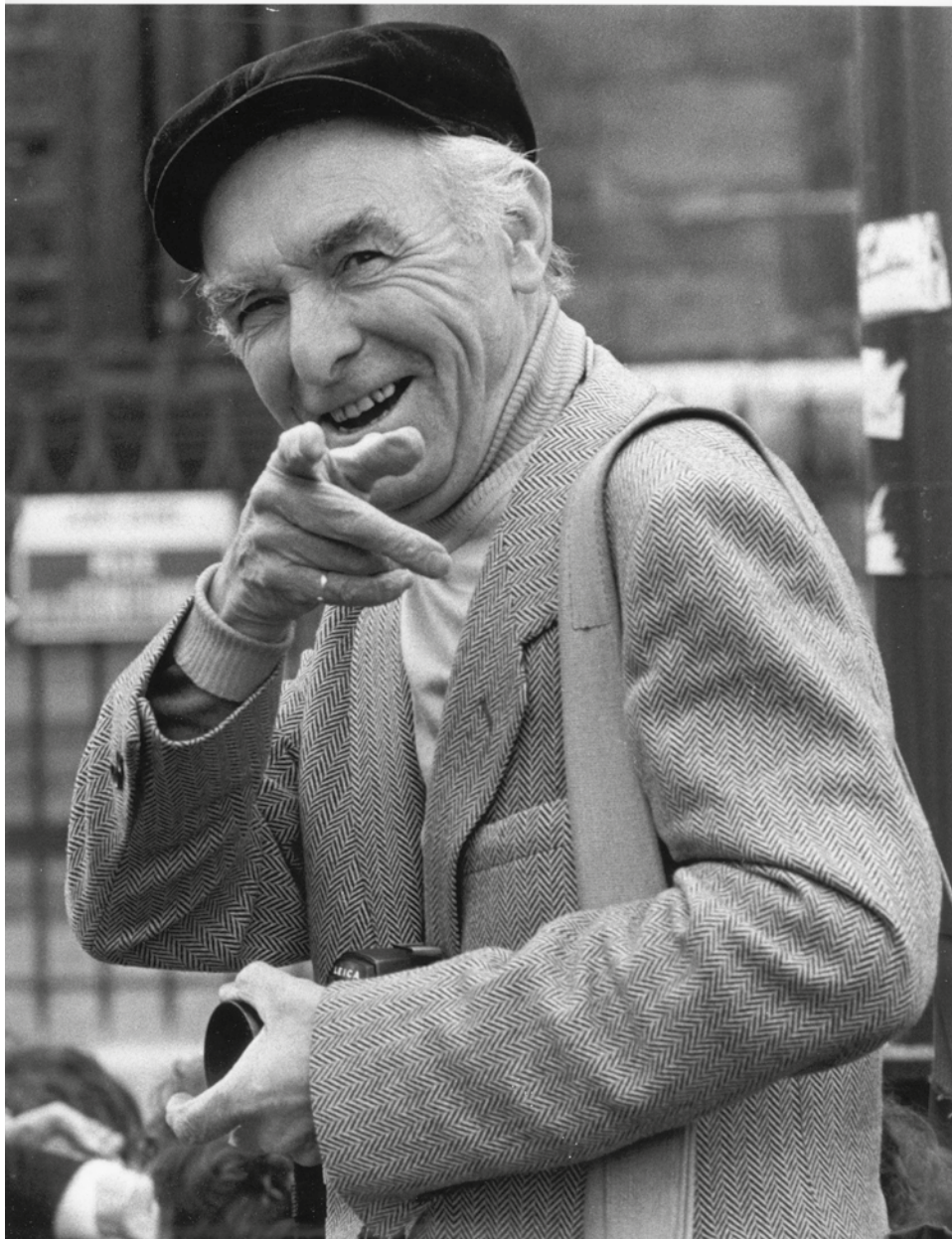


DAY FOR NIGHT
PRODUCTIONS

ROBERT DOISNEAU THROUGH THE LENSE

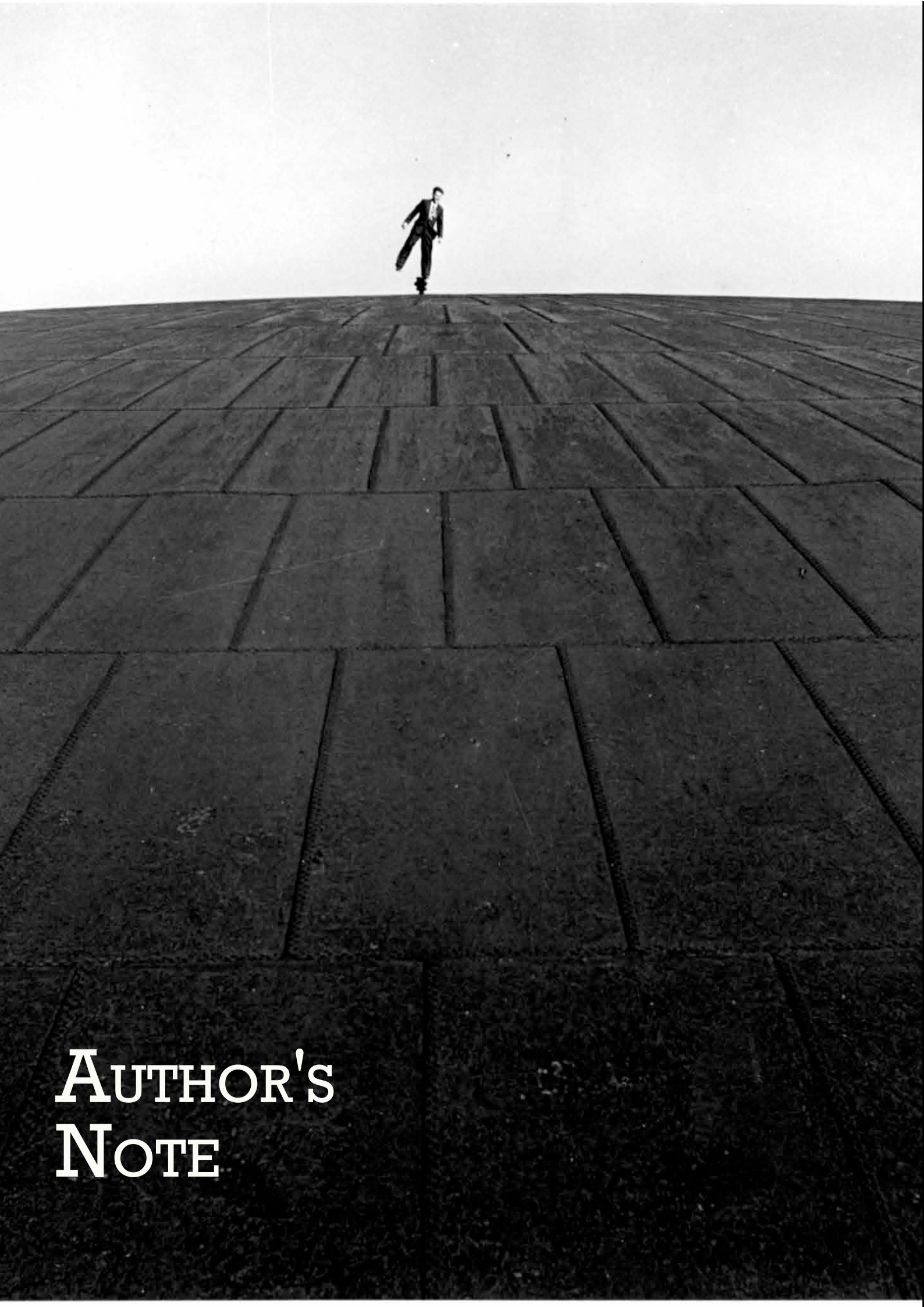


BY CLÉMENTINE DEROUDILLE
WITH THE PARTICIPATION OF ARTE FRANCE

"There is one more treasure that I wish to pass down to my son : a legacy that is just as important as customs, traditions, photo albums, cooking recipes, pieces of furniture and houses handed down from one generation to the next and enhanced or worn out by the hand of time. There are many facets to this legacy: I wish to pass down my curiosity for each and every human activity, a certain thirst for knowledge that has become a way of life, a strong willpower in every thought and every gesture so as to learn the useful albeit tough discipline of life, but most importantly, I wish to pass down the power to love and be loved."

RENÉ TAVERNIER.

Introduction read by Jean-Louis Trintignant



AUTHOR'S NOTE

“Doisneau: through the lense” will be an original and novel film portrait of the artist Robert Doisneau featuring previously unissued sound and video archives – sometimes belonging to the photographer’s own private collection – as well as interviews of his friends and partners in crime. The aim of this documentary is to relate the story of Doisneau’s life and work as faithfully as possible.

Last July, I recorded two radio shows about my grandfather for the French public radio:
<http://www.franceculture.fr/emission-libre-cours-robert-doisneau-12-2014-07-26>

Without infringing upon his privacy, these programs allowed me to talk about my grandfather in my own voice and to uncover another side of Doisneau's character, to go beyond the clichéd view people may have of him and his pictures. This experience kindled a strong desire to make a documentary about him. This novel and comprehensive TV portrait, retracing his life, will help dispel false truths and bring to light aspects that have often been overlooked. It will take the spectator behind the scenes, into Doisneau's intimacy and at the heart of his creative process.

