

06.10.2021 > 16.01.2022

PAR JEAN PAUL GAULTIER

BILLETS CINEMATHEQUE.FR et fnac  BERCY

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EXHIBITION

CinéMode by Jean Paul Gaultier

co-organised by
La Cinémathèque française and **"la Caixa" Foundation**

6 October 2021 - 16 January 2022 / La Cinémathèque française, Paris

17 February - 5 June 2022 / CaixaForum Madrid

5 July - 23 October 2022 / CaixaForum Barcelona

24 November 2022 - 19 March 2023 / CaixaForum Seville

19 April - 20 August 2023 / CaixaForum Zaragoza

21 September 2023 - 21 January 2024 / CaixaForum Palma

From the dresses of **Marilyn Monroe**, **Audrey Hepburn** and **Catherine Deneuve** to the masculine attire of **Marlene Dietrich**, the shorts worn by **Rocky** and **Superman's** flying suit, la Cinémathèque française is presenting a selection of costumes and haute couture garments, set against a backdrop of velvet, metal and embroidery by couturier and film buff **Jean Paul Gaultier**. A journey through genres and styles at the crossroads of cinema and fashion, this exhibition brings together leading couturiers and film stars for a stunning fashion show.

CINEMATHEQUE



AMIES
DE LA CINÉMATHEQUE FRANÇAISE

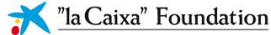


CINÉMODE PAR JEAN PAUL GAULTIER

EXPOSITION 06.10.2021 > 16.01.2022

RENCONTRES - CONFÉRENCES - FILMS - VISITES GUIDÉES - JEUNE PUBLIC - CATALOGUE - PRODUITS DÉRIVÉS

EXPOSITION COORGANISÉE AVEC



MÉCÈNES ET PARTENAIRES



PARTENAIRES MÉDIA



LA CINÉMATHEQUE FRANÇAISE
51 rue de Bercy Paris 12^e - M^o Bercy / Parkings 77 rue de Bercy ou 8 bd de Bercy
CINEMATHEQUE.FR #CINEMODE

General curator: **Jean Paul Gaultier**

In conjunction with associate curators **Matthieu Orléan** and **Florence Tissot**

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EDITORIAL

Dresses and stars. Henri Langlois loved the dresses worn by his favourite stars. He believed these delicate scraps of fabric captured forever a pinch of movie magic or a faint murmur of its dialogues. Not to preserve them would have been sacrilege. Was he a worshipper in the cult of relics? Perhaps, since, for Langlois, cinema required an unswerving faith underpinned by his solid instinct for 'film showmanship'. He knew cinematographic fetishism and an acute desire to collect were an alternative and slightly shameful, even frivolous means to prevent the silent films audiences had once adored from being forgotten and destroyed. Langlois continued to idolise Louise Brooks, then an elderly woman, because he knew she was the creator of *Pandora's Box* on the same footing as G.W. Pabst, and that her dresses were one way she chose to express her sublime sexual insolence.

Tonie and Jean Paul. This brings us to the challenge we face today: displaying part of this collection without sliding into the depths of morbid interest or the superficial glitter of costumes. Our much missed and close friend, the actress and filmmaker Tonie Marshall, came up with the perfect solution. She suggested we talk to her bosom pal Jean Paul Gaultier, a great couturier, film buff and occasional but influential collaborator on the costumes of filmmakers as varied as Pedro Almodóvar and Luc Besson.

A transgressive couturier, internationally renowned for his revolutionary work on the canons of haute couture, and one of the first designers to mix genres and explore identity fluidity, Jean Paul Gaultier fell in love with fashion and cinema watching *Falbalas*, one of Jacques Becker's masterpieces, as a young teenager.

A showman who conceives his runways as spectacular live performances or experimental short films, and a film lover with a soft spot for cult movies, now fetishized stars in the pop galaxy, Jean Paul Gaultier recounts and reveals his personal history of cinema at la Cinémathèque française through our collection and loaned works to tell a tale of rebels without a cause, street-inspired icons and the most sophisticated of trans identities. Let the show begin!

Frédéric Bonnaud, Director General of la Cinémathèque française

Foreword to the exhibition catalogue of *CinéMode* by Jean Paul Gaultier © Flammarion - La Cinémathèque française, 2021



Jean Paul Gaultier © Capucine Henry

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Flammarion - La Cinémathèque française, 2021

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#cinemode

CINÉMODE BY JEAN PAUL GAULTIER EXHIBITION

Opening hours: Mon, Wed-Fri: Midday-7pm / Weekend: 11 am-8 pm / School holidays and public holidays: 10 am-8 pm. Closed on Tuesdays and 25 December.

Free for people under 26 on the first Thursday of the month until 9 pm, reservation only.

Prices: Full price €12 / Reduced €9.50 / under 18 €6 / Free for Libre Pass members

Visitors must book in advance on cinematheque.fr and fnac.com

GUIDED TOURS

Meet **Dietrich** and **Brando**, **Garbo** and **Bardot**, **Stallone** and **Madonna**, superheroes, femmes fatales and rebels as you explore the fashions that inspired filmmakers throughout the 20th century.

