



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
La Biennale di Venezia 2017

Venice VR



I S A W T H E F U T U R E

UN FILM VR DE FRANÇOIS VAUTIER

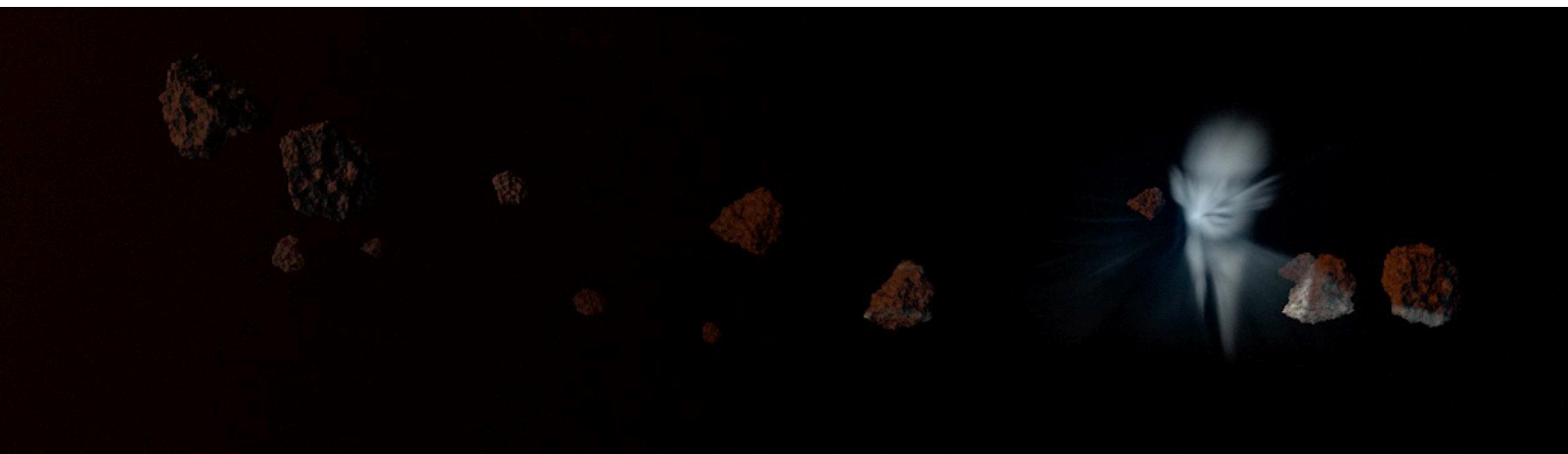
:DA PROD VR 4'30"



Arthur C. Clarke (BBC.1964)

## S Y N O P S I S


In a dark expanse that could be the cosmos, we hear the voice of Arthur C. Clarke, whose face – taken from a BBC archive dating back to the 1960s – appears in the distance. His features quickly dematerialize into a multitude of shimmering pixels, creating an enveloping and immersive space out of which the thoughts of the famed author of *2001: A Space Odyssey* emerge. At the heart of this spectral environment, and with a magnetic voice sending us back to the time of cathode ray tubes and the golden age of television broadcasting, A C. Clarke tells us about the arrival of digital revolution, decades ahead of his time. This film is an invitation to travel, and a crepuscular form of poetry to be experienced immersively.



## D I R E C T O R ' S B I O G R A P H Y

François VAUTIER 1964  
FILMMAKER, VIDEO ARTIST and RESEARCHER

Fine Arts graduate, François VAUTIER worked main art galleries. He worked with Raphael Nadjari funding two companies, producing highly creative titles. He expanded on shooting processes in virtual studios for his 2nd film “Déjà Vu”. For Arte he realized “Twenty Show”, an user generated film. I Saw The Future is his first VR film.