Not only did I know him so well that I hardly spent a day without seeing him until I turned twenty, but my "position" as a granddaughter constitutes an invaluable asset. Indeed, I have access to all his archives, including pieces that have never been made public: letters, notebooks, contact sheets, images, family films and everything else that has to do with his personal history. Without embarking upon a scavenger hunt, these documents are true gems that will cast a new light on Robert Doisneau. It always surprises me to realize that Doisneau is often remembered as a photographer that embodies a certain old-fashioned vision of Parisian identity, as someone who loved old buildings and obsolete bits and pieces now to be found in museums. Yet he was the exact opposite of that image: facing the future with confidence, eschewing nostalgia, avoiding the company of people as old as him. He was always funny, light-hearted and irreverent, always on the move.

There has been no documentary on Doisneau in the last twenty years, since the beautiful movie of his friend Sabine Azéma came out. Not much has been done since. Most of the time, tributes focus on a certain kind of nostalgia and happy memories of a bygone era. Indeed, to many people, to look at a picture by Doisneau is like to flip through a family album. More often than not, his works are misinterpreted, overlooked. At the age of seven, little Robert was orphaned and this open wound shaped his destiny. He grew up against the backdrop of the Parisian suburbs and felt that he did not belong. Later, when he came back to shoot these places, he did not mean to glorify them but rather to expose their ugliness.



A few years later, he started working as a photographer in the Renault factories and was appalled by the living conditions of the workers that he saw every day. Taking pictures enabled him to seize the moment but it was also a way of life: he wanted to celebrate beauty and joy and show that they do exist, even for a second. Thus, his photographs could become a balm for the eyes, something to hang on to when times are tough. He spent his whole life on the lookout for happiness, as fleeting and unsubstantial as it may be, and tried to capture it in his pictures. He who condemns may as well show life as it can be, and should be. To condemn does not only mean to disclose ugliness and capture pain, there is another way out: this is the lesson to be drawn from Robert Doisneau's pictures and maybe also the reason why he was so successful, even to his own surprise.

Robert Doisneau is the only photographer who was celebrated as one of the major artists of the time. It may owe to the fact that he was so friendly that his images never made you feel left out the way highbrow art sometimes does. He was genuinely humble and never tried to force upon you his own idea of universal truth: his images merely tried to make the world a fairer place. Almost in spite of himself, he became one of the most famous photographers on earth, and his renowned picture *Kiss by the Hôtel de Ville* came to be seen as a symbol for the whole city of Paris.

But how did he make it to the top? My ambition is to tell the story of a kid from the poor suburbs turned superstar photographer, to move from the intimacy of his personal life to his professional success and embrace the whole world the way he did, all the way to Japan. With this movie, I want to explore the life and work – both being so closely interwoven – of a humanist at heart who loved the people and places he photographed. I also wish to show that there is more to Robert Doisneau than idealized postcard images and how – fiercely determined as he was to be a purveyor of happiness – he became, in his own unassuming way, one of the greatest photographers of the twentieth century.



DIRECTOR'S NOTE



In order to highlight another side of Doisneau and show the importance and diversity of his works, we will deal with innovative or lesser-known topics:

-We will focus on the keen interest he displayed for color photographs as evidenced in the photo reports he made in Palm Springs or in the suburbs of Paris. The Black and White Doisneau we are so fond of acts as a screen, diverting our gaze from another hidden gem: his color pictures, that we are only starting to discover. Not many color images were exhibited during his lifetime: journalists and curators love to emphasize the nostalgic quality of his works, which of course implies black and white images. However, he used black and white and color alike in his photo reports. And when Doisneau was hired at the Renault factory, he spent whole nights working on a new color chemical process: auto type carbro.

In 1984 he is sent on a shooting mission by the DATAR, a French governmental agency devoted to territorial planning and development. He resumed his research on the Parisian suburbs and took pictures of the so called “new towns” that he contrasted with photos shot thirty years earlier. Not only were these new pictures in color but as far as their composition was concerned, they hardly revealed any human presence. This still too little known report was misunderstood when it first came out because it did not sit well with the image of a “humanist” photographer.

-Although we like to imagine Doisneau roaming the streets of Paris, he spent his life on the road and often travelled abroad for photo reports. There is so much left to discover about his travels! He went to Russia where his unique gaze – possibly clouded with vodka – captured the colorful pictures of babushkas and factories. Let us mention as well a memorable London report: he exhibited bras in a display window and hid in a corner to mischievously trick passers-by. He photographed them without their knowing as they looked at the window, just the way he did in Paris with the painting of a naked woman. England is also the place where he took a beautiful picture of a little boy, sitting alone in the audience of a travelling theater company on a deserted beach. Quite naively, we like to think of Doisneau as hopelessly Parisian but he spent his whole life on the go, on a plane or on a train, travelling for photo reports. His job took him all over his country and he shot many pictures of all the different French regions...





-Most people do not know that Robert Doisneau has always worked on commission, on demand so to speak. Throughout his whole life, he worked for newspapers, magazines such as *Le Point*, *Point de Vue*, *Images du Monde* or *Vogue*. He developed a close relationship to Edmonde Charles Roux (then chief editor of *Vogue*) and even took pictures during high society balls and fashion shows. In the 1980's, he was commissioned to shoot pictures for the fashion pages of *Femme*. He also collaborated with *Actuel*, which allowed him to meet the French band *Rita Mitsouko* and become friends with singer Catherine Ringer (among others).

-He also worked for foreign media and press, including *Life* magazine. *Kiss by the Hôtel de Ville* probably remains the most striking example of what he did for this paper. This image which achieved worldwide fame in the eighties and turned him into a "superstar" had been commissioned by *Life* in 1950: Doisneau had to take photographs of lovers in the streets of Paris. In the 1950's in the USA, it was almost impossible to kiss in the street and it was looked down upon in France as well. This is the reason why Doisneau asked two actors to "take on" these roles. The contact sheets of the two days of the shooting show them walk down Paris from the Tuileries to the Opera and finally to the Hôtel de Ville where Doisneau asked them to pose in front of the city hall. Upon publication, the photo report went relatively unnoticed. It only rose to fame thirty years later when the poster was all over the walls of the world and inspired other creations such as a book by Philippe Delerm entitled *Les amoureux de l'Hôtel de Ville* (*The lovers of the Hôtel de Ville*), or a movie project featuring Mickey Rourke and Alan Parker that was never completed.

-We will also unveil how Doisneau staged his images. Several couples decided to take him to court because they thought they were the ones photographed in front of the Hôtel de Ville. But Doisneau had always readily admitted that his models posed for him. Besides, he was tired of confronting his opponents who lamented over the lost magic of the iconic picture and reproached him for cheating with reality. But did they mean by "reality"? Doisneau was a photographer who waited for hours, patiently, to reconstruct an idealized image in a meticulously arranged setting, and whenever he could not capture the fleeting moment, he made his models pose for him. Sometimes, he would even ask people he met to reenact a scene he saw in the street but could not catch on film. Doisneau worked on décor and setting in his notebooks and then carefully positioned his models on the scene. He loved to play with technique, inventing thousands of systems, experimenting with everything: he designed a camera that could shoot from a peripheral angle and used it to create distorted images of the Eiffel Tower or his models. He dabbled with technique a lot: skillfully tinkering with his cameras or playfully creating montages or unnatural lighting effects on certain pictures.