Saturdays and Sundays, 3.30 pm

Duration: 90 minutes / Price: €14 -Online booking required

La Cinémathèque française

51 rue de Bercy, 75012 Paris

Informations et réservations : cinematheque.fr

Métro Bercy Lines 6 and 14

Bus n°24, n°64, n°87

By Car highway A4, exit Pont de Bercy

CINEMATHEQUE.FR

Find all the latest news about La Cinémathèque française, buy tickets for films, exhibitions, the Museum... and subscriptions. Sign up for the newsletters, discover our collections, view our video lectures...

1- EXHIBITION AND CATALOGUE

CinéMode by Jean Paul Gaultier

Funny Face, **Marlene Dietrich**, **Yves Saint Laurent**... certain films, actors and couturiers instantly remind us of what cinema and fashion can achieve, the magic they conjure, and the fresh light they shine on the body and its image when they work hand in hand. **Jean Paul Gaultier** is one of them. Many of his collections are inspired by cinema – including *Et Dieu créa l'Homme* (*And God Created Man*), *Le Charme coincé de la bourgeoisie* (*The Uptight Charm of the Bourgeoisie*), *James Blonde* and *Sleepy Hollow* – and these titles reveal his mix of genres, humour, sexualisation, cinephilia and pop culture. It's an approach that's also close to the heart of **Pedro Almodóvar**, with whom **Gaultier** has regularly worked as a film costume designer. **Gaultier** has entered the diegetic space of filmmakers on many other occasions, and in different forms, starting with *The Cook, The Thief, His Wife and Her Lover* (1989) by **Peter Greenaway**, and then *Nearest to Heaven* (2002), starring **Catherine Deneuve** and directed by his friend and director **Tonie Marshall** (1951-2020), to whom the exhibition is dedicated. His designs appear in more explosive guise in *The Fifth Element* (1997) by **Luc Besson**, whose extraordinary intergalactic creatures provide a striking insight into the couturier's vision of humanity. It is an understatement to say that the outfits designed by **Gaultier** offer us a glimpse of another world, embodied on the runway by models with strong personalities and all kinds of physiques, like characters stepping out of a plotline. In the vein of other star designers in the 1980s, the couturier transformed the fashion show – which he built around an elaborate script, soundtrack and staging – into a truly cinematic spectacle.

Fashion as seen by the silver screen

Two films play a particularly important role in this exhibition. A melodrama by **Jacques Becker**, *Falbalas* (1945) is set in a busy post-war fashion house. A seminal film par excellence, discovered by **Gaultier** at the age of 13, and which inspired his earliest clothing designs, was his first fashion school: "Without the *Falbalas* fashion show," he is fond of saying, "I would never have gone into this business." The second feature film is *Who Are You Polly Maggoo?* (1966) by France-based American photographer **William Klein**. A sharp critique of its time, a naked exposure of early reality TV and a satire on the egocentric delusions of the fashion industry, then dominated by the Space Age, it spares no one, from the misanthropic couturier to the fickle editor-in-chief. In 1970, **Pierre Cardin**, known for his futuristic unisex creations and one of the earliest star designers, was then at the height of his fame. When he welcomed the young **Gaultier** into his fashion house, he entered his second fashion school. *Blow Up* by **Michelangelo Antonioni** (1966), *Barbarella* by **Roger Vadim** (1968) and **Stanley Kubrick's** *2001: A Space Odyssey* (1968), among others, bear witness to this utopian movement at the intersection of design, science and music. Many other films have had fun caricaturing frivolous models, the celebrity press or rich customers on the front row of the catwalk, including the unforgettable *The Women* (1939) by **George Cukor**, in which the fashion show emerges as a wondrously colourful interlude in an otherwise black and white movie.

Femme fatale, macho man

Although far from an exhaustive history of the relationship between fashion and cinema – a difficult feat to achieve – *CinéMode by Jean Paul Gaultier* also explores gendered representations on the silver screen and through clothes. Ultra-feminised Hollywood femmes fatales such as **Mae West** and **Marilyn Monroe** parade in tight-fitting outfits with plunging necklines alongside French star **Brigitte Bardot** who, though repeatedly accused of indecency, became a figurehead for simple, young and carefree ready-to-wear fashion. They share the screen with gangsters, cowboys and superheroes, the embodiment of no-frontiers virility, from the deeply macho **John Wayne** and the brutally muscular **Sylvester Stallone** to the more ingenuous early incarnations of Superman in his celebrated bodysuit. **Marlon Brando** broke with convention in *A Streetcar Named Desire* (**Elia Kazan**, 1951) in what is still the most celebrated portrayal of a new kind of proletarian masculinity – threatening but highly eroticised; disagreeable but desirable. A film icon, Brando influenced men's street fashion in the 1950s and a whole generation of young rock'n'roll enthusiasts who – for the first time in the history of clothing – no longer dressed like their parents.