A R T H U R C L A R K E

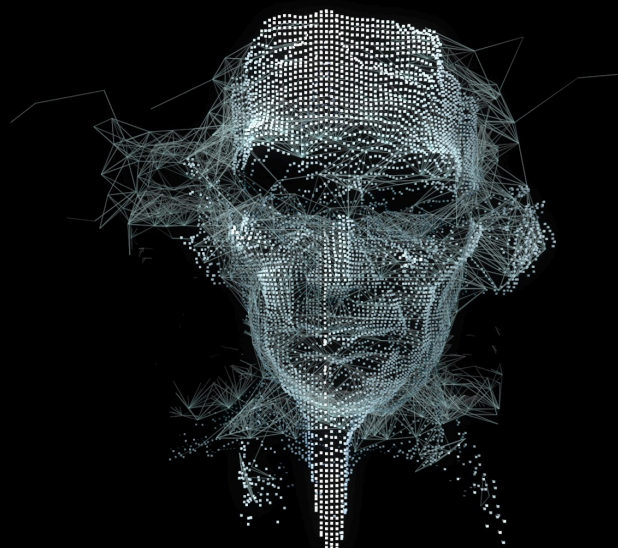
D I R E C T O R ' S N O T E O F I N T E N T I O N

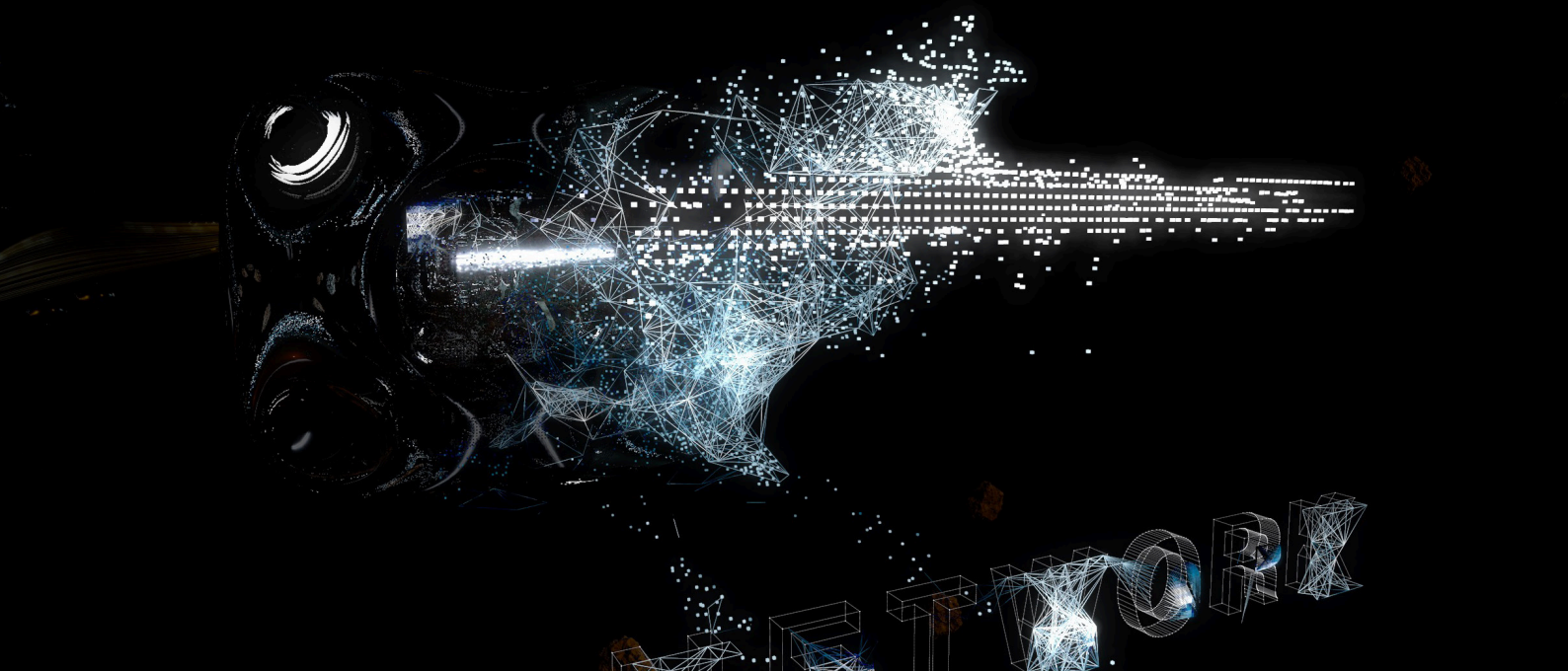
Using the latest digital effects, I have taken A.C. Clarke's face from an original archive and combined it with an infinite expanse. I took my inspiration from electrostatic displacement and sound waves. By the forward momentum of lines, and through their algorithmic criss-crossing, like kinetic art, the changes he announced suddenly materialize.

