


RECODING  
ENTROPIA



In the heart of spatial void, an imposing geometric form wanders in the horizon of infinite space. It is a huge tetrahedron, that will soon break apart, scattering its pieces in the emptiness, delivering a mysterious message as its shape changes.

A VR film by François VAUTIER

## NOTE OF CONCEPT

An unfathomable void, limitless horizons, from the infinitely big to the disproportionately small, inert forms with yet violent upheavals, assuming life, emerging organic, a life beyond understanding... This is how, in his proposal, "Recoding Entropia", François Vautier's new film reveals itself. Starting from a specific geometry, lost in a spatial extent who will never stop transforming itself throughout the story, until finally appearing under another face, the movie aims to tell the evolution of form, specie, intellect.

Following I Saw the Future, in which he meant to decrypt writer Arthur C. Clarke's predictions inside an artificial field, and Odyssey 1.4.9, a tribute to Stanley Kubrick's masterpiece 2001, A Space Odyssey, Recording Entropia is the latest opus part of François Vautier's VR anthology about evolution. Extending his experimenting cycle, the French director - passionate about science-fiction - now intends to offer a full and unusual immersion inside an environment expected to be infinite and vertiginous. Playing with materials, their interactions as well as scale relationships, he brings us at the heart of twilight poetry in a captivating tale. The movie is an invitation to travel. It is a sensitive visual journey, both physical and cerebral. A reflection on the imaginary and the future of humankind. Beyond the immersive techniques and the directing devices, everything is made so that the spectator may live an incredible journey during which he will be able to question in an introspective way his intimate connection to time and space, and his place in the universe, both real and fantasized.

“Recoding Entropia” is a film in virtual reality whose immersive proposal is mainly based on spaces and scales. Closely linked to the thematic explored (the becoming), it attests of the immensity of the possibilities inherent to thinking. In concert with what the story suggests, the film plays with the disturbance and the surprise in order to deploy an endless loop in which to dive in. The mechanism of this virtual reality distinguishes itself by its basic nature, in 360 degrees, in stereoscopy. Less interactive but more inspiring, this simple immersive device was chosen precisely to give back to the spectator the status that belongs to him and offer a more cinematographic navigation. The object is not so much to make the spectator independent within a universe to cross, but to offer a pathway to create.

This film was born out of the enforced lock down period. Festivals such as SXSW, Annecy and Taipei, where the film “Odyssey 1.4.9” was selected, were cancelled. François Vautier, the director, shared his desire to pursue a graphic work around the living, the invisible, the microscopic as well as the macroscopic. He started working with Franck Richard as a consulting author in order to set up a story while maintaining his experiments on the software Cinema 4D. During these last few months, the team initiated the production of this film as a challenge, with the objective to complete it before the start of the new school year.

With regards to music, François Vautier teamed up with Pascal Bantz, a talented composer with whom he has been collaborating for many years. Drawing inspiration from classical, cinematographic and contemporary music, “Encoding Entropia”'s score evolves and creates itself according to the events on screen, in constant evolution... Throughout the creative process, François and Pascal exchanged their work on a daily basis, collaborating hand in hand (but distantly!) in order to synchronize images and sounds in the best way possible, building the film like a wall, note by note, part by part. Quoting Pascal Bantz “the hardest part of the project was when to say “ok it is good now, we stop here” as - just like François- I am always looking for optimisation, the perfect combination between composition, sound design and image, so that everything overlaps perfectly...”.

This movie is a reflection on the living and more specifically the memory of the living, this living which decomposes and recomposes, and has played tricks recently. With this immersive experience, the aim is to nurture the imagination and draw several dots which the spectator will have to link.

## D I R E C T O R ' S N O T E O F I N T E N T

"With this film, it is the notion of point of view that I am exploring, it is the gaze I direct, it is the field of the unknown that I aspire to open. The environment of the living, from the gestation of an intellect, implies a former time, an original period where the inert conjectures an upcoming change, a life that is promised, an undeniable complexification.

The artistic direction of "Recoding Entropia" follows this prospect. Like a blank page to fill out, a self-generating procedure, the graphic elements of the film manufactured themselves out of elementary calculations, rough digital forms and basic computer signals. As they seem to divide and empower, they take shape, creating a peculiar magic, in line with the thematic explored.