And all the other 'freaks'

Sexualising bodies, feminising masculine silhouettes, and promoting powerful women is the credo of this designer steeped in Anglo-American camp culture, from *The Rocky Horror Picture Show* to **Divine**, and in step with the emerging avant-garde and emancipation movements. "When I presented my first collection in Paris in 1976, I was seen as an iconoclast, on the fringes of Parisian chic. In fact, only British and Japanese journalists spoke and wrote positively about my show. It's true, I didn't agree with the diktat that said women should be "hyper-feminine" at all costs (and what does that mean exactly: wearing dresses with ruffles, patterns, flowers or little printed birds? Not my kind of thing!). It was the opposite of London, where I used to see women with a rebellious streak. There were some at the Palace in Paris, but in London, eccentricity was everywhere: the looks on the street were incredible, people really wanted to stand out and there was always a humorous side to it." Like the homoerotic symbolism of the sailor's blouse in *Querelle* (**Rainer Werner Fassbinder**, 1982) or **Jane Birkin's** androgynous bohemian look, magnified in *Je t'aime moi non plus* (**Serge Gainsbourg**, 1976), *CinéMode* by **Jean Gaultier** tells the story of how clothes find a magnificent echo chamber in cinema, which has always broken taboos with its melting pot of references, reconfigured conventions and crossed borders.

Florence Tissot, associate curator of the *CinéMode* by **Jean Paul Gaultier** exhibition



Pedro Almodóvar, Victoria Abril and Jean Paul Gaultier on the set of *Kika*, 1994 © Nacho Pinedo

THROUGHOUT THE EXHIBITION

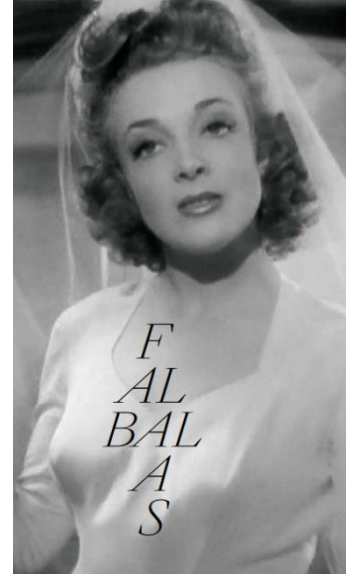
SECTION 1

FALBALAS

The couturier Jean Paul Gaultier has often associated his designs with the Seventh Art. Guided by his enthusiastic and curious eye, you will discover the many connections between cinema and fashion: both transgress genders, invent new icons and reinterpret the image of the body.

This exhibition is dedicated to Gaultier's friend Tonie Marshall (1951–2020), film director and daughter of screen star Micheline Presle, whom he discovered on television when he was thirteen years old in *Falbalas* (*Paris Frills*) by Jacques Becker (1945). This film tells the story of a famous Paris fashion designer who is a high-spirited perfectionist. Seducing his models to feed his creativity, he is swept up in a doomed love affair. This melodrama set in the hustle and bustle of a fashion house was a revelation to Jean Paul Gaultier, and became his first fashion design school.

The film's costumes were designed by Marcel Rochas, one of the first couturiers to understand that cinema could serve his creations. Going as far as advising the lead actor in his gestures, Rochas was closely involved in the making of *Falbalas*, in which the final scene is a fashion parade that displays his most successful designs. Rochas is also often credited as the inventor of the "guêpière" (or wasp-waist corset) in 1945, which Gaultier revisited in his first ready-to-wear collections in the early 1980s. Inspired by the corsets worn by his grandmother, he transformed this undergarment into an outer garment that would become one of his signature designs.



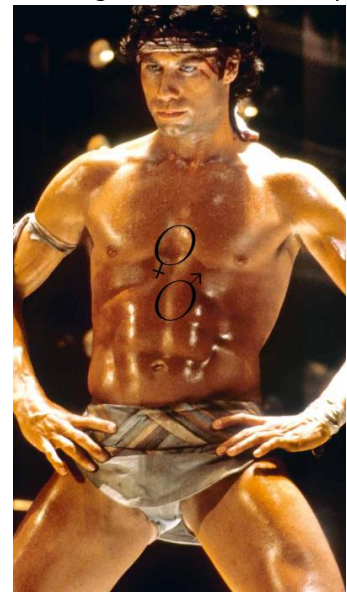
SECTION 2



From courtesan to Superwoman, macho to dandy, female and male archetypes on the big screen are constantly evolving, echoing and sometimes even foreshadowing the roles of women and men in society.

Hollywood studios invented female characters with a particularly explosive femininity, as highlighted by Marilyn Monroe in *Gentlemen Prefer Blondes* (1953). Contrasting with this hypersexualised star clad in sophisticated gowns, the French icon Brigitte Bardot (*...And God Created Woman*, 1956) can be seen as a rebellious heroine who exudes a wild sensuality, at the forefront of a simpler, more youthful ready-to-wear fashion style. Bardot's contemporaries Delphine Seyrig, dressed in Coco Chanel, Jeanne Moreau, in Pierre Cardin, and Catherine Deneuve, in Yves Saint Laurent, symbolise a loyalty to French haute couture.