THIS WAS SHORT KISS, "A KISS RAPIDE," SAYS PHOTOGRAPHER



HE GIVES HER A BOUQUET OF FLOWERS AND CLAIMS HIS REWARD



LOVERS ENJOY THEMSELVES ON PONT-NEUF. THE OLD LADY, THINKS THE PHOTOGRAPHER, IS PERHAPS REMEMBERING A TIME PAST



A GUARD BEFORE THE ELYSEE PALACE LOOKS ON INDULGENTLY



LOVERS ARE BLOCKING TRAFFIC BUT NOBODY SEEMS TO CARE

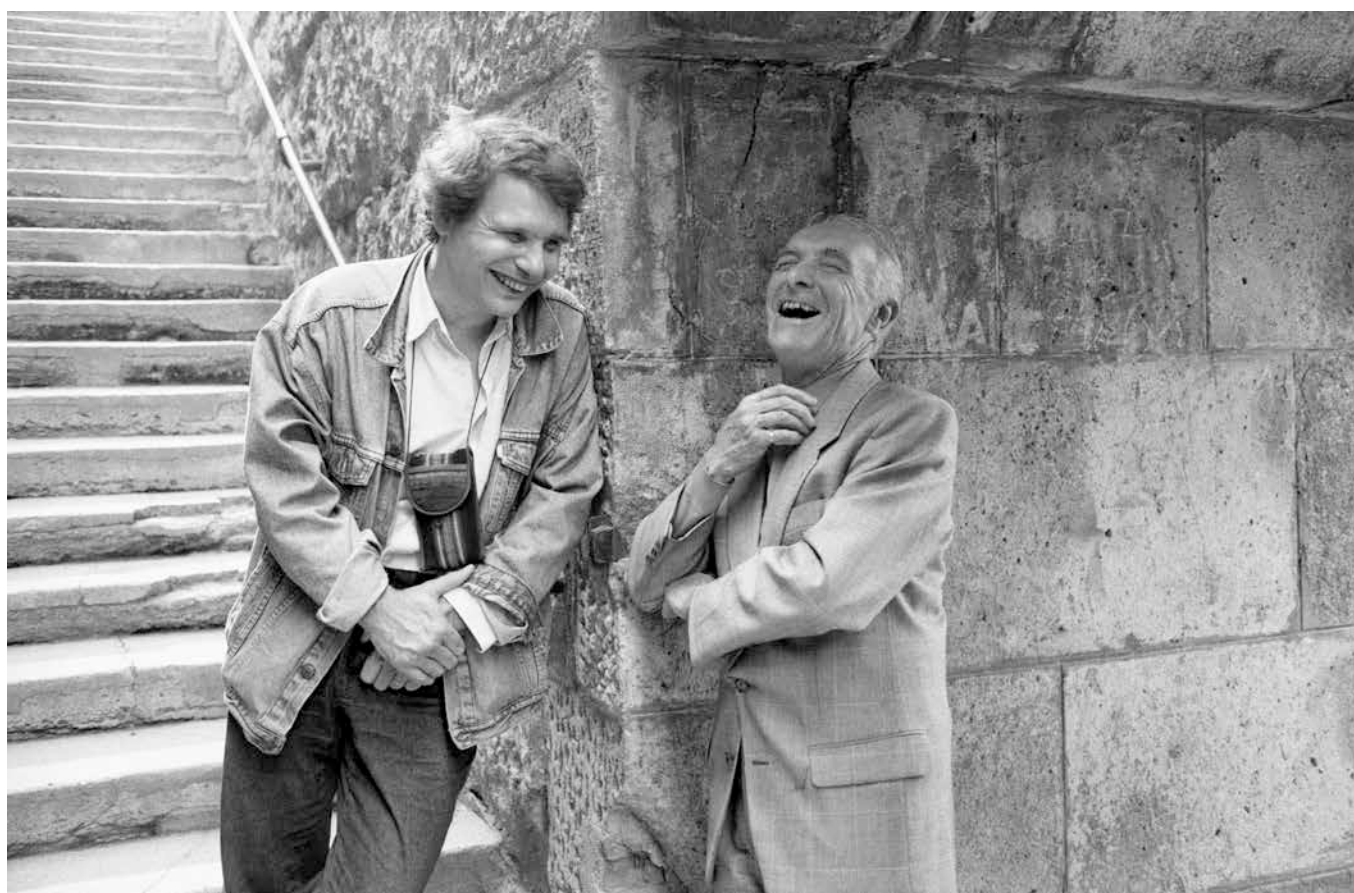
-His taste for staging his pictures and his attention to lighting may give hints or even give out a well-kept secret: Doisneau loved cinema.

Whenever he could, he liked to shoot on movie sets. For his first experience with the silver screen, he worked on *Man About Town* by René Clair in 1945. Later he made full-length photo reports of the shooting of Truffaut's *Shoot the Piano Player* and *Les Bonnes Femmes*, by Claude Chabrol. Cinema remained his secret dream until he got the opportunity to direct for the first time and made his one and only short film: *les visiteurs du square* ("a day at the park").... in 1992, at the age of 80. The film has merely sound effects and music but no dialogues, it tells the story of a little boy who enters a park with a controlled miniature car. Thus, when Bertrand Tavernier asked him to take pictures of the movie set of *A Sunday in the Country*, Doisneau was over the moon. This movie enabled him to spend a lot of time on a film set, to watch how the actors played and to meet Tavernier's favorite actress who soon became Doisneau's close friend: Sabine Azéma.

-We must bear in mind that he had a keen interest for the show business. His commissioned work enabled him to "meet" personalities he admired greatly, among whom actors, painters and directors. Show was a key notion for him: whether the show took place on the street, on a stage or on a movie set did not really matter. He took great pleasure in being commissioned to photograph theater plays, such as *Noces* (Wedding) by Albert Camus or to take pictures of actors (ranging from Belmondo to Brigitte Bardot including Jerry Lewis or Philippe Noiret) or singers (such as Jacques Higelin, the band "Les Nègresses Vertes" or Renaud). Although he hated French "bal musette" and the sound of the accordion, he really enjoyed songwriters such as David Mac Neil, with whom he shared his passion for writing.

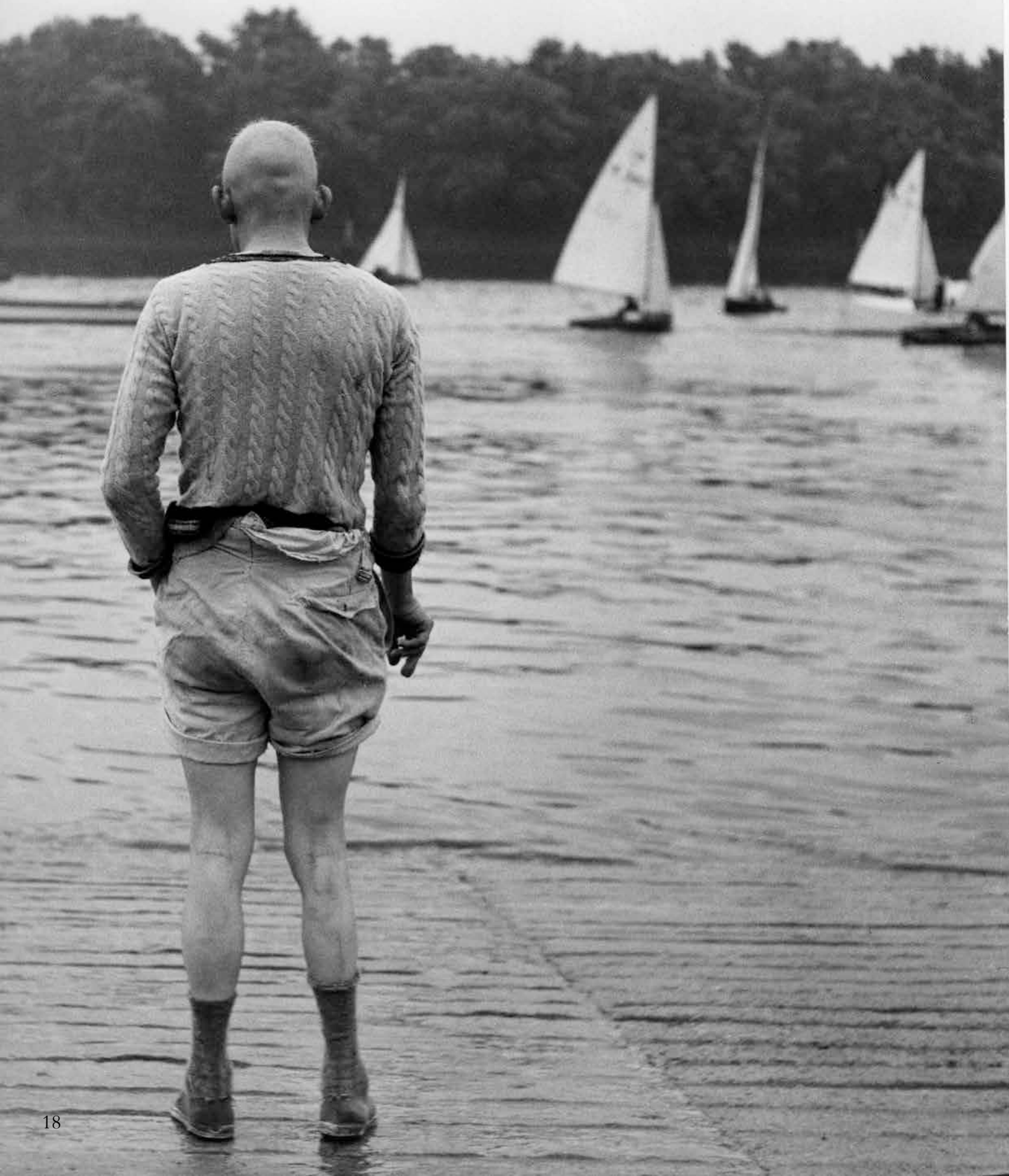
-His love of writing constitutes yet another of Doisneau's many hidden talents. The influence of writers upon him (Giono, Cendrars, Prévert, Giraud, Pennac, Cavanna...) even exceeded that of photographers. Very early on, Doisneau wanted to ensnare the world within the web of his words. Although he could never quite fulfill his passion for cinema, he quenched his thirst for words and spent his life writing: hilarious captions for his pictures, texts for his books, letters to friends or colleagues, travel notebooks, working notes... Each day involved several steps in his work: Preparation, action and finally writing. He would retreat to the confinement of his studio and work on his notes to sort out his memories and ongoing works. By the end of his life, he spent every Sunday answering letters sent by young and old photographers, or writers who had become his friends, or anonymous people... There is no denial that it was time consuming but he would have found it intolerably rude to ignore them.

Thanks to extensive archival work, previously unrevealed sound and video documents will be featured in the documentary and several « key figures » will tell us about Doisneau « in their own words » bringing to light some of the most essential aspects of his life and works.



Jean-Louis Courtinat - *Daniel Pennac et Robert Doisneau*

THE CHARACTERS



FRANCINE DEROUDILLE & ANNETTE DOISNEAU

in Doisneau's studio - Montrouge, France



Robert Doisneau's two daughters now work in his studio. They manage the diffusion of pictures, curate the exhibitions and work on the books.

The studio is located 46 Place Jules Ferry in the Parisian suburb of Montrouge, the very place where their father, Robert Doisneau moved in just before the Second World War and where he has lived and worked during his entire life. Their childhood home has now become their workplace, and with time and home renovations, what used to be their apartment has given way to a workspace in its own right.

