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THE

MATRIX GENERATION

DIRECTED BY
BENJAMIN CLAVEL

WRITTEN BY
JULIEN ABADIE
BENJAMIN CLAVEL
JEROME DITTMAR

THE STORY OF A POP CULTURE PHENOMENON

MATRIX GENERATION A FILM DIRECTED BY BENJAMIN CLAVEL CO-WRITTEN WITH JULIEN ABADIE AND JEROME DITTMAR
PRODUCED BY DOMINIQUE BARNEAUD IN COPRODUCTION WITH ARTE FRANCE WITH THE PARTICIPATION OF CINE+
ORIGINAL MUSIC BAPTISTE & PIERRE COLLEU LINE PRODUCER LEILA BADET EDITING TESS GOMET, BENJAMIN CLAVEL
WITH THE SUPPORT OF CNC AND PROCIREP-ANGOA INTERNATIONAL SALES THE PARTY FILM SALES

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FILM SALES

THE MATRIX GENERATION



**A DOCUMENTARY
WRITTEN BY
JULIEN ABADIE
& JÉRÔME DITTMAR**

**DIRECTED BY
BENJAMIN CLAVEL**

**PRODUCED BY
BELLOTA FILMS
& ARTE FRANCE
2023 - 1x52'**

**GENRE
ARTS & CULTURE, SOCIETY**

**AVAILABLE LANGUAGES
ENGLISH / FRENCH**

SYNOPSIS

IN 1999, A UNIQUE CINEMATOGRAPHIC OBJECT SHOOK AN ENTIRE GENERATION AND REACHED THE TOP OF THE BOX-OFFICE WORLD-WIDE. THE MATRIX SAGA WAS BORN AND QUICKLY BECAME A POP-CULTURE PHENOMENON REVEALING A DUO OF FILMMAKERS: THE WACHOWSKIS.

ITS PROPHETIC ASPECTS WILL BE AT THE HEART OF THIS UNPRECEDENTED DOCUMENTARY. BY PROPELLING THE AUDIENCE INTO THE 21ST CENTURY, IT FORESAW MANY SOCIAL AND POLITICAL ISSUES OF OUR CURRENT TIMES: USE OF TECHNOLOGIES, HACKING, GENDER AND IDENTITY ISSUES, FAKE NEWS, CONSPIRACY-THEORY...

FORGING AHEAD, THE WACHOWSKIS' CINEMA HAS BEEN LEADING A GLOBAL FIGHT FOR EMANCIPATION, INSPIRING GENERATIONS IN THEIR QUEST FOR TRUTH, CHOICE AND FREEDOM.

4 QUESTIONS FOR

BENJAMIN CLAVEL

DIRECTOR

The famous tetralogy directed by Lana and Lilly Wachowski has become a veritable pop-culture artifact, marking entire generations. The documentary *The Matrix: Generation* looks back at this phenomenon and explores themes that have not yet been dealt with in previous projects based on the films.

Interview made in Biarritz during The Unifrance Rendez-vous in September 2023

How would you describe the documentary in a few lines? How does it differ from other projects based on the cult saga?

It's a really enjoyable film to watch, and includes all the great landmarks and moments of the films. There's a popcorn aspect to it that's really enjoyable, and at the same time, it delves into subjects that hadn't been explored before. The film is quite singular, going in a different direction from the analyses that have been made of *The Matrix*. *The Matrix* is seen as a piece of pop culture, one in which reality has caught up with fiction. The documentary is dense, but I think it explores things that few people have thought about, notably the link with psychedelia, with the 1960s and 1970s, a link that has been little dealt with, at least in documentaries.

I'd also like to highlight the incredible work of Sébastien Iglesias, who created the illustrations that punctuate the narrative, and give a shout out to Baptiste Colleu and Pierre Colleu for creating the original music.

The political and avant-garde dimension of *The Matrix* is obvious. How did you manage to make this subject your own?

I really discovered *The Matrix* on the big screen when I was 17. At this age you're very optimistic, you dream, you want a lot of things, and I was quite politically active. As I say at the start of the film, I initially took *The Matrix* for a blockbuster that wasn't necessarily going to open up any philosophical or thought-provoking avenues for me. That's why I wanted to tackle the political question, which is present in all the Wachowskis' films. Because at the time, I saw it as a contradiction. A big-budget American film from Warner Bros. with a huge marketing campaign couldn't be a film with the political connotations or ideals I had. In fact, it's really a film of its time, coming out at the beginning of alter-globalization. There was something happening at that time with regard to a capitalism that would be overwhelming.

The political question is addressed in the background, stemming from aesthetic and philosophical issues. The Wachowskis are not filmmakers who make overtly political films, but entertainment and science fiction. The political dimension derives from the philosophical scope of their work.

There's another nuance to be added. Like all great works that become classics, they are reinterpreted to suit the times. And we see this to a large extent in the documentary.

Your documentary ends with the questions "What is real and what is not?" and "Is it important to distinguish between the two?". What do you think as a documentary filmmaker?

The image is always real. In fact, even when we talk about the virtual, we're talking about something real. The question is not so much to distinguish the real from the virtual, but to know where we want to be, in which reality. There are parallel realities, as we see in the film with the psychedelia.