On the other hand, following in the footsteps of virile, conquering male heroes (such as John Wayne's cowboy characters), Marlon Brando wears a T-shirt in *A Streetcar Named Desire* (Elia Kazan, 1951), marking a decisive break with ideas of eroticism. For Jean Paul Gaultier, one of the first designers to inject elements from women's clothing into the male silhouette, Brando embodies the "man-object". In Gaultier's *James Blonde* collection (2011), he reconnects with the British elegance of James Bond, hero of the cult film franchise in which one instalment features the mighty Grace Jones, dressed by Azzedine Alaïa.



SECTION 3

TRANSGRESSIONS

From the 1930s, Hollywood stars such as Marlene Dietrich and Katharine Hepburn asserted their androgyny by wearing clothing traditionally reserved for men, such as trousers and suits. Both in their private lives and the roles they played, these pioneers overturned social codes, claiming their right to dress the way they chose. Representing a minority in a society that did not tolerate ambiguity, they opened up a new aesthetic and moral path that promoted gender equality.

Several decades would pass before these transgressions became less marginal. The 1970s saw great public interest in scandals, with raunchy transvestites emerging as screen idols (*The Rocky Horror Picture Show*, 1975). The underground became more visible, pushing aside notions of propriety, as seen in Rainer W. Fassbinder's film *Querelle* (1982) and its celebration of sailors' phallic beauty. Strongly influenced by this subversive homoeroticism, Jean Paul Gaultier made the sailor shirt the emblem of *L'Homme-Objet* (*Boy Toy*), his first ready-to-wear men's runway show in 1983. Reinterpreted with an open back (a feature usually associated with womenswear), the sailor shirt became the symbol of his brand.

Gaultier expresses this gender reversal in his fashion shows and the costumes he designs for films, particularly those of Pedro Almodóvar. These two *enfants terribles* share a colourful and impertinent vision of the world that is free of preconceptions, with a predilection for bodies that are unconventional and queer.



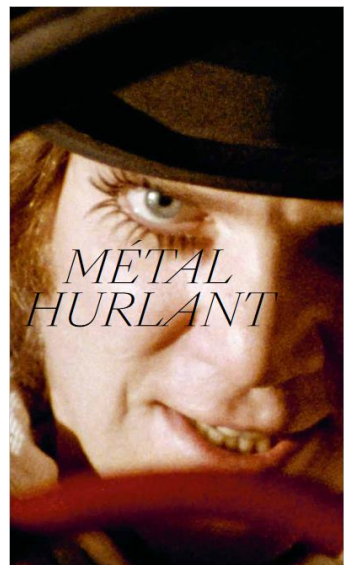
SECTION 4

SCREECHING METAL

A recurring element in historical films, metal is the province of warriors, whose most iconic figure, Joan of Arc, has been played over the years by Jean Seberg, Sandrine Bonnaire or Milla Jovovich. In 1968, Jane Fonda portrayed the adventurer Barbarella, dressed in a psychedelic metal tunic specially designed by Paco Rabanne. Two years earlier, Rabanne created a stir on Parisian runways with his "12 Unwearable Dresses" composed of Rhodoid and steel, and constructed using a blowtorch.

The fashion of the 1960s was revolutionary. It was the Space Age, which was represented in the visionary work of fashion designers such as Pierre Cardin and André Courrèges. Acclaimed for their futuristic ready-to-wear collections, they experimented with new shapes and materials, in constant dialogue with the fields of science, design and cinema: *Blow-Up* and *A Clockwork Orange* accompanied this utopian dynamic.

Creator of provocative, exuberant images of this shifting world of the 1960s, photographer William Klein made his first feature film, *Who Are You, Polly Maggoo?*, in 1966. A political satire on the fashion and media industries, the film opens with a runway show of outlandish dresses made of loud, flashy, screeching metal. Twenty years later, Klein filmed Jean Paul Gaultier backstage for his documentary *Mode in France*. This film is a tribute to the fashion designers of the 1980s, who broke free from their predecessors and succeeded in making fashion an entertaining and competitive spectacle.



SECTION 5

FASHION SHOWS

The ultimate celebration of fashion, the runway show is an obligatory scene in almost every film set in the world of haute couture. It is not unusual to see the story interrupted momentarily to focus on the fashion parade in all its splendour. One of the most memorable of these scenes is in *The Women*, shot in CinemaScope, offering an enchanting interlude in vivid colour in an otherwise black-and-white film.

While fashion shows started out as private viewings, they were soon staged in luxuriously designed salons. Here, models take poses, at times describing their outfits themselves before strutting down the generally rectangular podiums. Drama films quickly latched on to these behind-the-scenes moments: backstage fittings, the press contingent and the audience, particularly the front rows where key clients, journalists, photographers and celebrities are seated. In films ranging from *Funny Face* to *The Devil Wears Prada* and *Absolutely Fabulous*, fashion editors and wealthy clients are comical incarnations of the power games at play in the fashion world.