THE FAMILY

in Doisneau's studio - Montrouge, France



*Alexandre Arnstam, Sonia Arnstam, Marie Deroudille, Annie Galeron, Magalie Figon
Maï Figon, Pernelle Chaboureau...*

Doisneau's grandchildren, his niece, his best friends' daughters... meet for a screening of his pictures. Upon recognizing their own faces in the photographs, they react candidly. Some of the pictures were used in advertising campaigns, some were featured in magazines, and others were kept in family albums. Doisneau always playfully blurred the frontier between his personal and professional life and he never made it a secret. This lighthearted sequence will allow Doisneau's closest relatives to tell some lesser-known life stories about Robert.

SABINE WEISS

at home, Paris



A close friend of Robert Doisneau's, photographer Sabine Weiss joined the photo agency Rapho thanks to him. No one can recount the daily life of a news photographer after the war quite like her.

Aged 91, she is one of the last persons who belonged to the movement of the "humanist photographers", a label readily applied to news photographers such as Doisneau and Willy Ronis.

DANIEL PENNAC

At the bar "les Négociants", Paris 18^e



Pennac and my grandfather met for the book *Les doigts plein d'encre* ("Ink-stained fingers") and Pennac found his place among us as if he were part of our family. Just like Jacques Prévert, Daniel Pennac has always managed to find the words that would translate the emotions that my grandfather captured on film. The books were a world-wide hit. *Les doigts plein d'encre*, co-authored by Cavanna and *Les grandes vacances* ("Summer holidays", co-authored with Pennac) became instant best-sellers. More than 250 000 copies of each were sold, unprecedented sales results for photography books.

Daniel Pennac is one of the first persons who praised Doisneau's writing style, and he evokes the photographer's close connection to the literary circles with infinite precision and subtlety.

This bar, located in the 18th arrondissement of Paris was one of Robert Doisneau's favorite haunts. Everything has remained in the same condition, except the walls, now covered with his pictures.

FRANÇOIS MOREL

At the bar "les Négociants," Paris 18^e



Actor and author François Morel is one of two comedians (along with Eric Caravaca) who read Doisneau's letters in the show "Robert Doisneau's literary correspondence". In the show, he "takes on the role of" Doisneau and he describes the literary quality of the photographer's texts with great accuracy.

PHILLIPPE DELERM

at home in Normandy



Before publishing *La première gorge de bière* ("The small pleasures of life"), Philippe Delerm wrote *Les amoureux de l'Hôtel de Ville* ("The lovers of the Hôtel de Ville"), a novel in which the main character believes that the two models are his parents. With this narrative, the author explored his fascination for the photographer. However, he was never bold enough as to try and meet him: only once did he attend a conference meeting with Doisneau organized in the 1980's by a famous French bookstore. Delerm also collected Doisneau's pictures, including photos taken when we were little children that my grandfather sent as Season's Greetings cards. The interview will be conducted in his house in Normandy, where he wrote the book. He will evoke the upsurge of emotion that this image creates and the suggestive power of Doisneau's pictures.

SABINE AZEMA

at the Fairground Arts museum, Paris 12^e

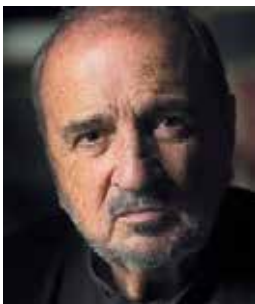


Doisneau met the actress during the shooting of the movie *A Sunday in the Country*. They soon became close friends and shared a strong complicity. Sandrine was a ray of sunshine in his life. Her friendship was invaluable to him and they were almost always together. Just like Maurice Baquet, Sabine embodies the ideal model. She went wherever he went to test potential shooting scenes with him, he followed her around on movie sets with Tavernier or Alain Resnais who would later become her husband. For Doisneau's 80th birthday, Sabine even dedicated a documentary to her friend. She is best fitted to evoke his taste for pictures and for staging and directing, since she once dreamt of writing and directing a movie with him.

We will follow her around Jean-Paul Favand's Fairground Arts museum, one of Doisneau's favorite spots.

JEAN-CLAUDE CARRIERE

At home in Paris 9^e



Novelist, screenwriter and storyteller Jean-Claude Carrière met Robert Doisneau in a completely unexpected way. The newspaper *La Vie Ouvrière* ("The Worker's life", a revolutionary trade union paper) had interviewed Carrière and sent him their photographer to shoot pictures for the article. To Carrière's utter astonishment, Doisneau showed up. This took place in the 1980's when Doisneau was already really famous. They became close friends and Doisneau taught Carrière invaluable life lessons.

His account will reveal how fame never affected the photographer who remained committed to the working class throughout his life. Doisneau's pictures were regularly published in left-wing newspapers and he never gave up working on commission.

Doisneau shot some of the most beautiful portraits of the screenwriter in his apartment. This interview will deal extensively with how the shootings were conducted.

ANNICK GEILLE

Chatelet, Paris 1^{er}



A journalist, Annette Geille launched the magazine *Femme* in the 80's and "hired" Robert Doisneau as a photographer. She wanted him to capture on film several fashion shows but also to take pictures of famous american stars travelling to Paris or people such as Danielle Mitterand or Yehudi Menuhin.

Le Bistrot, right nextdoor to the Place du Châtelet was also one of Doisneau's favorite hangouts and he ate there almost every week.



NEW-YORK

MONAH H. GETTNER

Hyperion Press Gallery



Monah H. Gettner is the first art dealer who started selling Robert Doisneau's images... in New York, almost forty years ago! She explains the importance of such a unique market and how Robert Doisneau's images hold a very special place in the United States where they were considered as "works of art" long before they achieved such a status in France.

QUENTIN BAJAC

at the Moma



A former history of photography professor at the Ecole du Louvre in Paris, Quentin Bajac was appointed head of the department of photography of the Pompidou center in 2010. In January 2013, he became chief curator of photography of the MOMA. He also dedicated a book to Robert Doisneau in the renowned collection "Découvertes Gallimard". The first Doisneau exhibition took place in New York in 1955 (and not in France!) and Big Apple is the real "marketplace" for Doisneau's pictures as well as the city where the plays to be if one wishes to see exhibitions devoted to Doisneau.

JAPAN



Robert Doisneau - *Yoshi Photographe de la Tour Eiffel* 1964

MONSIEUR KAJIKAWA

in his house Kyoto



This Doisneau-enthusiast possesses one of the largest collections in the world of pictures taken by my grandfather and he was the first person to collect his works! Doisneau and him met in the beginning of the 1980's in France. Thanks to the French photographer, Mr Kajikawa has added to his incredible collection new pictures by Willy Ronis, Cartier Bresson or Marc Riboud. He stores all these pictures in a precious wooden chest of drawers in his own private museum in Kyoto. Mr Kajikawa regularly curates exhibitions on Doisneau.

MASAKO SATO

in her office in Tokyo



Masako Sato has been in charge of the circulation of Doisneau's images in Japan for several years, including touring exhibitions and book publication. Thanks to her work, the Japanese who are very fond of Doisneau have access to images which have yet to be released in France, including "1,2,3,4,5", a children album that she will soon help republish in Japan.

TOSHIYUKI HORIE

at the Waseda University in Tokyo



Writer Toshiyuki Horie studied abroad in Paris in 1989. He was then 25 years old and he lived in Montrouge, a few blocks away from the studio. Who knows? He might have run into Doisneau. But what is certain is that he dedicated a few pages of his first novel to the photographer and that he translated his book *À l'imparfait de l'objectif* ("The past through the lense: memories and portraits.") into Japanese. Toshiyuki Horie is one of the few persons who can boast an outstanding scholarly knowledge of the works of the photographer. With his translation (re-issued for the third time!) he seeks to demonstrate what he terms "Robert Doisneau's hidden talent", that is to say his writing.

We will meet him in his office at the Waseda University, where he has a breathtaking view on the city of Tokyo.

