

ZIDANE

A 21ST CENTURY PORTRAIT

(for cinema)

90 min film

THE PROJECT

Zidane, a 21st Century Portrait, is a portrait on film of Zinedine Zidane, one of the greatest players in the history of soccer.

In this film, the viewers will be plunged into all facets of the universe, the psychology and the body of an athlete in action - an incomparable and breathtaking experience that has never been tried.

At once an artistic endeavor and a move in the popular arena, the technological aspect is also extremely ambitious and was taken on by an international and renowned team using state of the art techniques.

THE SHOOTING OF THE FILM

The shooting of the film took place on April 23rd, 2005 at the Santiago Bernabeu stadium in Madrid during a regular la Liga championship game. The length of the soccer match, 90 minutes, equals the length of the film.

As opposed to the traditional broadcast of a game, 17 synchronised cameras, positioned around the stadium at the level of the spectators, all focused on Zidane, were used

combining different film formats, from super 35 mm (projection scope format) to High Definition.

This host of cameras supplying a 360° perspective allows us to enter into a multidimensional space : for the first time, the spectator will have the sensation of moving alongside the player throughout the entire game.

THE PROTAGONIST

Zinédine Zidane, born June 23rd, 1972 in Marseille, is undoubtedly the most elegant and compelling of any current footballer.

He had a stunning career and ranks as one of the top five players all time. He has won the World Cup Championship 1998, the Tournament Euro 2000, the Champions League 2002 and a "Ballon d'Or".

Showing the determination of an athlete who wants to exceed expectations, Zinédine Zidane played his first game in

First Division at the age of 17, and it was from then on that football went from an interest to a passion. In 2001, he became the most expensive player in football history when Real Madrid acquired him for 66 million dollars.

The talent of Zinédine Zidane is enough to make him a legend, the esthetic purity of his game made this portrait necessary.

DIRECTORS

•Philippe Parreno

Philippe Parreno, based in Paris, France, makes work that revolves around the interrogation of the nature of an image as well as the modes of its exhibition. He often draws on already existing material and enriches it with his own, mostly narrative ideas. He has recently had major shows at the **Musée d'Art Moderne de la Ville de Paris**, the **Museum of Modern Art in San Francisco** and the **Kunstverein München**. He is a regular contributor to *Domus* magazine and writes for many other art magazines. His work is part of the major collections of the **New York Museum of Modern Art** (USA), the **Walker Art Center** (USA), the **Centre Georges Pompidou** (France), the **Paris Museum of Modern Art** (France), the **New York Guggenheim Museum** (USA), the **San Francisco Museum of Modern Art** and the **Museum of the 21st Century** (Japan).

•Douglas Gordon

The work of Douglas Gordon, born in Glasgow, epitomises a new fluidity which has developed between video and film in contemporary art. Douglas Gordon was awarded the Turner Prize in London, 1996, the Premio 2000 at the Venice Biennale in 1997 and the Hugo Boss Prize in New York, 1998. He has recently had major shows at the **Musée d'Art Moderne de la Ville de Paris**, the **Tate Liverpool** and the **Museum of Contemporary Art in Los Angeles**. His work is in the major collections of the **Tate Gallery** (England), the **Centre Georges Pompidou** (France), the **New York Guggenheim Museum** (USA) and the **Hirschorn Smithsonian Museum** in Washington D.C.

CREW

VISUAL

The camera crew was headed by **Darius Khondji**, a world-renowned director of photography, who has collaborated with Jean-Pierre Jeunet, Roman Polanski and more recently with Sydney Pollack on his film *The Interpreter*. He is currently working with Wong Kar-Wai on *The Lady from Shanghai*.

Working alongside him are camera operators from the films of Martin Scorsese, Oliver Stone, Sofia Coppola as well as two of the best NFL specialists who worked with the HD cameras.

The film is edited by **Hervé Schneid**, editor of *Amélie Poulain*, *Un long dimanche de fiançailles* and *Alien-Resurrection*, amongst others. For this film, he is collaborating with prominent industry professionals such as Didier Le Fouest on coloring.

SOUND

The artistic demands on the images of the film are reflected by the need to push the limits of the audio universe. In this film, the sound will expand to the outer reaches of its power of expression and impact allowing the viewer to experience the same shifts as the player.

The creation of this entirely new sound universe will be supervised and mixed by **Tom Johnson** the sound mixer notably of *King Kong* by Peter Jackson, *Charlie and the Chocolate Factory* by Tim Burton, *Requiem for a Dream* by Darren Aronofsky, *Contact* by Larry Klaes,...etc.

PRODUCERS

The film is produced by Anna Lena Films (Anna Vaney and Victorien Vaney) and Sigurjon Sightvatsson.

Sigurjon Sightvatsson is one of the most respected producers of our time. Founder along with Steve Golin of the company Propaganda and then Lakeshore Entertainment, he has collaborated with Kathryn Bigelow, David Lynch, David Fincher, Spike Jonze, etc.

His major productions include *Wild at Heart* by David Lynch, *K19-The Widowmaker* by Kathryn Bigelow with Harrison Ford, as well as *Basquiat* by Julian Schnabel, *Madonna:Truth or dare* and the legendary series *Twin Peaks* to name a few.

Anna Lena Films is a film production company dedicated to artists and a publisher of art works. The films produced and the art works edited by ANNA LENA have been exhibited and bought by numerous museums around the world such as the Centre Georges Pompidou (France), Van Abbey Museum (England), Musée d'Art Moderne de la Ville de Paris (France), MUSAC Museo de Arte Contemporáneo de Castilla y León (Spain)...

FILM POSITIONING

Zidane, a 21st century portrait is an exceptional and singular endeavour, a hybrid between an art-film and a traditional far-reaching sports documentary, midway between the work of a portrait artist and a high action movie for a broad viewing public : for everybody that enjoys cinema, sports, art, football and naturally Zidane fans who seem to be countless.

BROADCASTERS FRANCE

This film was produced with the participation of **Canal+**, **Arte** and **Cinécinéma**.

The first French broadcasts of the film will be on Canal+ (1st pay-TV window), Cinécinéma (2nd pay-TV window) et Arte (1st free-TV broadcaster)

DISTRIBUTION IN THEATERS

UIP-Universal handles the theatrical distribution in France.

UIP-Universal is the 1st French theatrical distributor managing the exclusive distribution of films from Universal, Paramount and DreamWorks in France.

International sales of the film are handled by **Katapult Film Sales**, a Los Angeles company run by Thomas Maï, ex-CEO of Trust Film Sales, Lars Von Trier's company.

THE RELEASE OF THE FILM

- The French theatrical release of the film is planned for May 31, 2006
- A big national release : 150 to 300 copies of planned by UIP (United International Pictures)
- Presentation of the film at the Cannes film festival would permit a major media exposure for the film and its partners
- International dimension: simultaneous release in several key regions (Europe, United States, Japan, Middle East...)
- A large media coverage : press and television (the articles already written have appeared in a wide range of press from national newspapers « L'équipe », « Le journal du dimanche » and « Libération » to the international press « Hollywood Reporter » and « Marca »)
- An original event at the Basel Art Fair 2006 (Basel Art Fair is the most important annual art event)
- The video release is planned for the beginning of December 2006 with Universal Pictures Video