In the 1980s, along with Thierry Mugler and Vivienne Westwood, Jean Paul Gaultier turned the fashion show into a performance in its own right. Set designs, live music and the demeanour of the models – who appear to be performing scripted actions in a single take – unite to make the show the culmination of a collective creative effort similar to the process of filmmaking.



William Klein - *Who Are You, Polly Maggoo?*, 1966 © William Klein/ Films Paris New York

CATALOGUE

CINÉMODE BY JEAN PAUL GAULTIER

Artistic direction by **Jean Paul Gaultier**
and editorial direction by **Matthieu Orléan** and **Florence Tissot**
24 x 32 cm and 17.5 x 32, 300 images – 240 pages - €40
Published 6 October 2021

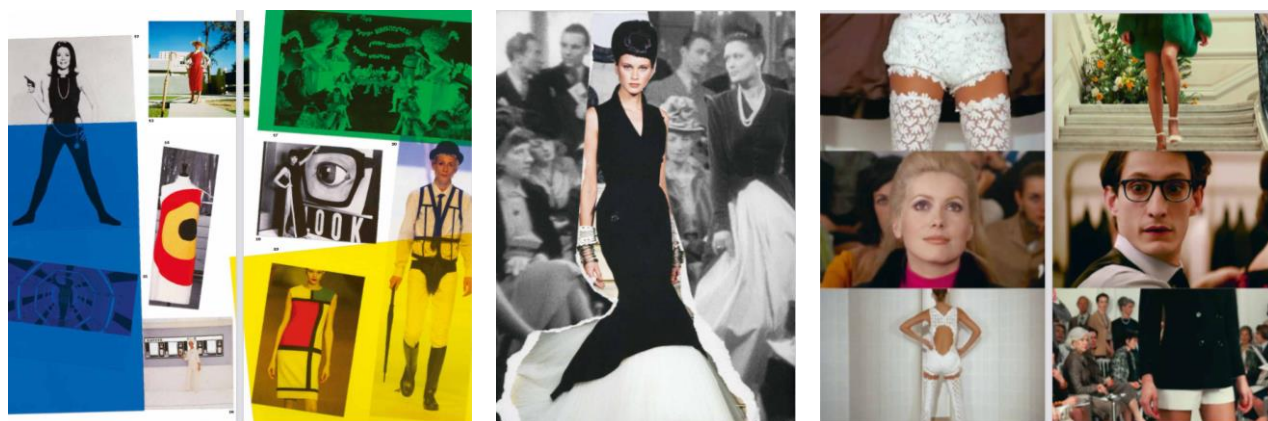
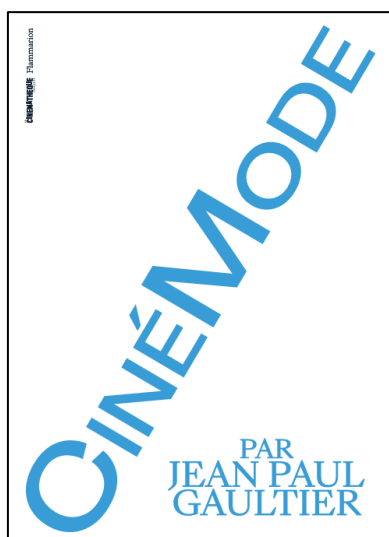
Jean Paul Gaultier shares his irreverential and emotional take on the meeting points between fashion and cinema and reveals the films that have inspired his vocation as a designer.

The book also includes interviews with **Pedro Almodóvar**, **William Klein** and **Josiane Balasko** and previously unpublished essays by **Hannah Morelle**, **Gérard Lefort**, **Nicole Foucher**, **Raphaëlle Stopin** and **Valerie Steele**.

With a biographical filmography by **Jean Paul Gaultier**: *Ma vie en films (My Life in Films)*.

Sunday 17 October, 5.30 pm

Catalogue signing by Jean Paul Gaultier in the bookshop of la Cinémathèque française



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2-DIALOGUE WITH JEAN PAUL GAULTIER AND CONFERENCE

DIALOGUE WITH JEAN PAUL GAULTIER

MODERATED BY MATTHIEU ORLÉAN AND FLORENCE TISSOT

Sunday 17 October, 2.30 pm.

Following the screening of *Falbalas* by Jacques Becker.

"My love of fashion came to me one afternoon when I was about thirteen, as I was watching *Falbalas* on television. It made a huge impression on me! The film gripped me from the start. Just like that, I identified with the character of the designer. The film was so realistic, I was instantly captivated: 'I want to do like him!'" (Jean Paul Gaultier, *CinéMode by Jean Paul Gaultier* catalogue, Flammarion / La Cinémathèque française).

This event will be followed by the signing of the exhibition catalogue by Jean Paul Gaultier in the bookshop of la Cinémathèque française.

Matthieu Orléan is artistic associate in charge of temporary exhibitions at la Cinémathèque française. Curator of the *Vampires*, *Almodóvar*, *Dennis Hopper & The New Hollywood*, *The Enchanted World of Jacques Demy* and *Gus Van Sant/Icons* exhibitions, he is also assistant curator of the *CinéMode* exhibition.



