

GLOOMY EYES!

OFFICIAL SELECTION 2019
sundance
film festival



AN ANIMATED VR EXPERIENCE BY FERNANDO MALDONADO & JORGE TERESO

A 3DAR AND ATLASV PRODUCTION. EXECUTIVE PRODUCERS ANTOINE CAYROL, GERMAN HELLER.
PRODUCED BY ANGELES BLASCO. ASSISTANT DIRECTOR JULIAN DORADO. CO-WRITTEN BY SANTIAGO AMIGORENA
DIRECTED BY FERNANDO MALDONADO & JORGE TERESO

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arte

GLOOMY EYES



SCREENING INFO

Sundance Film Festival 2019
Section: New Frontier

Jan 24-2 Feb 3, 2019

New Frontier at The Ray
1780 Park Ave, Park City, UT 84060
*Ticketed Venue

New Frontier at Kimball Arts Center
1401 Kearns Blvd, Park City, UT 84060
*Open to credential holders on space-available basis

LOGLINE

When the sun got tired of the humans it decided to hide and never rise again. The darkness awoke the dead from their graves. A zombie kid called Gloomy and a mortal girl called Nena fall in love and immerse in a deep connection that not even the most powerful man in town can destroy.

SYNOPSIS

It's 1983 on a cold night in Woodland City. Being a zombie is against the law. The undead have been around for almost a decade now, but peaceful coexistence with the "normal" people continues to fail. They hide in the forest, away from the dangerous zombie hunters. Nights are calm and quiet, but Gloomy still tries to stay out of sight. Hunters are a real threat, but this zombie is hiding from something else as well...Truth is, he doesn't feel too comfortable around others of his kind. But really, Gloomy not completely like other zombies. He has access to things we don't see or understand. Nature knows he's special.



THE CREATORS



Jorge Tereso

Jorge Tereso is a director & digital artist from Buenos Aires. His work ranges from playful and lysergic animations to realistic VR experiences and interactive installations. He's a partner at 3dar studios, where he created its first award winning short film, Shave it (2013). His passions also include illustration, storytelling and projection mapping. He has created an experience called Light Graffiti that has been featured several times in NYC and around the world. He has worked for big commercial brands for a decade and is now creating 3dar's original content, always in search for new ways to expand the possibilities of animation.

THE CREATORS



Fernando Maldonado

Fernando Maldonado was born in San Juan, Argentina. He graduated from U.N.S.J. as Visual Arts Professor and he was trained in 3D animation. His First shortfilm "La mezcla", directed with Lucas Aguirre was awarded by Telefe Cortos first edition (2004) and selected by Mar del Plata Film festival (2005). He lives in Buenos Aires since 2008 and works as Director of animation at 3Dar Studios. He co-directed Shave it (2013) with Jorge Tereso awarded by many international Festivals including Anima Mundi and Short of the week and was part of the official selection of more than 80 movie festivals. He was the Animation Director in Uncanny Valley (2015) awarded by more than 25 international festivals and in official selection in more than 100 festivals.

STATEMENT OF INTENT

As children, our parents livelihoods forced us to travel a lot and to change countries several times - Syria, Israel, Cyprus, Belgium... For young Argentines, these countries, sometimes atwar, were a radical change of scenery, and sometimes terrifyingly so.

The most complicated element was undeniably the fact that we were systematically faced with a new language we did not master, so we had to deal with the feeling of isolation this breakdown in communication implied. We sometimes had the impression we were children adrift in a world that was not ours, one where our needs were overlooked. Finding your footing in a place where people see you as different is terribly destabilizing when you are only ten years old. And when people never cease to look at you disapprovingly, you feel like even more of an outsider.

In an effort to fit in, we created our own worlds. Just like Gloomy, the hero of our story, who out of loneliness, builds his own universe, deep in the forest. Yet these parallel worlds often act like band-aids on a wooden leg. Above all, a child yearns to be accepted as they are, to find their place within a community.

We conjured up Gloomy Eyes so that he could mirror our childhood doubts. And though it is true, of course, that we did not have to deal with an irrepressible urge to eat human flesh, the situation experienced by Gloomy nonetheless resonates with us.

This childhood suffering has never left us, and in fact, and it has even been re-activated by the steady rise of separatist and segregationist ideology pretty much everywhere in the world.

The promise Donald Trump made to his voters to build a wall at the Mexican border is the physical embodiment of fear and of the rejection of others. Others who, all too often, are seen as the root of all evil.

With Gloomy Eyes, we therefore seek to depict a world governed by social injustice, in this case, the town of Woodland City. This is a place where power is at the hands of a minority that have control over the way life unfolds, a world where different beings (humans VS zombies) are unable to cohabit and where the cruellest beings are not necessarily the ones we expect. This is a very conservative world, which resembles the family environment we grew up in.

This world does not offer great comfort, yet it is not so different from our own.

No need to panic! This cynical gaze on society hides our optimistic nature. We love depicting vegetative cultures, on the edge of death, and to add a hint of magic, to represent hope and the source of many solutions. Here, magic is channelled through a zombie child - we love considering death as if it was something mystical, an integral part of life, of nature, something which is not necessarily bad.