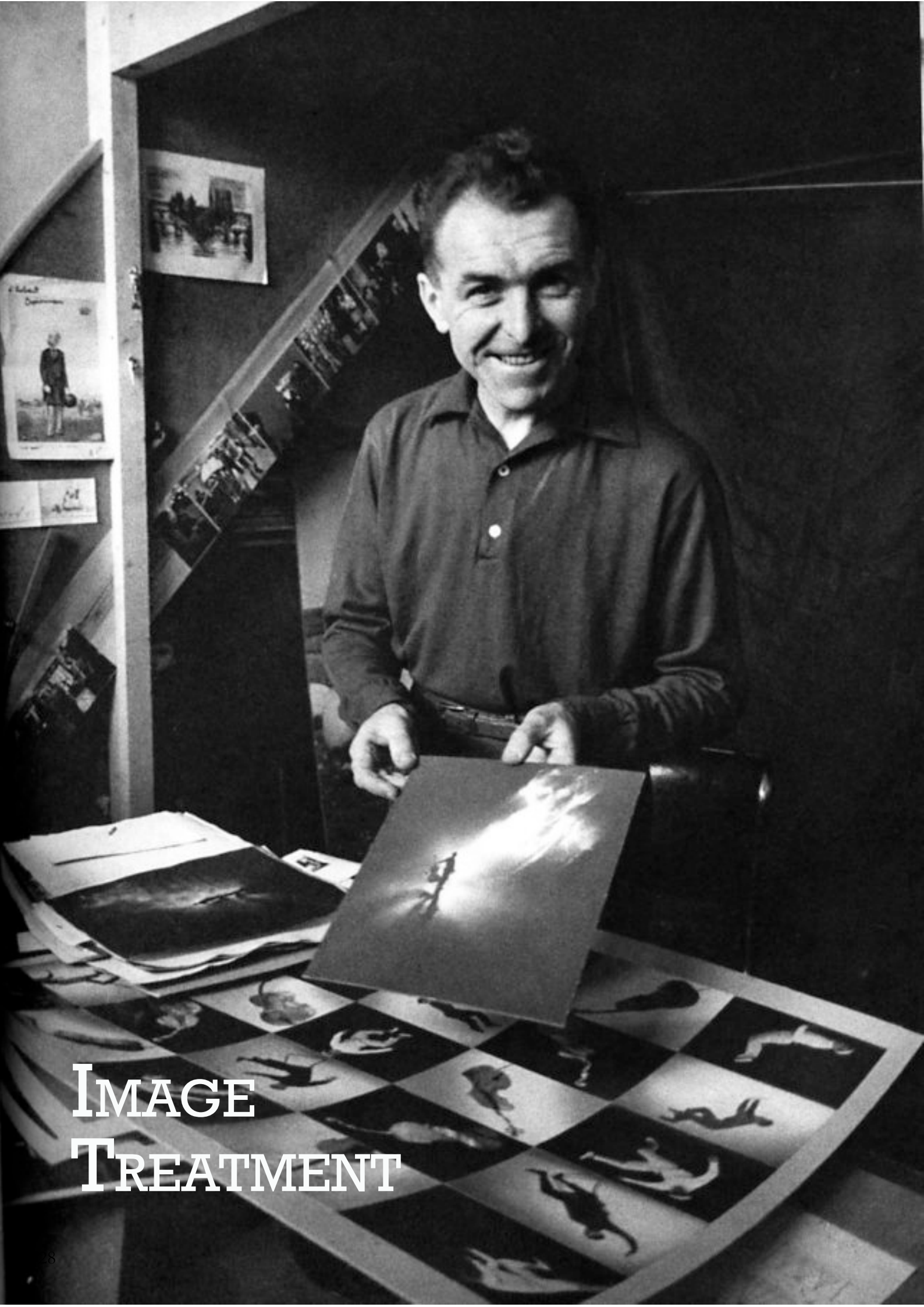


IMAGE TREATMENT

ROBERT DOISNEAU'S PHOTOGRAPHIES IN THE FILM

It goes without saying that Robert Doisneau's pictures will play a crucial part in the film

We will use a rostrum camera and the pictures will not be cropped or edited, an aesthetic statement made by the studio Robert Doisneau. This artistic choice will allow the spectator to identify their "origin" and their "pedigree" at once, as opposed to other images featured in the film (pictures provided by the family or friends or released in the press).

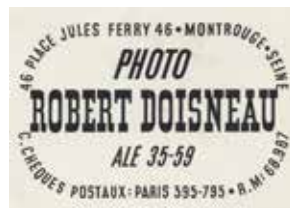
This aesthetic statement also reveals that, in this documentary, images are meant to be put "on a pedestal" and appear in all their majesty.



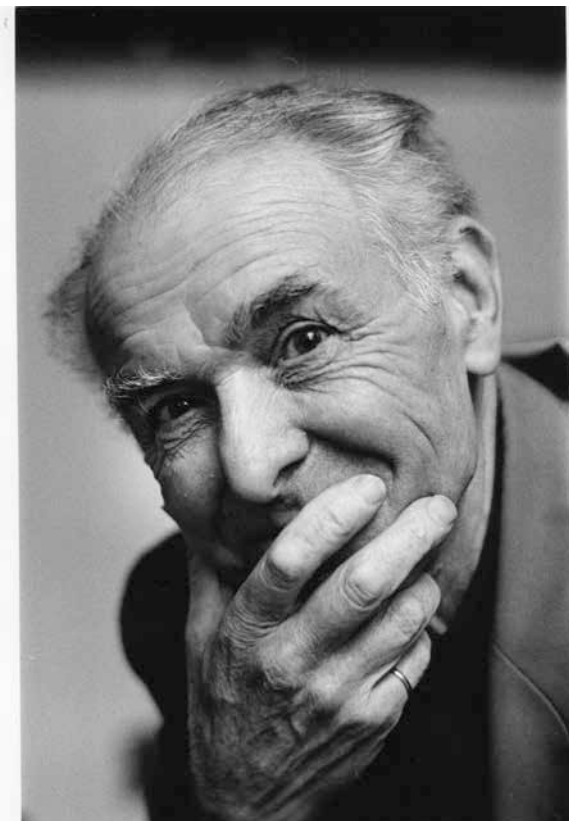


But these images will also be treated as “characters” and interplay with the narrative. Showing actual silver prints of the photographs passed around the hands of the different protagonists will endow the pictures with a raw, lively quality. For telling the life story of such a photographer also implies telling the story of photography in the 20th century. Indeed, the documentary will indirectly question how the discipline which at first had a mostly “illustrative function” and was treated as “material” came to be considered as a “work of art” exhibited in museums and sold all over the world. The silver prints that we see at the beginning of the film – raw material just taken out of boxes found in the studio – will end framed on mat board on museum walls.

some isolated pictures will be used to illustrate a piece of sound archive or an interview in order to shed a new light on Doisneau or on the interviewee.



Pictures shot by other photographers will also be shown. There are numerous portraits of Robert Doisneau, some of which taken by great photographers such as Jean-Louis Courtinat, Michel Maïofiss...



VOICE OVER



CLÉMENTINE DEROUDILLE

The voice over of the documentary will be recorded by the director Clémentine Deroudille for the first person narrative requires such a device. The voiceover will be quite present in the beginning of the movie, but the different characters will gradually take over. Every now and then, the director will deliver voiceover information, work out the transition between two sequences or relate more personal episodes of this narrative meant to be addressed to a large audience.

The director will only be present through her voice since her narrative will only be delivered off-screen.



ERIC CARAVACA

Stage actor Eric Caravaca will read an excerpt taken from *La banlieue de Paris* (the suburbs of Paris), a book that Blaise Cendrars co-authored with Robert Doisneau.

THE MUSIC



OLIVIER DAVIAUD

Traditional French accordion music will be completely excluded from the film since we wish to avoid the stereotypes to which Doisneau's artistic identity has usually been confined. Hence the obvious choice of Olivier Daviaud's sophisticated and subtle tunes for the soundtrack. His delicate compositions will whisk the spectator away from the hackneyed oompahs of the accordion balls which remain unfortunately too often associated with Doisneau's pictures. With unassuming virtuosity, Daviaud combines his deep love and understanding of French songwriting with a rigorous sense of classical composition. His scores will allow for light transitions between the different chapters and will be present throughout the documentary.

Olivier Daviaud is a French composer, musician and arranger. He has worked with Bertrand Belin, Dionysos, Olivia Ruiz, Jacques Higelin, Tryo, Bénabar and Thomas Fersen. He composed the original soundtracks of Joann Sfar's first two movies and of Julie Bertucelli's documentary entitled *La Cour de Babel* (*School of Babel*).

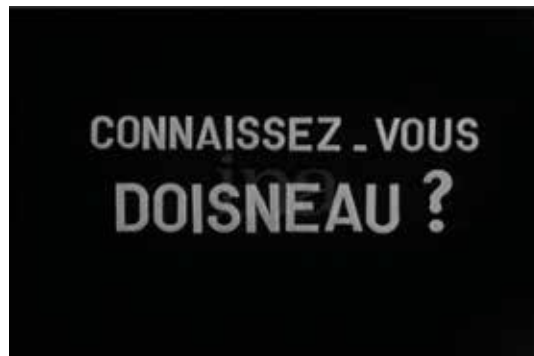


AUDIOVISUAL ARCHIVES



They will play a crucial part in the structure of the film and will be conceived as the “backbone” of the documentary. Each sequence will include audiovisual archive presenting Robert Doisneau on shootings from the fifties to the nineties, but also interviewed on TV sets. Most of the archives were provided by the French National Audiovisual Institute (INA) and will be carefully selected to do justice to Doisneau’s funny, witty and mischievous personality.

Many documents have not been screened since the first time they were broadcasted.



Besides, the film will be punctuated with more “personal” videos that have never been revealed: super 8 family films. For several years, Jean Albert Deroudille and Pierre Henri Arnstam, Doisneau’s two sons in law, have filmed the daily life of the Doisneau family. On almost every reel of film, Robert’s unmistakable figure can easily be spotted as he always carried his signature photo camera. Robert Doisneau can always be found in a dark recess, ready to capture the moment.

These super 8 films are invaluable gems. They will be used in the introduction and will reappear during the whole documentary.

Pictures taken by Robert will act as a fruitful counterpoint to these sequences.



As far as sound archive is concerned, we will pick excerpts from the record Robert Doisneau, *Le Braconnier de l'éphémère* (“Doisneau : capturing the fleeting moment”), released by the French National Audiovisual Institute (INA) and French Public Radio (Radio France). This album is a collection of radio clips of the best radio shows in which Doisneau participated.

- In Doisneau’s studio in Montrouge, more than 450 000 negatives are stored. We will of course delve into this priceless collection for photographs, previously unseen images or contact sheets unveiling the story of famous pictures (including *Kiss by the Hôtel de Ville*). But the studio is also where his correspondence, letters and notebooks are kept.

- The French National Audiovisual Institute (INA) can also boast a great number of audiovisual archives devoted to Doisneau. These include a 1959 movie by Pierre Dumayet, another film taking us on a stroll down the streets of the photographer’s own Paris and a very moving account by Doisneau himself, shot at the Fairground Arts museum (owner: Jean-Paul Favand), a few years before his death.

- I will show some super 8 family films, revealed for the occasion and where we see Doisneau “working” and having his family pose for him.