Jean Paul Gaultier by Peter Lindbergh © Peter Lindbergh.

"DIVINES!": TALK BY FLORENCE TISSOT

Thursday 28 October, 7.30 pm

"I like powerful women who are comfortable with their sexuality," says Jean Paul Gaultier. Echoing the performative femininity of the film-loving couturier's conical-breasted figures, this non-exhaustive anthology puts on a subjective fashion show of fiery actresses who have forever marked the history of cinema. From the timeless Mae West to Divine, the muse of John Waters, and the peroxide Marilyn Monroe, the femme fatale characters they have embodied are built on ultra-femininity, artificiality, brazen excess and even provocative bad taste. In other words, they defy conventions and challenge the morals and modesty of eras tight-laced as corsets.

Florence Tissot is the associate curator of the *CinéMode by Jean Paul Gaultier* exhibition. Assistant to the artistic associate of la Cinémathèque française, she has published several articles in catalogues and film magazines.

Visit the exhibition after the conference (late opening until 10 pm).

Prices: exhibition + conference ticket, full price €12/Reduced price €9.50



Pink Flamingo, John Waters, 1972 © Warner Bros.

3- CINÉMODE THE FILMS

Wednesday, 20 October, 7 pm

WHO ARE YOU POLLY MAGGOO ? BY WILLIAM KLEIN

FRANCE/1966/105'/VOSTF/DCP

WITH DOROTHY MCGOWAN, JEAN ROCHEFORT, SAMI FREY, PHILIPPE NOIRET.



Who are you Polly Maggo ? , 1966
© William Klein/ Films Paris New York

AN EVENING WITH JEAN PAUL GAULTIER

Jean Paul Gaultier, curator of the *CinéMode by Jean Paul Gaultier* exhibition, will present and discuss the films that really matter to him – the ones that fired his love of cinema or for which he designed costumes.

Sunday 17 October, 2.30 pm.

A meeting with Jean Paul Gaultier moderated by Mathieu Orléan and Florence Tissot, following by the signing of the exhibition catalogue by Jean Paul Gaultier in the bookshop of la Cinémathèque française.

FALBALAS BY JACQUES BECKER

FRANCE/1945/95'/DCP

With RAYMOND ROULEAU, MICHELINE PRESLE, JEAN CHEVRIER.

4K RESTORATION BY STUDIOCANAL

Preview at la Cinémathèque française on Sunday 17 October at 2.30 pm



Falbalas, Jacques Becker, 1944 © Studiocanal

Sunday 17 October 7 PM

Session presented by Jean Paul Gaultier

The Fifth Element BY LUC BESSON

FRANCE/1996/126'/VOSTF/DCP

With BRUCE WILLIS, MILLA JOVOVICH, GARY OLDMAN.



The Fifth Element, Luc Besson, 1997 © Gaumont.
With the authorization of Luc Besson

Sunday 24 October 6 PM

Session presented by Jean Paul Gaultier

KIKA BY PEDRO ALMODÓVAR

SPAIN/1993/112'/VOSTF/DCP

With VERÓNICA FORQUÉ, PETER COYOTE, VICTORIA ABRIL, ROSSY DE PALMA.



Kika, Pedro Almodovar, 1993 © Tamasa Distribution

LIVE SESSION: *THE ROCKY HORROR PICTURE SHOW!*

Sunday 24 October, 2.30 pm

Session presented by Jean Paul Gaultier with the "Burden of Quirk" troupe

La Cinémathèque française is inviting the “**Burden of Quirk**” troupe to perform at a unique and exceptional screening of *The Rocky Horror Picture Show*! A flop on its release in 1975, this rock'n'roll musical is now a cult film where the show happens both on screen and in the auditorium. Audiences are invited to dress in costume and sing and dance to the Time Warp – the legendary dance from the film. Come and join in the dissident, decadent, funny and zany performance, and be swept away by the craziness of these actors!

THE ROCKY HORROR PICTURE SHOW

BY JIM SHARMAN

G-B-USA/1975/98'/VOSTF/DCP

WITH TIM CURRY, SUSAN SARANDON, BARRY BOSTWICK.

Price : PT 13€ / TR 10€ / LP 6€



The troupe « Burden of Quirk » © Hoareau Art Photographie- HoareauArt.com

4- CHILDREN AND YOUNG ADULTS AGED 18 TO 25

AUTUMN 2021 FILM SCREENINGS

Heroes and costumes

Which film characters hide behind their costumes? A shy student transformed into a superhero and an obedient son who morphs into a masked rider, fugitives who disguise themselves as musicians to blend into the crowd, and a girl who dresses as a boy to play football. They all use their outfits to invent double lives, defy the world, surprise their friends and family and give free rein to their true personality.



HOLIDAY COURSE

Everyone on the catwalk!

Wed 3 November 10 am-5 pm

Children aged 6-8

Children learn how to film a paper fashion show with the help of an animated film specialist.

Price €50 per child



EXHIBITION WORKSHOP

Lights, camera, action!

Children aged 6-11

Kids take a leaf out of Jean Paul Gaultier's book by playing with stereotypes and defying convention as they learn about animated film.

