

A dark, atmospheric photograph of a hallway with tall wooden columns. In the background, a room is visible, cluttered with various objects including a hat, a chair, and a small cart with wheels. The lighting is low, creating a moody and mysterious atmosphere.

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LOGLINE

The only thing more dangerous than a man who can't get what he wants, is a man who can get whatever he wants.

SYNOPSIS

Kate and Matt are a young couple in their thirties in search of a more authentic and healthy life. They leave the City to move into an old house in the middle of nowhere, lost in Maryland. Soon they discover a secret hidden room that has the extraordinary power to materialize anything they wish for. Their new life becomes a true fairytale. They spend days and nights indulging their every desire of material possession, swimming in money and champagne. Yet beneath this apparent state of bliss, something darker lurks: some wishes can have dire consequences. That Room could very well turn their dream into a nightmare when it gives them what they've been waiting forever and that nature was denying them...



DIRECTOR'S NOTES

After making *Renaissance*, I needed to return to my second passion: painting. For several years, I dedicated my time to this medium and exhibiting all around the world within the duo "CR". I kept making experimental films and music videos to continue exploring different cinematographic forms, less linear, freer ! But my desire to come back to a more narrative feature remained. One day in my studio, as I was working on a painting representing a ruined house, the idea for *The Room* came about. It is when I met les Films du Poisson that I found the support and the passion I needed to make it happen.

The title *The Room* is in reference to the supernatural powers present in the house that the main characters, Matt and Kate, have bought. It is the trigger that will set off a fundamental transformation in these two people who dream of change but who are, as yet, unaware of what is hidden deep inside their innermost beings.

Their relationship is an unfinished jigsaw puzzle, marked by frustrations that contaminate their happiness. The room will act as a revealing catalyst, stripping the two characters back to their very essence.

The house does not actually exist for itself, but it operates in interaction with Matt and Kate's impulses; independent mental entity, it is formed by the characters' combined psyche and desire. The house is then stronger at the end, in "reaction" to the couple's antagonisms.

It materializes everything out of their relationship.

The more they use the room to fulfill each and every one of their fantasies, the more they lose their social masks. When it generates Shane, "their" child, the couple shuts away and will only escape from the house at the very end. The kid installs the movie in a very concrete "reality". He is the essential key to understand Matt and Kate, he makes their characters more complex, more accessible, and their motivations become clearer.

It was through films like *Mulholland Drive* by David Lynch, *Birds* by Alfred Hitchcock, books by Lautréamont, or *La peau du Chagrin* by Balzac

that I developed my taste for this symbolic type of storytelling. It is through the « supernatural » genre, with its symbolic approach that is particularly appropriate for demonstrating man's hidden traits, that I have chosen to explore aspects of the main subject, which is: desire. An essential attribute of our human psyche that is at the very core of all our actions and seems to be motivated by a quest for contentment. The film explores the two characters' main aspiration that were in their case repressed by society and hidden under their constructed persona. As the story unravels and their many wishes for material belongings vanish, the couple will have to face each other's fears and choose the right path to survive and evolve.

The Room has allowed me to explore my own memory and bring to the surface typical childhood impressions and sensations, bringing about an intuition that the world is nothing but the fabric of our imagination, a screen onto which we project our intense creativity. *The Room* is like our mind, it is at the heart of our experience, it is the fabric that will define our story. It creates our world in which every decisions or thoughts can make a difference.

With this film, I wanted to confront in a very lively and intense way our materialist aspirations and our insatiable quest for happiness, a means, which has yet to succeed in making anyone happy.

For that I tried to confront the simple trick of a « magic » space in a house that can make every wish come true with a realistic artistic direction, in order to provide the audience a shared and basic reality that will allow them to be transported towards a strange and twisted world. Indeed, I am convinced that the journey towards the "supernatural" only reaches its full potential when it begins in a shared reality. The more we are comforted, the more easily we will allow ourselves to be led towards the unknown...