"Recoding Entropia" thus suggests a journey who tackles the topic of an intellect fulfilled and a thought carried out. Of course, my project must be apprehended in a poetic way. It is also, in a more hidden way, an educational proposal. An attempt to popularize the confusing concept of perpetuating the living throughout time and space. By offering to dive in, it is a whole scientific perimeter that becomes the subject of reflection. From the more spectral - by exploring the spatial field- to the more organic - by treading the biological framework, possibly viral - in my mind, those two perimeters are closely linked. In the sky as in the deepest oceans, everything is combined, everything is transmitted, everything is repeated, all part of a loop. It is by trying to illustrate in a lyrical sense the essential process of life, by creating analogies of forms and environments, that its mystery will become clearer. "

François Vautier



# FRANÇOIS VAUTIER - SHOWREEL

After graduating from Fine Arts, François Vautier worked with contemporary art galleries in Paris. He then embarked upon a collaboration with ARTE (a European television network).

Connecting with Raphael Nadjari he founded "A Bout Portant" and "Filmmaker Factory" whereby he continued to produce highly creative opening titles and his first feature film: the thriller "le P'tit Bleu".

Continuing his research in design, François expanded on new processes of shooting in virtual studios. His second feature film "Déjà Vu" is a science fiction film. The story of a teenager in a futuristic fable where the reality merges with the virtual. He then prolongs the exploration of "Parallel Worlds" in the realization of "Twenty Show", the first user generated film (co-directed by Godefroy Fouray).

Between 2010 and 2012 he directed 3 experimental short films: "BLADE RUNNER REVISITED" (shown on Canal+), "ABANDONNED PLACES" and "ANTZ IN MY SCANNER" (shown on US Network) which were screened at many festivals through the world, including the Universal Exhibition in Shanghai after totaling several million views on the web. In 2010, he directed the official film presented by France at the Rencontres Internationales in DAVOS. He has also worked with other prestigious organizations such as the National Museums of France and the Royal Opera of London in 2012.

In 2013, he created the scenography of the CNES pavilion at the Salon du Bourget and then the Preview Show at the FUTUROSCOPE Planetarium in Poitiers in 2014. He has also worked with "VIRGIN", "COCA COLA" and "KERING" and has directed films about the artificial retina: "PIXIUM" and "GENSIGHT".

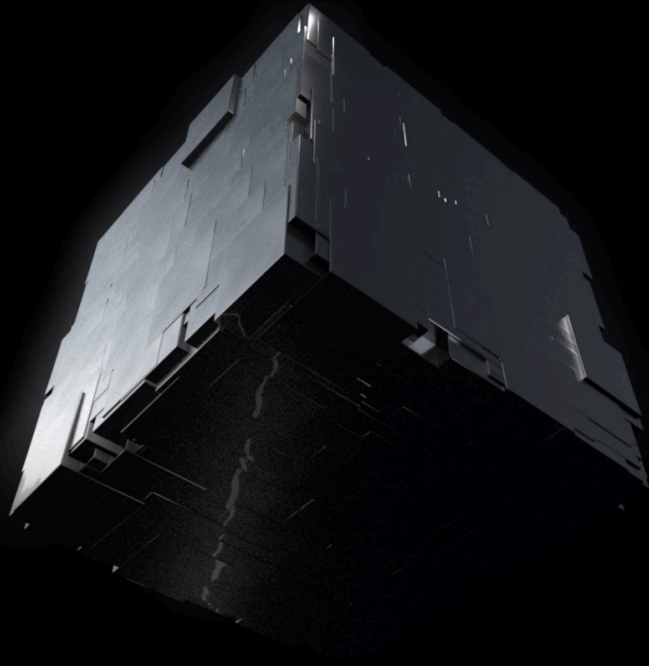
Between 2014 and 2016 he directed clips and title sequences for cinema ("E SEMBENE" by Souleymane Cissé and "L'AMI") as well as for TV series ("PIGALLE LA NUIT" Canal+, "SIGNATURE" France 2, "AU DELÀ DES MURS" Arte).

Constantly seeking out new processes, in 2017 he directed "I SAW THE FUTURE", a stereoscopic VR film, presented in official competition at the Venice International Film Festival and broadcasted on the ARTE VR 360 platform, as well as on television. The film has been presented in more than 50 festivals all over the world.

In 2019, he directed "Odyssey 1.4.9", a tribute to Stanley Kubrick's masterpiece, selected at Montreal's FNC, SXSW, Annecy Festival and Taipei Film Festival. He also worked on a holographic adaptation of the film "I Saw The Future" for the French CNES, presented at the « Salon International d'Aéronautique et de l'Espace » in June 2019.

In 2020, he directed "Recoding Entropia", a new experimental VR film.





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