Gloomy Eyes does not aim to be a zombie flick. We are very far removed from the world of the Walking Dead or The Night of the Living Dead. Gloomy Eyes has more of a kinship with The Nightmare before Christmas, or even Zombillenium, because Gloomy Eyes is above all a love story and a tale of magic.

VR itself is, in a way, a magic tool. Like all movie makers, we have always been limited by the dimensions of the screen. Here, thanks to VR, and especially to the freedom of movement offered by 6DOF devices, our objective is to provide the user with an experience which is not rational, but sensorial. We would like them to enter into a state induced by the feeling of actually being there.

Gloomy Eyes is a challenge on several levels. Firstly, we wish to use scene-setting devices specific to VR, and above all, to play on ideas of scale, something we shall describe further on in this document (see our Director's Intentions). Furthermore, Gloomy Eyes constitutes a break from our usual graphic palette which is generally extremely colourful, as it is influenced by the standards in the advertising industry for whom we regularly work. Our award winning short film, Shave-it, is the best example of this. Finally, this is our first experience working on an international production.

Working alongside the team at Atlas V is a genuine breakthrough for us. We have already produced the first graphic trials on a clean background, but today, we are faced with the need to work with partners who will allow us to structure the production and create a project adapted to the needs of the market. The initial working sessions have allowed us to shed

light on discrepancies in our original script and we are excited at the prospect of being able to enter a second phase of development, together, with the support of a co-writer or script doctor.

We hope our universe will charm you and hope you will enjoy reading this document

ABOUT THE TEAM



German Heller

German Heller was born in Buenos Aires in '81. He started coding when he was 8 and worked as a writer in a newspaper at the age of 15. Always bored at school, but passionate about technology and storytelling he became a self thought software engineer and worked 5 years in the industry.

After dropping college and an IT development career, he founded 3dar at the age of 23 with the goal of creating a more inspiring work environment connecting art and technology. The company was born with a disruptive identity and quickly became a magnet for talented professionals in visual arts and technology with a creative drive. German had been leading the company as its CEO for over 14 years pushing for innovation in both services and original content fronts. He also worked as a creator, director and producer for many experiential activations, TV commercials and independent projects.

ABOUT THE TEAM



Antoine Cayrol

After a Master II Communication and Media in Assas and a Master II PLA at the Sorbonne, he created his production company FATCAT FILMS in 2005.

He has since produced four short films and have won numerous awards internationally, dozens of music videos and commercials in the world of luxury and entertainment and 3 transmedia documentary (web / TV / cinema / radio). In November 2013, FATCAT FILMS incorporates the audiovisual group PREMIERE HEURE and became its digital label. In January 2014 he creates a second production company specializing in the production of content for virtual reality, OKIO STUDIO, by partnering with Pierre Zandrowicz and Lorenzo Benedetti.

In October 2017 he sold OKIO STUDIO to a commercial group and team up with new producers to create a new immersive production company ATLAS 5, in Paris, New York and Los Angeles.



From immersive experiences in AR and VR to interactive installations that use Machine Learning, our team seeks to engage audiences by leveraging new technologies, unique visual aesthetics, and immersive design.

Deeply engaged in a community of creative technologists, Atlas V works to identify and foster independent artists who are innovating the art and form of storytelling.

Our team has contributed to numerous keynotes and workshops such as the Sundance Lab New Frontier, the MIT Media Lab, Oculus Connect, Tribeca Storyscape, the IDFA Doc Lab, and AdWeek Europe, among others.



3DAR is a collective of directors, creatives and visual artists that have been evolving together for over the past decade. We believe that our work is the best way for us to put our talent into action. We have a complete creativity / production scheme on site, starting from the very first concept design until the last phase of refinement. From our inception our focus has been 3D and our spiritual fuel is experimental work.

For the past 14 years, we worked with many big brands and agencies to create award winning content. 3DAR is now among the biggest creative companies in South America and manages to sustain a steady reputation among artists as one of the most desired places to be a part of.

CREDITS

WRITTEN AND DIRECTED BY: Fernando Maldonado, Jorge Tereso

CO-WRITER: Santiago Amigorena

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UNITY DEVELOPERS: Luciano Donati, Gustavo Higa, Antu Marin

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MODELING AND SHADING: Kamel Alzate

ANIMATION: Sixvowel, Paula Martinez

ASSOCIATE PRODUCERS: Fred Volhuer

TECHNICAL DIRECTOR: Martin Berisso

SOUND DESIGN: AHRE Studio, Santiago Tereso, Ramón Blas Llorente

3D ARTISTS: Federico Carlini, Jurgen Hoogboom

WITH THE PARTICIPATION OF ARTE: Marianne Levy-Leblond, Gilles Freissinier

ORIGINAL MUSIC: AHRE Studio, Diego Passarini

2D ARTISTS: Fernanda Bermejo

SCRIPT SUPPORT: Mariano Rodriguez

VOICE OVER TALENTS: Marco Tiraboschi, Preacher and zombies, Raymond Lee, Gravekeeper

WITH THE SUPPORT OF THE CNC: Pauline Augrain, Anna Charrière, Chloé Robinet

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