Christian Volckman





THE DIRECTOR

Christian Volckman

Christian Volckman studied painting, graphic design and film at the Ecole Supérieur d'Art Graphique in Paris after returning from the US where he graduated. In 1999, his short film "Maaz" was shown at about 100 festivals and won over 30 prizes. Late 2006, Miramax released "Renaissance", his first feature film, a motioncapture based animation science fiction film, with the vocal contribution of Daniel Craig and Jonathan Pryce. It was awarded the Best Feature Film Award at the Annecy International Film Festival and sold in more than 30 countries. In 2008, Christian also created with the visual artist Raphael Thierry an artistic duo called ©®, producing a series of thematic films and paintings called THEFLOW. Exhibitions have been shown across the world.

"THE ROOM" is his 2nd feature.

He is currently developing two other films: RAPACES (PREDATOR), produced by Oriflammes Films, and THE KID, produced by Bidibul productions and Superprod.

While pursuing his film career, Christian Volckman is also developing his personal work as a painter. His work has been shown all around the world.

Les Films du Poisson



Created in 1995, Les Films du Poisson brings together Yaël Fogiel, Laetitia Gonzalez and Estelle Fialon around a demanding editorial line, guided by curiosity, passion, a taste for discovery and authors.

Les Films du Poisson has produced more than a hundred feature films to date, documentaries and short films for cinema and television - films distributed throughout the world and regularly awarded: five Caesars, a Best Director Award, a Grand Prix de la Critique and a Caméra d'Or in Cannes, some selections at the most prestigious festivals - Cannes, Berlin, Venice, Sundance, Toronto ... - as well as an Oscar nomination.

Their work as producers was awarded the Hachette Prize for Best Young Producer 1996, the 2011 Toscan du Plantier Prize , the 2011 Personality of the Year trophy and Duo TV 2014 by Le Film Français, or the IFCIC Prize 2008.

In 2019, Emmanuel Finkiel's *La Douleur* (with Mélanie Thierry, Benoît Magimel and Benjamin Biolay) was chosen to represent France at the Oscars for best film in foreign language and received 9 Caesar nominations. Claire Darling's *La Dernière Folie de Claire Darling* by Julie Bertuccelli (with Catherine Deneuve and Chiara Mastroianni) was released in February 2019, and will follow in the year *The Room* by Christian Volckman (with Olga Kurylenko and Kevin Janssens), Frédéric Fonteyne's *Daughters of Joy* (with Sara Forestier, Noémie Lvovsky, Annabelle Lengronne). *Les Particules*, the first feature film by fiction by Blaise Harrison has just made its world premiere at the Directors Fortnight and was released in France at the same time.

Several films are in production or in development, including feature films documentaries by André Bonzel or Dror Moreh and, on the fiction side, the new feature films by Mathieu Amalric (with Vicky Krieps and Ariele Worthalter), Eran Kolirin, Yossi Aviram and Dante Desarthe, as well as a premiere for the Films du Poisson: the adaptation, in animation, of David B.'s cult comic strip, *L'ascension du Haut Mal*.

Several series are also under construction for ARTE: *L'Agent Immobilier* by Etgar Keret and Shira Geffen (Caméra d'Or in Cannes for *Les Meduses*) and the adaptation of the famous series *In Treatment*, carried by the duo Olivier Nakache and Eric Toledano.

CAST

Olga KURYLENKO	Kate
Kevin JANSSENS	Matt
Joshua WILSON	Shane child
John FLANDERS	John Doe
Francis CHAPMAN	Shane teenager
Vince DREWS	Chet
Marianne BOURG	Suzanne
Oscar LESAGE	Henry
Carole WEYERS	Mrs Schaeffer
Mickaël KAHYA	Mr Schaeffer
Jean-Louis SBILLE	Shane 60 years
Victor MEURICE	Shane old
Livio SISCOT	Shane 18 months
Heather BAILLY-GADE	Shane baby
Isaac KAMINSKI	
Maximillien JADIN	Delivery
Muriel SIMON	Hospital patients & nurses
Laurent LALLEMAND	
Kevin LLOYD	
Raphaëlle SCHOUMACKER	
Ange Philippe UGOLINI	
Charles SCHNEIDER	
Eric GIGOUT	
Sevda SALAYEVA	
Aline KEUTGEN	
Christian THILL	Petrol pump attendant
Ange Philippe UGOLINI	Nurse
Danique AELAERTS	Understudy Kate
Olivier BISBACK	Understudy Matt