Sun 17 Oct, Sun 24 Oct, Sun 7 Nov, Sun 14 Nov, Sun 21 Nov, Sun 28 Nov

6-8 years 2.30 pm / 9-11 years 4 pm

Workshop fee (child only) €10

Workshop + Visit fee, on the same day, for one child and one adult €22



18 TO 25-YEAR-OLDS: HAPPENING THURSDAYS

In partnership with *le Bonbon*

Event for young adults aged 18 to 25 and students. **Every first Thursday of the month, from 6 pm to 9 pm, free entry to the *CinéMode by Jean Paul Gaultier* exhibition, by reservation only. Explore the exhibition through a themed activity and make your visit last a little longer.** More details online.



5- NEWS

FALBALAS BY JACQUES BECKER

4K RESTORATION BY STUDIOCANAL

Released in cinemas by Les Acacias on 20 October

Preview at la Cinémathèque française on Sunday 17 October at 2.30 pm

Release of the first DVD/Blu-ray combo

Bonus: *La mode et le vêtement par Jean Paul Gaultier* (Fashion and Clothing by Jean Paul Gaultier) (31') and *Falbalas, une affaire de famille* (Falbalas, A Family Affair) by **Dominique Maillet** (29')

Compare the restored and original versions (4'), *Entretien avec Micheline Presle* (Interview with Micheline Presle) (9') and *Essais des acteurs* (Actor Screen Tests) (11'). €19.99, published on 20 October.

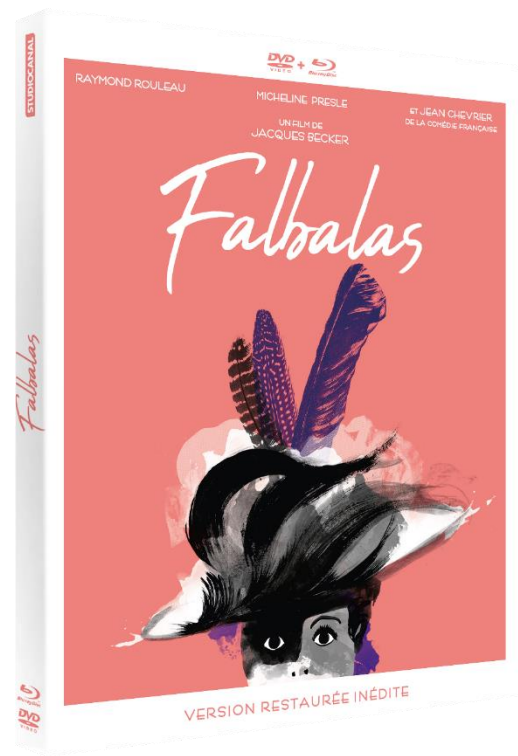
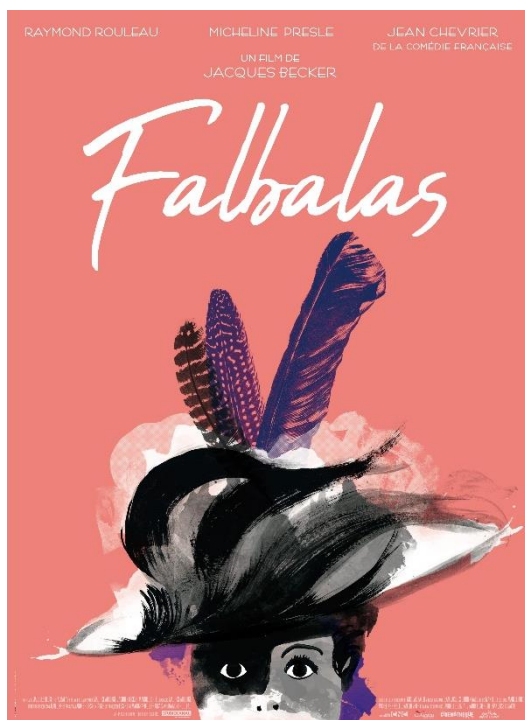
On sale from 6 October at la Cinémathèque française

Box set signing by Jean Paul Gaultier on Sunday 17 October at 5.30 pm

PRESS CONTACT

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Falbalas by Jacques Becker, 1944, with Micheline Presle, Raymond Rouleau and Gabrielle Dorziat *Falbalas* © 1944/ STUDIOCANAL. Courtesy of the Jacques Becker's Estate.

6- EXHIBITION SPONSORS
CINÉMODE BY JEAN PAUL GAULTIER



The Gan Foundation for Cinema: a patron of cinema for over 30 years.

Since 1987, the Gan Foundation for Cinema has fostered the emergence of the next generation of filmmakers and promoted quality and original films from script to screening.

It is proud to support **Julia Ducournau** for **TITANIUM**. The foundation presented Ducournau with a screenplay award in 2019, and the film recently won the **Palme d'Or** at the Cannes Film Festival – an historic moment for the Foundation.