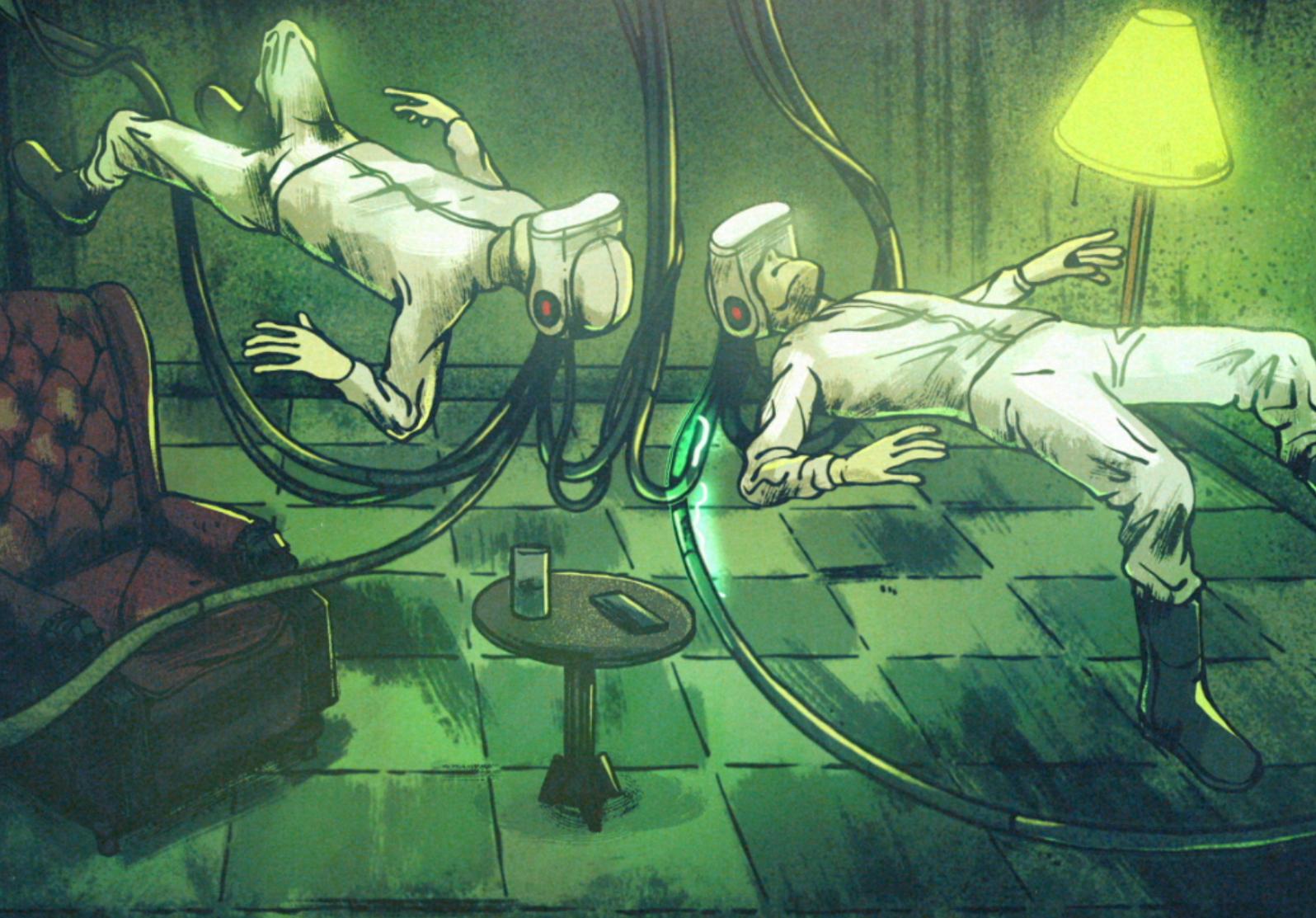
It's true that the anecdote Keanu Reeves tells at the end of the film, about a little girl who doesn't care to distinguish between what's real and what's not, raises questions. I'm using it to make a point. I don't know the age of this girl; I think he says she's 13 or 14. But as we can see today, there's a desire to escape into alternative worlds, be they virtual or otherwise, a bit like being under the effect of a drug, with all the pleasure that can bring, but also all the danger. We talk about video game addiction, and that's certainly a good term, because you end up getting used to it and losing your footing.

I'm still convinced, and this is what I wanted to say at the end of the documentary, that it's important to distinguish virtual reality from physical reality. That's not to say that we shouldn't delve into virtual reality, but that we should go into it with an awareness of it.



The documentary conveys universal values such as love and freedom. Did you have an international audience in mind when you wrote the film?

Yes, the international aspect was considered from the outset, firstly because our subject is North American, and therefore necessarily with a foot in the USA, in Hollywood. *The Matrix* films were shot in Australia and the film had a genuine worldwide impact, not just in France, but throughout Europe and the rest of the world. When you try to build a discourse around *The Matrix*, you try to address everyone, no matter the language barrier. It was also interesting to see the reactions of potential future buyers in Biarritz, to see that the pleasure seems to be shared!