TECHNICAL SHEET

DIRECTED BY	Christian VOLCKMAN
WRITTEN BY	Christian VOLCKMAN Eric FORESTIER
WITH THE COLLABORATION OF	Gaïa GUASTI Sabrina KARINE Vincent RAVALEC
BASED ON A ORIGINAL IDEA	Christian VOLCKMAN
ADAPTATION AND DIALOGS	Eric FORESTIER
PRODUCED BY	Yaël FOGIEL Laetitia GONZALEZ Jacques-Henri BRONCKART Gwennaëlle LIBERT Lilian ECHE Christel HENON
CINEMATOGRAPHY	Reynald CAPURRO
EDITING	Sophie FOURDRINOY
ORIGINAL MUSIC	Raf KEUNEN
Cello effects and solo	Jeanne MAISONHAUTE
ART DIRECTION	Françoise JOSET Bernard COYETTE
COSTUME DESIGN	Magdalena LABUZ
SOUND	Olivier STRUYE Nicolas LEROY Nicolas TRAN TRONG Grégoire COUZINIER Michel SCHILLINGS

A FRANCE - LUXEMBOURG - BELGIUM FILM

PRODUCED BY Les Films du Poisson
WITH Versus Production and Bidibul Productions

IN COPRODUCTION WITH
VOO and Be tv

WITH THE PARTICIPATION OF
CANAL+ CINE+ CINEVENTURE DEVELOPPEMENT
SOFICINEMA 10 DEVELOPPEMENT ANGOA

CO-FUNDED BY MEDIA OF THE EUROPEEN UNION

WITH THE SUPPORT OF
FILM FUND LUXEMBOURG / TAX SHELTER OF THE BELGIAN FEDERAL
GOVERNMENT / INVER TAX SHELTER / WALLIMAGE (WALLONIE)

DEVELOPPED WITH GROUPE OUEST

INTERNATIONAL SALES Elle Driver

OLGA KURYLENKO

KEVIN JANSSENS

THE ROOM

DIRECTED BY CHRISTIAN VOLCKMAN

WRITTEN BY CHRISTIAN VOLCKMAN AND ERIC FORESTIER WITH THE COLLABORATION OF GAÏA GUASTI, SABRINA KARINE AND VINCENT BAUALEC BASED ON A ORIGINAL IDEA BY CHRISTIAN VOLCKMAN ADAPTATION AND DIALOGS ERIC FORESTIER
WITH JOSHUA WILSON JOHN FLANDERS FRANCIS CHAPMAN PRODUCED BY YVEL FOGIEL AND LAETITIA GONZALEZ, JACQUES-HENRI BRONCKART AND GYVENAELLE LIBERT, LILIAN ECHÉ AND CHRISTEL HENON CINEMATOGRAPHY REYNALD CAPURRO EDITING SOPHIE FOURDINOY
ORIGINAL MUSIC RAF KEUNEN CALLIO EFFECTS AND SOUND JEANNE MAISONHAUTE ART DIRECTION FRANÇOISE JOSET BERNARD COVETTE COSTUME DESIGN MAGDALENA LABUZ SOUND OLIVIER STRUYE NICOLAS LEROY NICOLAS TRAN TRONG GRÉGOIRE COUZINIER MICHEL SCHILLINGS
A FRANCE LUXEMBOURG BELGIE FILM IN CO-PRODUCTION WITH VOD AND BE TV WITH THE PARTICIPATION OF CANAL+ / CINE+ / CINEVENTURE DEVELOPPEMENT SOFCINEMATO DEVELOPPEMENT / ANGOA CO-FUNDED BY MEDIA OF THE EUROPEAN UNION
WITH THE SUPPORT OF FILM FUND LUXEMBOURG / TAX SHELTER OF THE BELGIAN FEDERAL GOVERNMENT / INVER TAX SHELTER / WALLIMAGE (WALLONIE) DEVELOPPED WITH GROUPE QUEST INTERNATIONAL SWISS ELLE DRIVER

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VERSUS
PRODUCTION

bidibul
PRODUCTIONS



VOD



CINE+



CINEVENTURE



SOFCINEMATO



ANGOA



FILM FUND
LUXEMBOURG



INVER



INVER



WALLIMAGE



GROUPE QUEST
INTERNATIONAL



SWISS ELLE
DRIVER