- The film will feature his correspondence. A lot of letters have never been published, including exchanges with photographers such as Henri Cartier-Bresson, Boubat, Willy Ronis but also painters and writers.

- His notebooks and other texts will also appear in the movie. Some passages may be read by French actor Eric Caravaca.

GRAPHIC DESIGN



EMMANUEL GUIBERT

Each chapter of the movie will be introduced by a drawing by Emmanuel Guibert, illustrating the content of the sequence.

There are many reasons for including Emmanuel Guibert's drawings.

First, this talented artist has long been used to working with photographic images. He has been the first comic artist to insert photographs in his works in the book *Le Photographe* ("the photographer") featuring pictures taken by Didier Lefèvre and narratives that relate the experience of Doctors without Borders in Afghanistan.

seulement de fluidifier le récit mais aussi de cadrer l'histoire.

He has used the same artistic device in another comic book also co-authored with a news photographer Alain Keler.

His works combine the virtuosity of a painter and the precision of a comics artist such as Hergé. He loves to create a strong emotional response in his images by delving into the artistic world of another individual.

The use of color also takes on a vital role in the works of Emmanuel Guibert, as evidenced by his playful use of the different hues in his Japanese comic. This will have a strong visual impact on the film, especially given the importance of black and white in the documentary (video archives and photographs). The delicate presence of drawings will help create a seamless fast-paced narrative and mark the different turning points of the story.

Emmanuel Guibert was born in Paris in 1964. After graduating from The École Nationale Supérieure des Arts Décoratifs (arguably the most prestigious art and design school in France), he published *Brune* in 1992, a comic book depicting the rise of the Nazi regime in Berlin between 1924 and 1939. Emmanuel Guibert then joined L'Atelier des Vosges, a group of comic book artists including Christophe Blain and Joann Sfar. In 1997, he drew the illustrations of *La Fille du Professeur* ("The Professor's daughter"), scripted by Joann Sfar. The book received several awards (Alph'Art Coup de Coeur award, René Goscinny Award at the Angoulême International Comics Festival). Sfar and Guibert also worked together on *Sardines de l'espace* ("Sardines from outer space") and *Les olives noires* ("black olives"). An art lover, his wide-ranging interests also include true stories and Guibert related the memories of an American veteran Alan Ingram Cope in two volumes: *La guerre d'Alan* ("Alan's war") and *L'enfance d'Alan* ("Alan's childhood"). *Le photographe* ("The Photographer"), based upon reporter Didier Lefèvre's account of his experience in Afghanistan in the 1980 follows the same principle. This album won an award in the Angoulême Comics Festival. Emmanuel Guibert also publishes children books such as *Les Poisons* or the *Ariol* series (illustrations by Marc Boutavant).

TOUS LES TYPES ONT DES BARBES. J'AI COMMENCÉ À LAISSER POUSSER LA
MIENNE EN FRANCE ET J'AI UN DÉBUT DE BARBICHE, MAIS PAS TERRIBLE.

OUI,
C'EST
MOI.



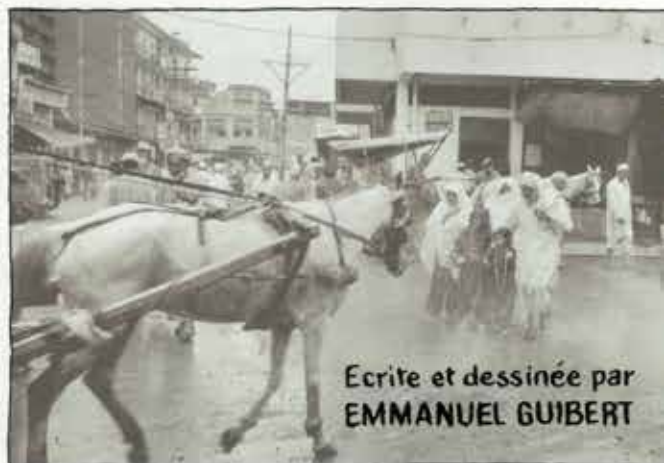
LE PHOTOGRAPHE



Une histoire vécue,
photographiée
et racontée
par DIDIER LEFÈVRE



Ecrite et dessinée par
EMMANUEL GUIBERT



Mise en page et
en couleur
par FRÉDÉRIC LEMERCIER



CLIC.



C'EST BEAU, PESHAWAR. C'EST VRAIMENT LA VILLE D'ORIENT, GROUILLANTE,
BRUYANTE, POLLUÉE, LE TRAFIC SANS ARRÊT. BRRRMMM BRRRMMM...





SCRIPT BREAKDOWN

INTRODUCTION

SEQUENCE 1: PROLOGUE

This sequence is a video montage of super 8 family films. Robert Doisneau is taking pictures of a woman (whom we imagine to be his wife) and of children (his grandchildren). He looks at them with such tenderness that the spectator understands how close they are.



VOICEOVER (ROBERT DOISNEAU)

"I have managed to take 300 pictures that stand the test of time, each picture took me one hundredth of a second, it only represents a mere total of 3 seconds of success...It really isn't a lot."

OPENING CREDITS



Excerpts of video archives from the French National Audiovisual Institute. Robert Doisneau appears on coverage or laughing at the journalist who enquires about his outstanding success and international career!



CHAPITRE I CHILDHOOD



DRAWING BY EMMANUEL GUIBERT

SEQUENCE 2

Rostrum shots of family pictures. We discover the life of little Robert, from his parents' wedding to his first job as a freelance photographer. The director narrates this sequence. She recounts Robert Doisneau's childhood as if it were a fairy tale "Once upon a time there was a photographer named Robert Doisneau". Her narrative alternates with video archives from the French National Audiovisual Institute.



Narrator's VOICEOVER: « Our first image depicts a man in smocks, writing with a fountain pen. His figure and his gaze strangely recall my grandfather, Robert Doisneau. The man on the picture is his father, his name is Gaston. He seems to be of lowly origin and is by no means a bourgeois. He worked and sweated his way up the social ladder until he became part of the middle class. He sold bicycles in Raizeux, his hometown, located near Rambouillet before he set out to conquer Paris. There, he settled for a position as an accountant in the department store "Le Bon Marché". Shooting for the stars was never a family motto. Gaston soon took a big leap from the Rue de Sèvres to the suburb of Gentilly where he became a roofing and plumbing surveyor for Monsieur Duval. He finally fell in love with Mr Duval's daughter, Sylvie. They got married shortly thereafter and, three years later, gave birth to their only son Robert, Gaston, Sylvain Doisneau, born on April 14th 1912 at 9:15 pm. Robert is a chubby smiley baby, as can be seen on the second picture where he is lying on an animal hide, his legs up, already wearing a smile on his face.



Later, more pictures can be found. The war is on, Gaston leaves for the front and his wife suddenly becomes very ill. Her doctors send her away from the smoke of the factories. She takes her son (whom she affectionately nicknames Roro) to a castle straight out of a fairy tale in the region of Corrèze and more precisely the village of Mialaret. Sylvie knows that she will soon die but she wants her son to have an education. So she teaches him how to read and how to count. Fishing for hours in the river soon becomes Robert's idea of skipping school, and he will always remain a fisherman at heart. When the war is over, Robert's father comes back to Mialaret. Robert meets a man who is exhausted by the strain of life and proves unable to find the fishing hook he just dropped in the grass. "How useless it is to have a father! Let him go back to his war!", little Robert grumbles.

The three of them move back to Gentilly. There are no pictures of this time either. Robert's life becomes grey. The golden days are over.

His mother dies excruciatingly slowly, she finally passes on in 1919. Robert is 7 years old.



He enters the école Estienne to be trained as an engraver and lithographer, an occupation which has almost disappeared by then. He is aware of it and it drives him mad. Among the pictures taken in the studios of the école Estienne, there is a photograph of a group of students. Among them, you may notice this little shrimp of a boy gazing defiantly into the lense.

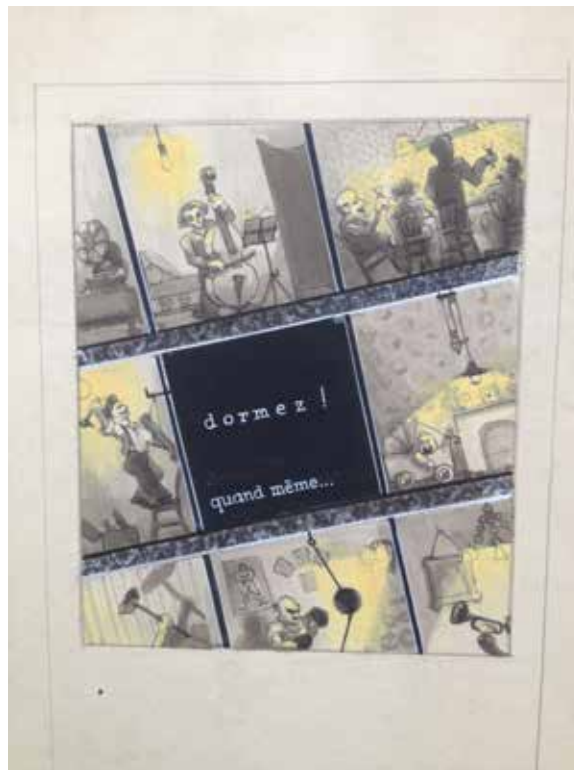


This is Robert, my grandfather. He smiles for the picture but he is unhappy at heart because he is stuck indoors learning a useless job. And yet, there at the école Estienne, he learns how to look at things and how to draw. He kept all his drawings, his letters with the upstrokes and downstrokes of his handwriting, he kept his business cards, engravings with their hallmarks and gilded letters. Whenever he is not busy in the studio, Doisneau is drawing wherever he can. It is amazing to notice how what he sketched is similar to what he would later capture as an adult photographer. He uses the same viewing angles when he draws children playing in the river, he has the same tendency to stage the scene when he draws a boxing match, he already displays a taste for streetlamps and street views. A sectional view of a house shows the inside of different apartments as if the sketch was the rough draft for the photomontage "The House of Tenants", a picture which he composed about thirty years later. But what he is actually trying to capture and experience are the real cobblestones of the real streets, the real streetlamp, the real people.



