaking 1968 exhibition *The Field* at the National Gallery of Victoria, through to his more recent figurative expressions, Booth creates powerful, challenging and ultimately incredibly desirable images which are keenly sought and tightly held by collectors and major institutions.



The strength and power of *Painting 2004 (Man with Bandaged Head)*, the work on offer, is palpable. But like so many of Booth's images, formulated over years of development, the strength lies not so much in the initial "shock", but with the ensuing waves of other possible readings it evokes. These possibilities are further expanded by this particular figure's appearance in earlier works, notably in the foreground of the major work in the collection of the Art Gallery of New South Wales, *Painting 1981*, a work which has been exhibited widely in important museum exhibitions in Australia, London and Venice.<sup>1</sup>

The tension between our first confrontation with the bandaged figure and the subsequent sensations of pathos for, even some recognition of sensitivity within, the character makes this such a successful work. And as we look upon the painting, venturing into the space behind the bandages, the focus of the work internalises: in reading the mind of the figure we are offered a portal to see within ourselves.

This notion of the mirror to one's soul, with themes of the nature of power and frailty, desire and control, so deftly captured within *Painting 2004 (Man with Bandaged Head)*, adds a further dimension to the history of this particular painting. Following its original acquisition at Booth's 2005 solo exhibition at Rex Irwin Art Dealer, Sydney, the picture became the "main character" of the 2009 Trilby Beresford short film, *Possession(s)*.

It was more the effect that this painting had on its owner, the actor Laurence Fuller and indeed the director, Jim Lounsbury, which inspired the film. *Possession(s)* investigates the power of desire, blind attraction and the will to possess. As Jim Lounsbury explains, "When I first saw the painting on which this short film was based, I was consumed by a range of emotions. It was visceral. Peter Booth had affected me at a deep level and I knew that if there was any way to convey the desire to possess something so moving... to capture the necessity of interacting with art, and how that human need can be perverted and become all consuming... If I could capture a small sliver of that feeling, I knew I could create a moving piece of art. From that original inspiration, Laurence and I wanted to make a film centred in the world of art, with the emotional taste of obsession as a backdrop."<sup>2</sup>

1. *Painting 1981*, 197.5 x 304.0 cm, Collection Art Gallery of New South Wales, illus in Smith, J., *Peter Booth: human/nature*, National Gallery of Victoria, Melbourne, 2003, cat. 28, p. 67

2. Lounsbury, J., Director's statement for *Possession(s)*, Grace Productions, 2009

DAMIAN HACKETT

**The auction takes place November 25th at Deutscher Hackett [CLICK HERE TO READ MORE](#)**

### **Jim Lounsbury**

Jim is an award winning young director making a big impact in the Australian film industry. He wrote *Possession(s)* with Laurence and had essential involvement in all levels of production. Jim is currently nearing the end of development on his first feature *Draftin'*. Off the back of *Possession(s)* Jim and Laurence intend to make a feature based on the true story of Van Meegeren, a famous forger living in Post WWII Holland who was imprisoned for being a Nazi sympathiser when he sold a Vermeer, believed to be part of Goering's collection. Van Meegeren would not give the details of the party he was selling the Vermeer on behalf of, and he was arrested. As it turns out, it was a fake, painted by Van Meegeren himself, who was protecting himself in not revealing the identity of the owner of the painting. His health failing him, he then had to prove his own guilt as a forger, by painting a fake Vermeer in the style he had developed, in order to escape dying in prison. Check out the [grace productions website](http://www.graceproductions.com.au);



[imdb link](#)

### **Director's Vision Statement**

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It's hard to ignore the great fables of individuals becoming consumed by their possessions. A recent one that comes to mind is the story of Gollum in Tolkein's Lord of the Rings. In that way, I wanted to open the film in a heightened way, with a character who has sacrificed everything to retain possession of a painting. And then... as we watch this character destroy the painting, we are drawn into the chain of circumstances that would make an individual betray their own obsession. Why would someone destroy the very thing they have sacrificed everything to attain? Who had they become? Had the possession changed them? Was the cost higher than they had first imagined? On all levels, the production design (which, I might add, borrowed it's colour palette from Booth's painting) the acting, the locations, everything was chosen to underscore the themes within the film.



### **Laurence Fuller**

Up and coming method actor, Laurence trained at Bristol Old Vic Theatre School, spent four years in British theatre and has since appeared in eight films. Up-coming short films include *A Mechanical Heart*, *Dead Time* and *ROPE*. For more info visit; [www.laurencefuller.com](http://www.laurencefuller.com)

Laurence co-wrote the screenplay with Jim Lounsbury, executive produced the project and stars as Frank in one of his first onscreen performances.

[imdb link](#)

### **Trilby Beresford**

Daughter of Bruce Beresford, Trilby has made a name for herself as an actress in *All Saints* and numerous shorts. She is currently in training as a producer at the AFI in LA, well on her way to becoming a major player in the film industry.

[imdb link](#)



**Max Cullen**

Australian icon of stage & screen and an established sculptor, Max Cullen is a national treasure. Recent credits include *X-Men Origins*; *Wolverine* and Baz Luhrmann's *Australia*. As Max is one of Australia's leading artists crossing the boundaries between film and fine art, he was our first and only choice for the role of Paul. Laurence Fuller and Stephanie Burns travelled to his artist's studio in the Australian outback to personally deliver the script and offer him the role.

[imdb link](#)

**Asher Keddie**

Australian TV star nominated for an AFI award for her part in *Love My Way*, acclaimed for her part in *Underbelly* earlier this year, Asher recently made a sizable impact on the big screen with roles in *X-Men Origins*; *Wolverine* and *Beautiful*. Her sophistication and warmth gave life and Power to the role of Selina.

[imdb link](#)

**Rhys Muldoon**

Australian TV star with numerous credits including leading roles in *The Secret Life of us*, *Lockie Leonard* and an AFI nomination for his role in *Grass Roots*. Rhys has agreed to narrate *Possession(s)*, lending an important contribution to the narrative.

[imdb link](#)