LAUNCH ON THE INTERNATIONAL MARKET

The Party Film Sales had already collaborated with production company Bellota Films, but *The Matrix: Generation* project perfectly matched the pop-culture, cinema-driven editorial direction we wanted to pursue, both personally and in line with our international sales strategy.

We came on board early, from Sunny Side onward, and were involved throughout the writing phase. Following the project from the start allowed us to build momentum long in advance, which is exactly what we aim for: sparking interest early and driving potential pre-sales.

- **First pitch at Sunny Side of the Doc in La Rochelle in 2022 / Arts & Culture section**

It was a full year before the film was completed, marking the start of a strong and trusting relationship with the producer and director.

As sales agents, we were able to support them early on, especially during one-to-one meetings with potential buyers.

- **Follow up on different markets and Biarritz Rendez-Vous**

After Sunny Side, we took the project through various markets, pushing presales as far as possible. The teaser, ready by April 2023, helped us secure early partners, but the real momentum came with its launch at the **Unifrance Rendez-Vous in Biarritz**, where the film was selected as the closing title for a special evening.

We began showing a rough cut ahead of the event, and the film was only completed right before Biarritz.

Early reactions from Europe, Australia and the English-speaking world have been extremely positive, with several offers on the table.

Biarritz's video platform also proved to be a major boost, generating a high number of views. These promising Rendez-Vous clearly signaled the start of an exciting international journey for the documentary.

COMMERCIAL & MARKETING STRATEGY

- ◆ Strong markets attendance worldwide
- ◆ Web page on [The Party Film Sales](#) and [Producer's websites](#)
- ◆ Creation of a well-crafted poster
- ◆ Specific highlight of the program in our line-up
- ◆ A trailer available in English [available here](#)
- ◆ An english dubbed version available for international market made by Telos
- ◆ Social media: news and updates about the film
- ◆ Newsletters and emails to our clients
- ◆ Public relations

THE MATRIX PARTY

UNIFRANCE RENDEZ-VOUS IN BIARRITZ SEPTEMBER 2023

A memorable evening organised during the **Unifrance Rendez-vous 2023 in Biarritz** to launch the completed film on the market around a thematic event:

- ◆ A black dress code evoking Neo and Trinity's iconic *Matrix* look
- ◆ Presence of the director who could meet different clients and talk about his film
- ◆ A *Matrix* Quiz with ten questions about the saga, with the winner receiving a special poster made by an artist and Basque delicacies
- ◆ A themed goodie box featuring blue and red M&Ms as a nod to the first film's famous pills
- ◆ A *Matrix*-style photobooth with custom props — sunglasses, leather jackets, "*Matrix*" accessories, etc. — inviting guests to join Neo's crew



A STRONG INTERNATIONAL IMPACT

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TUNISIA
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UKRAINE
UNITED KINGDOM
YEMEN



THE SUCCESS OF THIS FILM WOULD NOT HAVE BEEN POSSIBLE WITHOUT:

BELLOTA FILM.

Founded in Paris in 2009, Bellota Films has become a leading French indie, with more than 100 documentaries, series and feature films produced over 15 years. Multiple selections at Cannes, Sundance, IDFA, CPH:DOX, Venice and TIFF reflect its commitment to original, high-integrity, internationally oriented storytelling. Bellota collaborates with major French broadcasters, key distributors and a wide network of public and private financiers. Its long-term partnerships across Europe, North America, Asia and MENA ensure diversified financing and strong distribution. Creative renewal is central to its strategy, with significant investment in development and strong support for emerging voices, especially women filmmakers. Its editorial spectrum spans science, arts, society, politics, ecology and pop culture, reinforcing its position as a European indie with artistic ambition and global reach.

BENJAMIN CLAVEL.

Benjamin Clavel is a director and screenwriter trained at ENSAAMA and later at ENSAD, from which he graduated in 2009. He gained early recognition with *Nouvelle Lune*, selected at the Clermont-Ferrand International Short Film Festival, and went on to direct several short films as well as his first documentary, *Nomad's Land*. He then developed a strong expertise in film-focused documentaries, creating works such as *The Architecture of Vertigo*, *Home Sweet Home*, *Monsieur Malakian*, *In the Mood for Melville*, and *The Legacy of the Crime*. Alongside this, he pursued more personal projects, including *Marie, dompteuse de crabe*, and directed cultural documentaries for television, such as *Le Monde selon Radiohead* for Arte. In 2020, he received the Grand Prix France at the Mobile Film Festival for *Une Nouvelle Page*.

ARTE FRANCE - ART DEPARTMENT.

Mathilde Michel, Head of Art & Music Unit, & Ali Delici, Commissioning Editor

THE PARTY FILM SALES.

The Party Film Sales is a Paris-based international sales company. The structure handles both fiction films and documentaries as well as TV content. The team has a strong experience of working with established filmmakers and has also at heart to foster bold vision and fresh ideas, working closely with directors and producers to elaborate tailor-made strategies for each project. Our films shed light on our world, and explore aspects of contemporary politics, arts and culture etc.

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