VOICEOVER ROBERT DOISNEAU (archives INA 31/10/64):

"I graduated from Estienne as a lithographer and engraver. I was lucky enough to meet André Vigneau. He was a great photographer, he has always exerted a strong influence on my work, and he still does. I was daring and reckless as beginners always are and I had gone shooting on a flea market, which would now appear as a well-worn subject. I set out for the flea market with a borrowed camera and I took pictures of three card Monte players. I looked like a kid so they did not mind. I was really proud, I bought all the newspapers and then I brought other pictures to Monsieur de Vinder, and that's just how I started. It's a very exciting job."



But what he is actually trying to capture and experience are the real cobblestones of the real streets, the real streetlamp, and the real people. But he is in for a happy surprise, his half brother Lucien lends him the camera he got for Christmas even if they are not very close. At last, he is able to fix on glass plates and later on pictures the gaslights, tree trunks and cobblestones that he scrutinizes every morning on his way to school. Every morning, he walks the few miles that separate the Porte de Gentilly from his school on foot. He follows the stream of the Bièvre river, which will end up buried in concrete. These hikes will teach him as much as the hours spent in the classroom. Frail, shy and young-looking as he might seem, the boy still hauls around a bulky wooden photo camera, made of bellows, a wooden tripod and a few glass plates. Photography was then a cumbersome activity. Little Robert becomes more professional, he starts labeling his productions and classifying his pictures not because he thinks of them as works of art but because his outstanding skills as an archivist enable him to work on his pictures without cluttering up the rest of the apartment.

Unfortunately his military service stands in the way of his ambitions. He spends one year in the Vosges Mountains. When he comes back, he is more anti-war than ever and he starts working at the Renault factory.'



Rostrum shots of Renault, with Doisneau's voice (INA archive). He relates his "Renault years".

VOICEOVER DOISNEAU

The Renault factory deserves our consideration, since it a place where human beings toil away.

Renault had no sense of humor whatsoever; everyone was terrified when he walked through the production workshops

I really wanted to take pictures of the year 1936 and the popular front. The striking workers dropped a basket in the street where people could give them food.

But had I taken pictures they would have thought I were a scab. I also thought I could canoe down the Marne river, which only shows how thoughtless I was back then."



My grandfather is very unhappy, even if the years spent in the Renault factory teach him that his heart leans to the left of the political spectrum and even if he learns many new techniques. Whenever he is not working in the factory, Robert spends whole days or rather whole nights working on a new color chemical process: autotype carbo. Had he succeeded, he may only have taken color photographs... But it is a complete failure and the only result of his nighttime work is that he is once and for all fired from Renault.

Then Robert falls in love. Her name is Pierrette, she is 22, just like him. She is my grandmother. All these pictures of their youth have been kept. Pierrette is everywhere : in a bed, riding a bike, up a tree, both sitting in a restaurant, and she is really pretty.



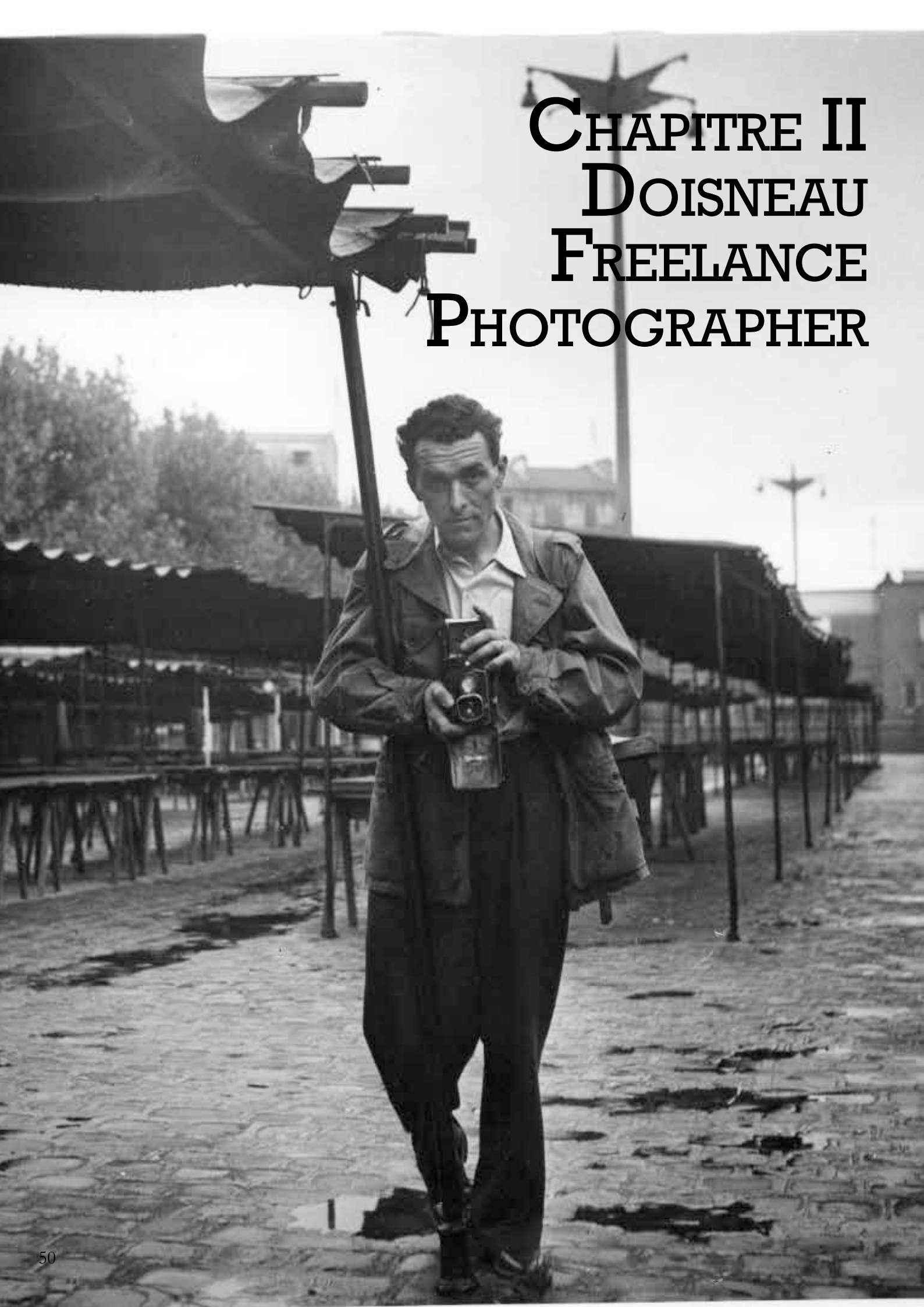
They get married a few months later.



Happiness is knocking at their door and they let it in. They go on a short honeymoon in the Loiret region. Exotic trips were not in fashion then, and they could not have afforded it anyway. Upon their return they move in and settle in Issy Les Moulinaeaux. Their flat is cold, dark and cramming with cockroaches. They only stay a few months but fortunately it is not long before they visit a nice studio in Montrouge. Robert buys it in 1937. They will stay there all their life.

The scene is set. Robert Doisneau's life as a photographer is about to start.



A black and white photograph of a man in a trench coat holding a camera, standing in a courtyard with a star-shaped sculpture in the background. The man is looking directly at the camera. The background features a large, dark, star-shaped sculpture on a tall pole, and a row of tables or benches in the distance.

CHAPITRE II DOISNEAU FREELANCE PHOTOGRAPHER

DRAWING BY EMMANUEL GUIBERT

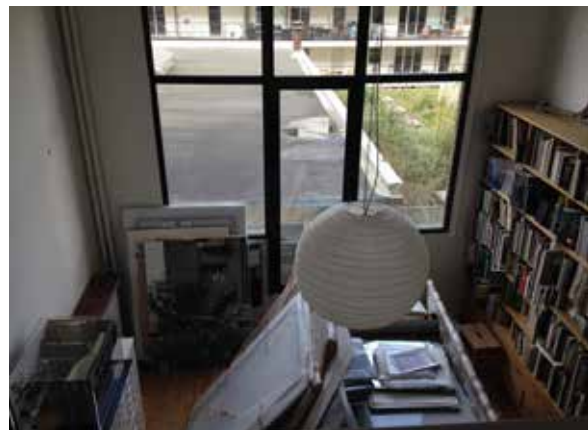
SEQUENCE 3: THE APARTMENT-STUDIO

Annette Doisneau, Robert's daughter, holds the very same photography of Robert Doisneau posing as a reporter. We are in Doisneau's studio/ apartment, the place where he worked and lived his whole life. We share the intimacy of Annette's point of view, of her home/studio, and we delve into Doisneau's world as it is now that the apartment has become a working space. Annette takes us on a tour and shows us silver prints, files, his camera, negatives etc...



