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

*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
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.
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 Arieh 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
Kevin JANSSENS
Joshua WILSON
John FLANDERS
Francis CHAPMAN
Vince DREWS
Marianne BOURG
Oscar LESAGE
Carole WYEERS
Mickaël KAHYA
Jean-Louis SBILLE
Victor MEURICE
Livio SISCOT
Heather BAILLY-GADE
Isaac KAMINSKI
Maximillien JADIN
Muriel SIMON
Laurent LALLEMAND
Kevin LLOYD
Raphaëlle SCHOUMACKER
Ange Philippe UGOLINI
Charles SCHNEIDER
Eric GIGOUT
Sevda SALAYEVA
Aline KEUTGEN
Christian THILL
Ange Philippe UGOLINI
Danique AELAERTS
Olivier BISBACK

Kate
Matt
Shane child
John Doe
Shane teenager
Chet
Suzanne
Henry
Mr Schaeffer
Shane 60 years
Shane old
Shane 18 months
Shane baby
Delivery
Hospital patients & nurses
Petrol pump attendant
Nurse
Understudy Kate
Understudy Matt
DIRECTED BY Christian VOLCKMAN
WRITTEN BY Christian VOLCKMAN
Eric FORESTIER
WITH THE COLLABORATION OF Gaëa 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