

Alchemy In Venice

The Art of Transformation

Noella Jung & Jon Fitzgerald

"*Alchemy in Venice* is a dynamic representation of creative activism - pairing human stories of people who care and are making a difference with the impact of positive social change. The role of transformation is inescapable - inspiring readers to recognize the power within themselves to leave the world a little better than the way they found it."

Kathy Eldon, Founder, [Creative Visions](#)

A unique portrayal of characters who find their ideal path. Where destiny meets accountability, where dreams can come true.

Jae Yong Kwak - Director (*My Sassy Girl*)

Stories have the power to transform us, and *Alchemy In Venice* captures this shift in art, music and language. Congratulations to Noella & Jon for making humanity visible.

Julie Davitz - Founder/CEO, [Plus Media Solutions](#)

A truly creative integration of art, humanity and sustainability. We get to follow these colorful characters as they come of age and find a purpose bigger than themselves. A great example of entertainment for change.

Mokul Lee - Artist

Noella's violin albums uniquely fuse music with visual arts, literature, photography, and color, making her a trailblazer in the Korean music scene.

News1 - Korean Newspaper

Jon is a visionary and really connects with filmmakers, and is a seasoned festival expert, dedicated to supporting the art form and all of its possibilities.

Joe & Anthony Russo - Directors (*Avengers Endgame*, *Avengers Infinity War*)

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II

MOVIE ORIGINS

This book is about a movie called *Alchemy in Venice*, written by Noella Jung and Jon Fitzgerald, directed by Jon and starring Noella.

To give you more background and context around the origins of the movie, we're sharing Question and Answer sessions with both authors.

Q&A with Noella Jung

You come from a music background and training; what was it that led you to the acting side of the arts?

It was about five years ago. I had unexpected surgery one day and had to cancel all my concerts during the time of recovery. Unable to perform for a couple of months, I decided to use that time to search for a new opportunity to go abroad as a violinist. I got in touch with one agency in the US that offered coaching services for musicians. During the session, she asked me what I would want to become if I had a magic wand that could turn me into anything. My typical conscious mind would have said something like “the greatest violinist of all time” or “a legendary musician.” Expected answers. But oddly, what came out of my mouth was... Actress! I was shocked hearing the word myself. From that point forward, I continued to reflect, seeking answers for what I really wanted to be and what I wanted to do. I realized my other dream was connected to my primary dream of being a successful violinist, which is what I was trained to be.

Once you decided to explore this side of yourself, you made a number of shorts. Was the performance aspect of it what you expected?

It was a great experience. Since I was already working as a writer and had produced music videos for the Pyeong Chang Olympic campaign and some others, I had the tools to make it happen. I made three shorts, two webisodes, and two mobile films. To my surprise, I received numerous awards from various film festivals, including Best Actress, Best Director, Best Screenwriting, Best Mobile Film, and Inspirational Film. When I first started making films, I never

anticipated such recognition, but it was an immensely fulfilling journey and made me definitely want to carry on. This was the point at which I met Jon, as I was seeking his advice on my next step in playing film festivals. He suggested that I should move on to a feature-length film. Coincidentally, I had already written one in Korean.

At what point during your early filmmaking process did you conceive of the idea for this feature film, which clearly has autobiographical elements?

This was actually my very first script. I had written it even before the other shorts. It was originally created as a short film intended to make a portfolio for my acting career based on my background as a violinist. But my acting coach thought it would make a great feature, and he encouraged me to develop it, and so I did. When Jon suggested I should move on to a feature film, I showed the translated version to him. After he learned more about my career as a violinist and writer, he suggested that I include more of my story in the script especially because my book and my live show are unique in that they blend visual art and music.

As a best-selling author in Korea, connecting the worlds of fine art paintings and classical music, can you share the significance of integrating this into the movie storyline?

In this film, I wanted to get to the heart of communication essentially. We often think of conversation as something that happens through speech. In reality, we communicate in many ways, also through gestures, sounds, or pitches of voices. We see faces and eye movements well beyond the mere spoken language. In some ways, we also communicate through art and music. We often think these two mediums are very different, but they share similarities when it comes to expression. Later in this book, you will see some examples of these connections. I included some chapters from my best-selling book in Korea - *A Moment that Painting is Audible and Music is Visible* (Now the revised version is published as *Soul's Duet*.)