The Foundation supports **90% of submitted films to shooting, 40% of its award winners make more than three films and 30% are women filmmakers; 40 of these films have won César awards and 21 have won prizes at the Cannes Film Festival.** It has provided support to **220 filmmakers** to date.

It is proud to support the following filmmakers for the release of their films in **2021**: **Yassine Qnia** for **DE BAS ÉTAGE**, 4 August, **Patrick Imbert** for **LE SOMMET DES DIEUX**, 22 September, **Aleem Khan** for **AFTER LOVE** and **Florence Mialhe** for **LA TRAVERSÉE**, both released on 29 September, and **Rachel Lang** for **MON LÉGIONNAIRE**, 6 October.



© Pauline Maillet

The Gan Foundation and la Cinémathèque française

A supporter of la Cinémathèque française from the beginning and a principal sponsor since 2015, the Gan Foundation has extended its historic partnership for another three years.

It is once again pleased to be associated with the events organised by la Cinémathèque française and is delighted to support this latest compelling exhibition: **CINÉMODE BY JEAN PAUL GAULTIER**

The Gan Foundation and la Cinémathèque française will also continue holding their quarterly discussion events as part of the **AUJOURD HUI LE CINÉMA** programme, which invites a filmmaker who has received support from the Gan Foundation for an evening at la Cinémathèque française.

LA TRAVERSÉE, a film by **Florence Mialhe** awarded a Jury Distinction at the Annecy International Animation Film Festival 2021 and a Special Prize from the Foundation in 2017, will be premiered on 27 September.

The Foundation, the Groupama Group and the Gan brand.

The Gan Foundation for Cinema is one of the two foundations of the Groupama Group, one of France's leading insurance groups.

The Gan Foundation is closely linked to the identity of the Gan brand. Historically a provider of insurance services to professionals, Gan Assurances today insures people who are enterprising in their private and professional lives.

This is why Gan Assurances, through its Foundation, provides sponsorship to promote creation in the field of filmmaking and support to film entrepreneurs.



Gaumont and film heritage

Gaumont loves cinema.

The company has been producing films since the earliest days of cinema, from the first scripted film, *The Cabbage Patch Fairy*, to *Barbara*, the winner of the 2017 Louis Delluc Prize. Gaumont began depositing its films with la Cinémathèque française after the Second World War.

As part of celebrations for its upcoming centenary, from 1983 Gaumont worked energetically to mark its ninetieth anniversary by partnering with film libraries worldwide to explore and protect its heritage. This work of restoration and conservation has continued over the last 35 years, leading to highly satisfying discoveries of previously unknown material and technical advances that have ensured the availability of its works in ever-improving conditions. These efforts have enjoyed widespread recognition: Gaumont is present at all restored film festivals and, over the past twelve years, has won the Prix du Syndicat Français de la Critique de Cinéma for heritage films six times. These successes help us continue our efforts to keep the films of the past alive today.



Warner Bros. is pleased to support the work of la Cinémathèque française for the third year running.

The unprecedented events of recent months have demonstrated the need to keep the love of film and the interest of audiences alive in order to foster the emergence of a new generation of filmgoers. The Cinémathèque's programme for 2021-2022 is even more varied and exciting than before. The *CinéMode by Jean Paul Gaultier* exhibition spotlights an essential cinematic craft through one of the greatest French and world designers, Jean Paul Gaultier, who has demonstrated his special relationship with cinema and those who make it many times over.

The Richard Brooks retrospective will mark the welcome return of some of Hollywood's greatest classics, many from our wonderful catalogue. We continue to bring this catalogue to life in cinemas across France, all year round, and these masterpieces – and some forgotten treasures – are enjoyed by increasingly enthusiastic audiences.



**TF1 GROUP SPONSORS THE CINÉMATHÈQUE FRANÇAISE
FOR ITS NEW STANDOUT EXHIBITION
CINÉMODE BY JEAN PAUL GAULTIER
6 October 2021 - 16 January 2022**

For many years, the TF1 Group, which is committed to the promotion of cultural heritage, has pursued a proactive policy of partnerships and sponsorship in association with its **LCI**, **TMC** and **TF1** channels.

As a major and longstanding partner and leading ally of French cinema **the TF1 group has naturally teamed up with la Cinémathèque française to organise this exceptional exhibition exploring fashion and cinema through the eyes of Jean Paul Gaultier.**

As a key player in the creation and production of films through its subsidiaries TF1 Films Production and TF1 Studio, the TF1 Group has been proud to support film in all its diversity for many years.

This exceptional sponsorship programme demonstrates the Group's commitment to French culture and its attachment to la Cinémathèque française, which it previously supported with the Louis de Funès retrospective and exhibition.

An emblematic figure on the French fashion scene and film buff, Jean Paul Gaultier has worked with the TF1 Group on several occasions.

The famous couturier has often put his talent at the service of great directors and designed costumes for several films produced by TF1 Studio including *Kika* (1993) and *Absolutely Fabulous* (2001).

He was also a member of the jury for the 11th *Danse avec les stars* in 2021.

This partnership between the TF1 Group and la Cinémathèque française is part of the close bond that has long tied the Group to the world of culture and cinema.