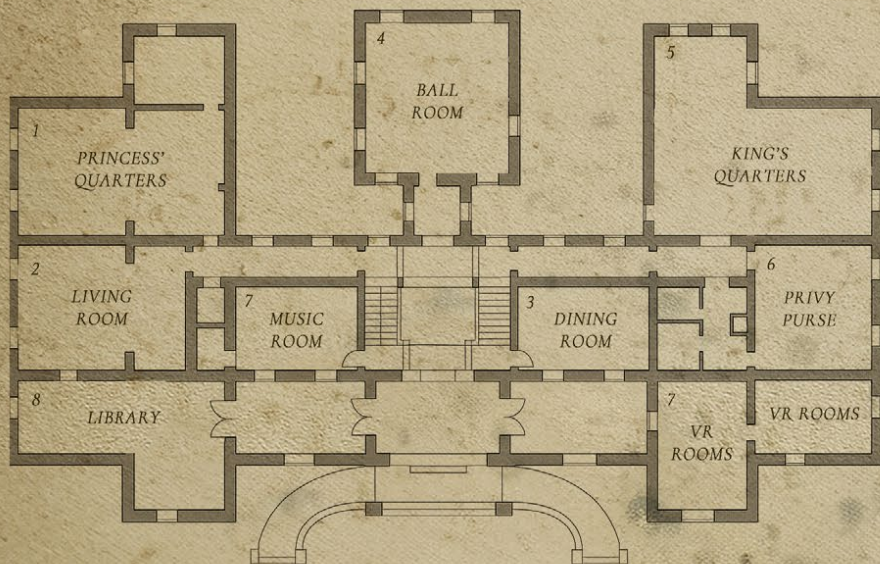




TECHNICAL INFORMATION

Title: The Hallucinations
Screenplay: Andrea Gatopoulos
Nationality: Italian, Greek
Genre: Period tragicomedy
Duration: 90 min

Production Company: Il Varco
amministrazione@ilvarco.net
www.ilvarco.net

DIRECTOR'S INFORMATION

Andrea Gatopoulos is an Italian and Greek director, producer and distributor. A member of EFA, and alumnus of Berlinale Talents, Locarno Spring Academy and TFL, he founded his company Il Varco, the short film distribution Gargantua and the avant-garde cinema residency Nouvelle Bug. He holds a degree in Literature and studied at workshops with Werner Herzog, Radu Jude and Apichatpong Weerasethakul. His films deal with virtual realities, uncanny valleys, disillusion, anti-capitalism and critiques of progressivism. *Happy New Year, Jim* (2022) was the first machinima presented in Cannes, at the Directors' Fortnight. In 2023 in Locarno, he presented *Eschaton Ad*, a film about the apocalyptic advent of AI. Later that year he presented his first documentary feature, *A Stranger Quest* (2023), at the Torino Film Festival. In 2024, his short film *The Eggregores' Theory* opened the 39th Venice Film Critics' Week as the first AI film in Venice..

THE HALLUCINATIONS

A film by Andrea Gatopoulos

Festival de Cannes, La Résidence

Since 2000, La Résidence du Festival de Cannes has provided each year accommodation and support to 12 selected young directors in order to help them prepare their first or second feature film. These young filmmakers are selected on the basis of their short films, or even first feature film, and the merits of their feature film project.

During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Festival de Cannes, to bring their project to co-production status.

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The Hallucinations

MUSEUM GUIDE

🇬🇧 SYNOPSIS

1728. Heir to the throne, unruly princess Elizaveta has never wished for queendom. No doctor could explain a strange tinnitus in her ear, manifesting through sounds and music from our age. Even after doing everything she could to ruin her debut in high society, the king manages to arrange a marriage for her against her will. But the sounds become visions, and she starts seeing the palace turned into a museum in the future and slowly learns that the kingdom will fall, and that she will meet a tragic end. Trying to warn the court to no avail, she understands that she is being neglected, silenced and trapped by a deaf power drowning in hubris. To save the memory of her, she decides to draw an herbarium, hiding her secrets in flowers.

🇬🇧 STATEMENT OF INTENT

Visiting Yusupov's palace as a tourist not long ago, I felt like a collateral effect, an unforeseen future in a place once built to last forever. This thought came to me: what if I could reach out to one of them, and tell them that their fall was imminent? Would they act to prevent the revolutions that would destroy them, rebalancing wealth and power? This story is a revisiting of the Cassandra myth, using late Baroque decadence as a metaphor for late capitalism – a world where signs of collapse are evident, yet those who see them are silenced and repressed, and only time will prove them right. I see Elizaveta's journey as a universal experience of powerlessness – one that ultimately demands a transcendental retribution: the light of truth that inevitably shines on every era.

**That moment I understood:
to exist is to disobey.**



**All that rises
must fall.**

**All knowledge is
hallucination.**

**All agency is
illusion.**

**"Truth will set you free, but
not until it is finished with you."**

🇫🇷 SYNOPSIS

En 1728, la princesse Elizaveta, héritière indocile du trône, n'a jamais désiré régner. Et aucun médecin n'a pu expliquer ses étranges acouphènes, se manifestant par des sons et des voix de notre époque actuelle. Bien qu'elle fasse tout pour empêcher son entrée dans la haute société, le roi lui arrange un mariage. Et les sons se transforment en visions, elle commence à voir dans le futur le palais se transformer en musée. Elle comprend progressivement que le royaume est voué à disparaître et qu'elle connaîtra une fin tragique. Elle tente de mettre en garde la dynastie, en vain. Comprendant qu'elle est négligée, réduite au silence, et piégée par la puissance sourde de l'hubris, pour préserver sa mémoire, elle décide de créer un herbier, cachant ses secrets dans des fleurs.

🇫🇷 NOTE D'INTENTION

En visitant le palais Yusupov, je me suis senti comme un effet collatéral, un imprévu dans un lieu autrefois construit pour durer éternellement. Que se passerait-il si je pouvais atteindre l'un des membres de la famille royale et lui dire que leur chute était imminente? Agirait-il pour prévenir les révolutions qui le détruiront? Cette revisitation du mythe de Cassandra utilise la décadence baroque tardive comme métaphore du capitalisme tardif – un monde où les signes d'effondrement sont évidents, mais ceux qui les perçoivent sont réduits au silence et réprimés. Je vois le parcours d'Elizaveta vers la prise de conscience comme une expérience profondément universelle d'impuissance – une expérience qui exige un jugement transcendantal: la lumière de la vérité qui illumine inéluctablement chaque époque.