Can you talk a bit about the significance of communication as a major theme in the movie and what you are saying from this point of view?

In many cases, when we communicate through spoken words, the actual truth or the essence of what we're trying to get is obscured by

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CHARACTER BIOS

Sua Lee:

Early Life and Forced Path

Sua Lee was born in Seoul, South Korea, into a family that valued discipline, education, and achievement above all else. Her parents, both successful professionals - her mother a renowned neurosurgeon and her father a respected professor of physics - had high expectations for their only child. They saw in her the potential for greatness and set her on a path that would cultivate her talents from an early age.

From the moment Sua could hold a violin, her parents recognized her talent. At the tender age of four, she was enrolled in rigorous music programs, where she spent countless hours practicing under the watchful eyes of her instructors. Her parents' aspirations left little room for a typical childhood; while other children played and socialized, Sua's world was confined to the practice room.

Despite her parents' high expectations and her skill in playing the instrument, Sua consistently fell short of reaching the final stage of the world of competitive musicians. She felt uncomfortable competing in music, as she had a fundamental issue with the idea that art should be competitive.

Passion for Sustainability

Outside the concert hall, Sua is deeply passionate about environmental issues, sustainability, and ocean conservation. Growing up in the bustling metropolis of Seoul, she witnessed firsthand the impact of urbanization and industrialization on the environment. This experience instilled in her a commitment to finding solutions for sustainability, specifically waste management.

Move to Venice, California

In her late twenties, seeking a new direction and a way to combine her passions for music, philosophy, and sustainability, Sua moved to Venice Beach, California. The vibrant and eclectic atmosphere of Venice Beach provided the perfect backdrop for her to explore new

creative avenues. Here, she hoped to find innovative ways to use her music to promote environmental awareness and social change.

In Venice, Sua began busking on the boardwalk, a stark contrast to the grand concert halls she was used to. This decision was driven by a desire to connect with people on a more personal level and to bring her message of sustainability to a broader audience.

Jacques Dubois:

Early Life and Education

Jacques Dubois was born in Paris, where his mother thrived as a celebrated professional violinist. Tragically, when Jacques was just four years old, his mother passed away. His father, a gifted painter, then whisked Jacques away to the picturesque town of Aix-en-Provence, France. There, amidst the ache of maternal loss, Jacques found solace in nature, growing up cherishing its exquisite beauty.

After his mother's passing, nature became his surrogate mother. He was captivated by the natural beauty surrounding him. His father often took Jacques on walks through the lavender fields and vineyards, instilling in him an appreciation for the delicate interplay of light and color.

The Path to Photography

Jacques' journey into photography began at the age of twelve when he received his first camera, a vintage Kodak Brownie, as a birthday gift from his father. He spent countless hours experimenting with light and composition, often using the gardens and countryside of Provence as his subjects.

After completing high school, Jacques enrolled in the École Nationale Supérieure des Beaux-Arts in Paris. There, he honed his technical skills and deepened his understanding of art history.

Professional Beginnings

Upon graduating with honors, Jacques embarked on a journey that would take him across Europe and beyond. He traveled extensively, always with his camera in hand. His travels allowed him to immerse himself in diverse cultures and landscapes, enriching his photographic practice with new perspectives and techniques.

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ALCHEMY IN VENICE: THE MOVIE

1. *Meeting In Venice*

Filled with street vendors selling arts, crafts, pictures, and paintings, the Venice Boardwalk is full of vibrant, colorful energy. Performers put on their shows, creating a lively atmosphere as the sounds of a violin grow louder. Following the sound, there stands a beautiful Korean woman, Sua Lee, busking with her violin. On the ground next to her, a sign reads: “*Please only listen. No photos, No videos.*”

As the scene unfolds, it becomes clear that this tour of the boardwalk has been through the eyes of Evan Golden, an American dressed in shabby clothes, looking homeless with bloodshot eyes. He begins to preach lines from *King Lear* as if doing it unconsciously, continuing his walk down the boardwalk. “When we are born, we cry that we have come to this great stage of fools!” Evan exclaims, appearing a bit unstable before disappearing into the crowd of tourists just as Sua finishes her playing.

As Sua plays the last note, she notices a man taking a picture of her. She quickly bows to the audience and rushes to him, his eyes still behind the camera.

“Excuse me!” she says, initially annoyed.