A celestial, dark, and unfathomable expanse is shot through with beams of light and wandering stars.

The distant echo of a hypnotic voice becomes clearer as we move closer to its source. The pale face of a demi-god, whose features quickly twist, rip apart, and scatter into a multitude of shimmering pixels that electrify us with an intuitive way of thinking, a universality, and a vision. This is how *I Saw The Future* begins.

Whether as literature or film, science fiction has always thrilled me, and continues to be a source of great passion and fascination. The themes it explores convey imaginary worlds that I have always found enchanting and challenging. Travel, the absolute, the future of humanity, space, time, matter, the question of the eternal... Beyond these notions, there is also the scientific dimension, which is inherent to the genre. Techniques, the language of formulae, physics, the poetry of numbers and mathematics... Science and fiction.





Since completing a number of personal projects, and continuing to immerse myself in this rich culture, I have worked to grasp the infinite possibilities offered by this genre. Science fiction is like a container of dreams that is never fully closed. No partitions, no sections, no limits, just lines of flight and panoramas. Ever since I first watched *2001: A Space Odyssey* (S. Kubrick, 1968), I have been a great admirer of Arthur C. Clarke's – the author of the novel upon which the film is based. Drawing on his knowledge of abstract science (scientific theories?), his literature pushed the limits of the genre, knitting together concepts, and weaving technological know-how along with metaphysical insight.

One day, on the Internet – which I love exploring for archival material – I found a filmed interview with Arthur C. Clarke (BBC, 1964) where the author predicts what the future would like from his point in time. Not only his own future, or ours, but that of a post-humanity with extraordinary and unlimited perspectives. In a close-up, staring directly into the camera, serene in tone, using simple words, and sparing spectators of any trivial representations that might pull him out of their dream, the author describes a series of radical changes which, from his point of view, will change our existence. Decades ahead of his time, with extreme precision, Clarke imagines the arrival of the digital revolution. The Internet, artificial intelligence, augmented reality, transhumanism, inter-stellar travel, and more. These considerations ring out like prophecies, making Arthur C. Clarke a true visionary.





Beyond the homage to the man, the aim of *I Saw The Future* intends to penetrate this genius' very mind, to merge into his consciousness and grasp where, in what dream, and through what movement he is trying to accompany us.

In this total integration, and by focusing formally and very simply on his face and speech, I hope to make Clarke's utopia palpable and, in doing so, reveal its immensity and universality. In essence, I wish to capture a glimpse of tomorrow through immersion.

*I Saw The Future* can be said to be an experimental film – which, by definition, supposes a physical and cerebral experience. Using the latest digital effects available in making 3D virtual reality films, I have taken Arthur C. Clarke's face from the original archive and combined it with an infinite expanse resembling the cosmos. I have remodeled them with particles, and taken my inspiration from electrostatic displacement and sound waves to create an environment with an immersive aesthetic. Steeped in this minimalist three-dimensional space, where the graphic design is intentionally understated, the spectator is thrown inside the mind of Arthur C. Clarke and his thought. It is a journey into the heart of his utopia, towards the future. With no figurative images, by the forward momentum of lines, and through their algorithmic criss-crossing, like kinetic art, the changes announced by Arthur C. Clarke suddenly materialize and reveal their incredible prophetic dimension.

*I Saw The Future* is a film about the destiny of mankind. It is an immersion in an exciting landscape – that of the coming centuries. It is a singular and progressive journey that takes us beyond space and time. Finally, and most importantly, it is a film about the possibility of merging with a unique and enlightened mind that is full of humanity. It is a journey – and one I feel I the need to share.

*I Saw The Future* is produced by Jeremy Sahel (Da Prod) and written and directed by François Vautier.

Together, they are developing several projects in virtual reality, including one called Battlefield.



C R E D I T S

Written, edited and directed By François Vautier  
Based on BBC HORIZON with Arthur C Clarke / Getty Images  
Music : Pascal Bantz  
Produced by: Jeremy Sahel  
Da Prod Production Crew : Valentine Theret, Aurelien Lesné, Jeremy Sahel  
Lab : Small by Mac Guff  
Special thanks :  
Franck Richard  
Geoffroy Grison  
Christopher Silva  
Aurélien Lesné  
Produced by DA Prod  
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I N T E R N A T I O N A L   S A L E S



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