

ARTIST STATEMENT (short form)

The film is about my personal experience of burnout from working in the ICU during covid, mourning the recent loss of my father, struggling to be performative as an artist, and finding solace through the use of play - as exemplified by the character Penny's awkward yet earnest commitment to meditation, nature worship, and conversations with a radically different kind of deity.

Death, mourning during covid, being an essential worker, and the artist's struggle are overt themes of this piece. The film merges the genres of magical realism, mumblecore, docudrama, and dramedy.

It was filmed on iphone, ipad, and edited in imovie. Created, performed, filmed, edited by Kelly Nesbitt with music by Mad Composer Lab.

ARTIST STATEMENT (long form)

Penny is a clown with an unadulterated memory of sensual innocence. Like a child, they are humbly narcissistic. Unlike a child, they are aware of the bigger picture. Yet their spirituality remains grounded at the allegedly low level of the rest of the animal kingdom—innate, physical, and freed from the intellectual loopholes that give humans the illusion of separation from nature.

Penny's reverence for the Earth takes forms as literal and physical as an elephant's joyous intimacies with mud. Penny's main prop—an umbrella—evokes both poignancy and hysteria. Even in relative isolation, Penny taps into cultural themes of loneliness, disparity, contradictory values, the unprecedented U.S. instability, and illuminating everyday magical wonders.

In addition to PENNY, we also witness the artist KELLY find solace through the use of play while struggling to be performative after her father's recent death and all while working as a frontline healthcare worker during a pandemic.

Moods fluctuate between an atmosphere of high energy bathos to moments of quiet intimacy as the maker experiments with lowbrow video editing techniques and DIY aesthetics for comedic effect. The film features a mash-up of homemade, dreamlike, non-linear, and low-budget vignettes and an original musical score.

My intention as a performance artist is to honor/subvert the performative lineages from which I come; clown, bouffon, and physical theater. I aim to celebrate the weird spaces in between.

Our artistic climates are changing rapidly, and there has never been a more relevant time to embrace the vulnerability and self-effacement of the fool.

Lastly, when it does not feel quite right to be performative, or even witness performativity - may you find solace in the tiny creative moments that do arise, in whatever form that may be.

BIO - Kelly Nesbitt

Kelly Nesbitt is a multi-disciplinary performance artist, midlife warrior, and frontline healthcare worker who plays at the intersection of humor and healing. With extensive training in the field of humor, Nesbitt has been awarded grants for the creation of solo and interdisciplinary ensemble performances, toured internationally, and collaboratively produced numerous DIY community arts events since 1999.

Inspired by nature, contemplative arts, practice and technique ~ Nesbitt is a body based storyteller who embodies the archetype of the fool, juxtaposes absurdities with sincerity, pathos with surreal-humor, and pratfalls with sincerity.

Performance aesthetics employ recycled layered costuming, makeshift props, and superhero motifs.

Video work experiments with raw facial close ups and lowbrow video editing techniques for comedic effect. Audience members have described their performances as transcendentalist hilarity, utterly inexplicable, and earnestly epic.

[Kellynesbitt.com](http://kellynesbitt.com)

BIO - Mad Composer Lab

Mad Composer Lab, aka Kennedy, is an innovative and versatile composer whose imaginative music captures beauty, bursts of melodic and rhythmic energy. His compositional vocabulary is sought after by many collaborators who seek authentic but familiar sonorities. Kennedy's scores can be found in a number of studio and independent productions including *At The End of The Tunnel*, *Sightings*, and *This Is Us*. In addition to composing, Kennedy's orchestrations and arrangements can be found in films such as *Deliver Us From Evil* (Screen Gems), *The Monkey King*, *Priest* (Screen Gems), and *Drag Me to Hell* (Universal).

His concert repertoire include *String Adagio no. 6*, *Western Sketches for Orchestra*, *Songs of the Seasons*, *5 is Prime : 4 is Magic*, and numerous experimental works for combinations of traditional instruments and ones created by Kennedy at the Mad Composer Lab.

madcomposerlab.com