However, when the guy lowers the camera, revealing his ruggedly handsome look, she is intrigued. “Saint-Saëns?”

“Mon cœur s’ouvre à ta voix?” asks the guy, clearly knowing the title and the composer of the piece.

“What? Uh... yes, Saint-Saëns, but—” Sua mumbles.

“French composer?” Jacques interrupts. “Yes, but... no pictures,” she says.

“Pardon?” In French, Jacques continues that he can’t delete it since it is an analog.

Sua only understands the word analog and replies, “Analog”? Sua talks to herself in Korean, meaning ‘who uses analog cameras these days,’ and chuckles, shaking her head.

Jacques stares at her for a long moment, then says, “Tomorrow. Here.” He gestures to her spot, pointing to the camera. He seems to be flirting, but Sua doesn’t have much choice. She sighs, thinks for a moment, then nods. Jacques smiles at her.



As the sun begins to set - the next evening, Sua walks up the boardwalk. She picks up trash along the way, as usual. She spots Jacques waiting for her with a big smile and gestures for them to take a seat on the grass between the vendors and the sand. Jacques hands her the photos he took, and Sua is surprised by the artistic quality of the pictures. “Wow!” she exclaims, impressed.

Then she extends her hand to introduce herself, “Je M’appelle Sua.”

Surprised to hear Sua introducing herself in French, Jacques responds, “Bonsoir, Sua! Je M'appelle Jacques.”

“Jacques? Like Jacques Lacan?” Sua asks.

“You like Jacques Lacan?” Jacques replies.

“Yes, I do like Jacques...” she pauses a bit, then continues, “Lacan.”

“C’est un philosophe français qui a suivi les traces de Freud,” Jacques explains in French, meaning Lacan is a French philosopher who took after Freud, assuming Sua understands French.

But Sua replies, “I don’t understand French.”

“But...you said Je M’appelle Sua, French?” Jacques says.

“Mi chiamo Sua, my name is Sua!” They both laugh.

They enter a cafe, where Jacques gracefully pulls out Sua’s chair. She awkwardly sits as she is not accustomed to the gesture. The waiter brings a menu written in English.

“What would you like?” Jacques asks Sua in French.

Sua doesn't understand the language but senses that he is asking what she wants. She points to a picture on the menu and looks up at the waiter.

The waiter takes the order and says, "A Sierra Nevada Pale Ale for the lady and a whiskey for the gentleman."

"Ice or neat?" the waiter asks. "One cube, merci," Jacques replies.

A moment of awkward silence presents as Jacques looks at Sua with deep eyes. Breaking the silence, Sua takes out her smartphone and turns on the translator app, and Jacques does the same. Now, they speak in their native languages to the translator as the app translates into each other's language.

"I'm trying to learn English. You?" Jacques's translator says in Korean. She nods in response, and her translator says 'me too' in French.

"Do you like busking? How often do you play?" Jacques asks through his translator, and Sua says, "I play often" through hers.

"Oh, you play in concert halls too?" asks Jacques. "I was trained for it," Sua answers.

Right then, the waiter brings out the drinks, and Sua quickly changes the subject. "How about you? What brought you here?"

"I'm here for my work, about a year. I'm a professional photographer specializing in flowers and landscapes. I usually take pictures of flowers, and I mistook you for a flower the other day on the street," Jacques replies, laughing at his own joke.

Sua smiles not sure if her translator translated the right way, but she sort of likes the answer.

Jacques tries to add more drink to Sua's glass, but she gestures for him to stop.

He speaks through his translator, "Analog cameras are my hobby. Usually, I use this kind" He holds up his digital camera.

Then he asks, "What about you? What makes you happy? What do you enjoy doing besides busking?"

Moment to Eternity

Oscar Claude Monet, 1840-1926

Achille Claude Debussy, 1862-1918

Collections of emotional fragments, felt in each fleeting moment, merge into love. Like Monet's patches of paint blending into a single canvas or Debussy's scattered notes harmonizing into a finished composition, my love gradually filled up.

Initially, it was mere curiosity - What kind of person was he? What hues did he favor? His cherished music? Preferred coffee? But then, my heart began to race and flutter. The journey to meet him, the moments spent waiting, shared meals, theaters, concerts... Sometimes, it was sheer delight. The sensation of our intertwined hands, our conversations, tranquil walks together... And at other times, it was bittersweet. His unpredictable work, the effort to avoid disappointing me, the tangle of emotions leading to misunderstandings... Amidst our busy lives, we maintained regular outings, and our emotional connection grew stronger. Our dreams for the future transformed into promises. And so, all these fragments coalesced, forming love.

At the dawn of love, I chanced upon Monet's painting. From up close, it appeared as an enigmatic mass of indistinct pigments. Various colors intermingled, sometimes standing alone, other times blending to radiate hues. The paints seemed content merely existing on the canvas, their eventual form unknown. But stepping back, the image crystallized. Ah! It was a garden - a serene lotus floating on a sun-kissed pond! The paints had woven this dazzling scene!

My emotions remain undiscovered, yet each one converges to shape the complete form of love.

The painting that captured my heart from the very beginning was Monet's Water Lilies. I admired Monet even before knowing his intentions behind this artwork or the historical context in which he created it. However, as I discovered the thoughts that drove Monet to paint this masterpiece, my love for the paintings deepened even further.

VI

THE CAUSES

Sustainability

In the context of climate change, sustainability is essential for ensuring the long-term health and viability of our planet. It involves adopting practices that meet the needs of the present without compromising the ability of future generations to meet their own needs. Key to this concept is the management and reduction of waste, particularly plastics and other non-biodegradable materials, through recycling, upcycling, and reuse.

The Connection Between Sustainability and Climate Change, driven largely by human activities such as the burning of fossil fuels, deforestation, and industrial processes, leads to global warming and severe environmental impacts. The increase in greenhouse gasses (GHGs) in the atmosphere traps heat, causing temperature rises, which in turn trigger extreme weather events, rising sea levels, and disruptions to ecosystems. Sustainable practices aim to reduce GHG emissions and mitigate these effects.

Sustainable management of resources reduces the demand for raw materials, decreases energy consumption, and minimizes waste. For instance, the production of plastics from virgin materials is energy-intensive and emits significant amounts of carbon dioxide. By contrast, recycling plastics requires less energy and results in lower emissions. Thus, recycling and sustainable practices are integral to reducing the carbon footprint and combating climate change.

Recycling: Turning Waste into Resource

Recycling is the process of converting waste materials into new, usable products. This reduces the need for raw materials and decreases the energy consumption associated with production. Recycling plastics, metals, and paper not only conserves resources but also cuts down on the pollution generated during manufacturing processes.

For example, recycling one ton of paper saves 17 trees, 7,000 gallons of water, and enough energy to power the average American home for six months. Recycling plastics can significantly reduce the amount of waste that ends up in landfills and oceans, where it can take

VII

SUART STUDIOS

As we developed the story and the screenplay, we discovered the vast opportunities to explore upcycling. Many artists and creators were doing great work all around us. Artists are making art from plastic bags, bubble wrap, and recycled glass. Others are creating jewelry from glass or wallets from plastic trash bags. Practical uses. We saw this as an opportunity to create a business, creating a platform where these artists could share and sell their work, a place where people could learn to turn trash into treasures. And a portion of the proceeds will go to related causes.

An Overview of Upcycling

Upcycling, the art of transforming waste materials into new, high-quality products, has gained significant momentum as an innovative and sustainable practice. This creative process breathes new life into discarded items like plastics, metals, glass and other waste, turning them into practical art and usable products that not only serve functional purposes but also inspire eco-conscious living.

The concept of upcycling goes beyond traditional recycling. While recycling typically breaks down materials to create something new, upcycling can elevate products, adding even more value and practical uses. This approach reduces the demand for new raw materials, conserves energy, and mitigates the environmental impact associated with production processes. By upcycling, we can divert waste from landfills and oceans, contributing to a more sustainable future.

One of the most prevalent materials in upcycling projects is plastic. Single-use plastics, such as bottles, containers, and packaging, often end up polluting our environment. However, creative minds have found ways to repurpose these plastics into a variety of products. For instance, plastic bottles can be transformed into planters, bird feeders, or even decorative lighting fixtures. Plastic bags can be melted onto canvas, creating works of valuable art. They can also be melted and ironed, allowing for other creative solutions, such as wallets, folders and other items. These ideas not only reduce plastic waste but also bring a touch of creativity and innovation to our homes, gardens and art institutions.