ANNETTE, one of Robert Doisneau's daughters:

"This is the living room. This is where we made the least changes even if of course, these big boxes and all these photographs were not there then! This is my office, it used to be my parents' bedroom, the kitchen has become a storage room, there are so many exhibitions going on right now, more than ever! The bathroom has also remained almost untouched, my grandfather used to develop pictures in this tub! He used the bathtub as a developing tank. And with all these chemicals mixing... then we took our bath in there. Imagine the skin disorders... We are still under treatment! Follow me, this is the studio, it has not changed since our childhood. This is where he used to work night and day. My sister made it her office."





We can see Francine Deroudille, her sister sitting at her desk, scanning images. Childhood pictures and pictures of Robert are scattered on the table. We move from one room to the other and this sequence is meant to be full of humor and tenderness as we walk through a place that is so full of life and memories! We see her work in progress, as they unearth archives, dig through boxes and contact sheets. This whole sequence allows us to discover that Doisneau worked as a craftsman and that his archive system was unique.



ANNETTE :
"This is the fridge, where we keep the negatives. That's where his lab used to be. Here, look, this is a replica of his studio; see what it looked like in the days of my father! See, it hasn't changed that much! You can still see the boxes where we keep the silver print. These photos are designed for work, which means that we can handle them without risk, they are classified by subject (she takes boxes and opens them, she opens the drawers where the silver prints are kept and shows them)."



FRANCINE :
'My father moved in the studio just before the war, he was in his late twenties. They used to be happy, or at least carefree, they were about to go on a canoeing trip on the Dordogne river when they heard the sirens signaling that France was going to war. My father was enlisted; they put the tents away and came back here to prepare his things for the war. He went to the station on his own because he did not want my mother to experience a tearful goodbye; he couldn't bear to hurt her, how typical of him.'

THE WAR

This goddamn war (as he calls it) marks the end of his youth, and of his carefree happiness. He leaves with a heavy heart. Inside his vest, he carries an anti-war text written by his favorite author, Jean Giono. He never threw away this small piece of paper that remained intact in the drawers of the studio.



“There are no heroes: the dead are at once forgotten.
The widows of heroes marry living men just because they are alive and being alive is a far greater quality than being a dead hero.
After the war, there are no heroes left, only cripples and legless men, ugly faces averted by women, there are only fools.
After the war, whoever lives has not fought the war.
After the war, everybody forgets the war and those who fought it.
And it is only fair. For war is useless and one should not worship those who dedicate their lives to something useless.”

Jean Giono – September 29 1938

There is nothing glorious about his involvement in the war, not that he would have liked any glory.

He repeatedly becomes ill "I couldn't stand it so I was just letting myself die," he later confessed. Yet, his short letters and the drawings he sends his niece Monique do not betray his mindset. He sketches himself on his hospital bed with a thermometer in his mouth and cupping-glasses on his body and adds hilarious captions. He is always considerate not to turn the knife. Six months later, the army discharges him and he resumes his work as a photographer even if there is not much to do. On the liberation of Paris, he is of course ready to shoot, with only 14 snapshots available to capture this historical moment."

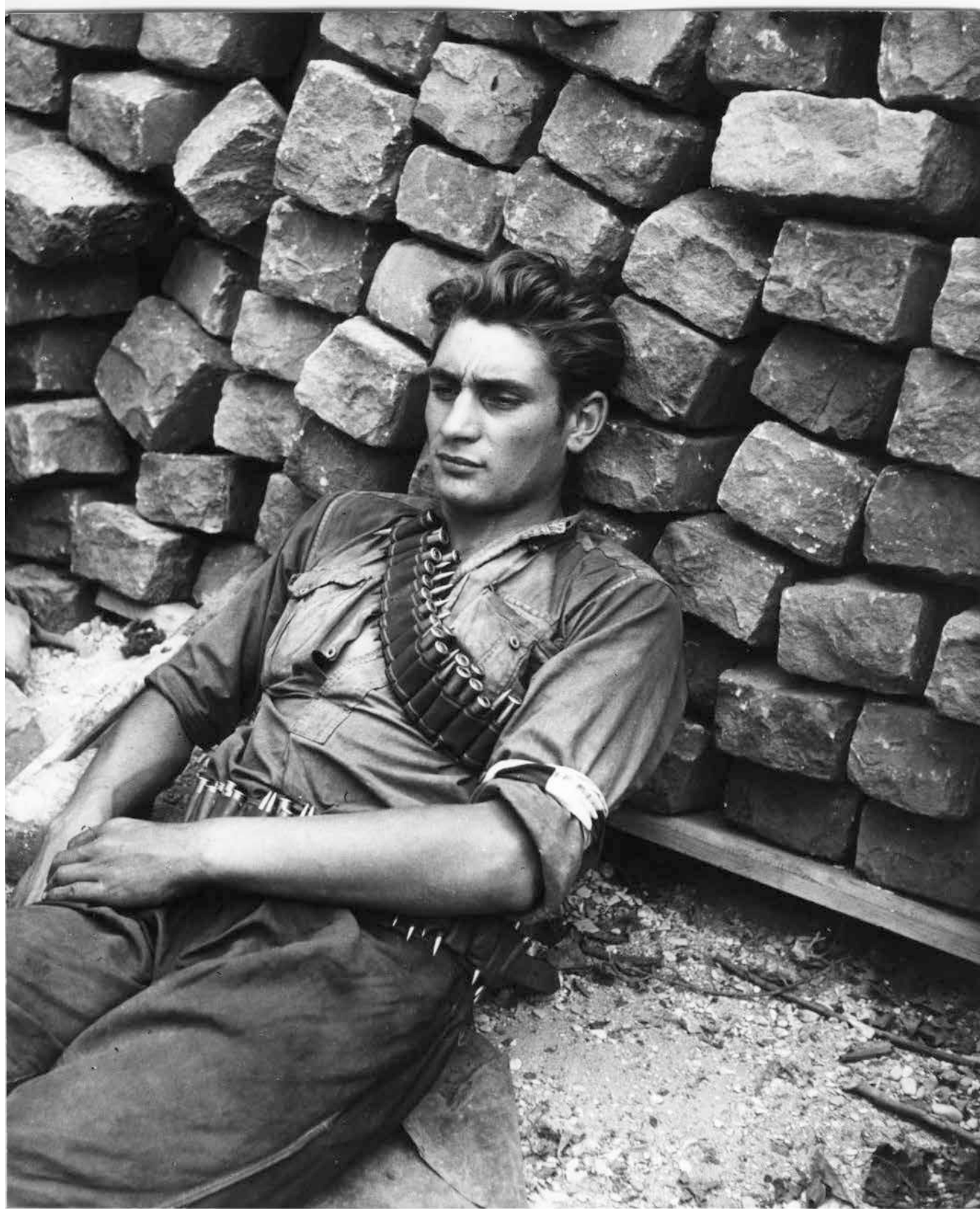
SEQUENCE 4: THE LIBERATION OF PARIS

Annette Doisneau opens the file "Liberation of Paris", classified on shelves that cover the entire wall, she shows and explains the pictures.



ROBERT DOISNEAU (INA archive 08/22/1974)

I was somehow reluctant to shoot this group picture, there were our uniforms, our weapons... I had never imagined that it would all lead to such a tragedy. Your everyday guy, the guy you see removing cobblestones, he does not look that proud. The weather was glorious, there was certain radiance, there was a form of happiness."



Annette and Francine are standing in front of the table of the conference room. They took out cardboard boxes and pictures are strewn in front of them, there is an underlying sense of order but there are many pictures. Francine relates the war, and how Robert was a very resourceful man, and how he organized his life.

FRANCINE : “My father had to make a living, just like anybody else. He had to provide to the needs of his family and he did not stop working during that dark era: he made cards featuring Napoleon and sold them in front of the Invalides.. He worked with several newspapers. But being trained in calligraphy (thanks to his studies) came in handy. One day, a strange man came and asked him to make forged identity documents for the resistance fighters. He accepted right away and Enrico Pontremoli (that was his name) introduced my father to the Resistance networks.

ANNETTE : One day a man walked in and he needed a fake ID to escape at once. It was mission impossible: forging an ID takes at least 48 hours. Seeing how hopeless this man’s situation was, he did not think twice and took his own identity card, he changed the picture and gave it to him. So until the end of the war, Serge DBKOWSKI was called Robert DOISNEAU and he traveled with our dad’s ID.”

FRANCINE : With the exception of Pontremoli and Dobko, he only discovered the faces of the anonymous Resistance heroes on the day of the liberation. He also found out the name of the resistance network that he had joined: Roger VAILLANT. During the whole war, he “helped people out” as he called it, with the greatest discretion as well as a certain reserve. In our family, it is important not to be self-absorbed and above all not to play heroes. Anonymous heroes such as Paul Barabé were a lot worthier of his consideration. Barabé was a caretaker who had just moved in Place Jules Ferry. He was our father’s hero. He saved all the communists of Montrouge the day the Gestapo conducted a search in the building, he sent the police away so that he could throw away evidence of the presence of the communists in the cellar. No one ever knew this except my father, and he has loved Paul Barabé ever since.

SEQUENCE 5: BABA



Francine: 'Baba is my grandfather's hero. The whole family calls him Baba, not only is he the caretaker of our building but he soon becomes my grandfather's assistant. He sorts the negatives, takes care of the silver prints, of the deliveries and of course he can be seen on many pictures. The old man in the bus...well, that's him. The man who carries the Bastille with his own two hands that's him again. He becomes Robert's partner in crime when it comes to staging pictures and the photographer invents roles for him in the small studio set up in the apartment.'

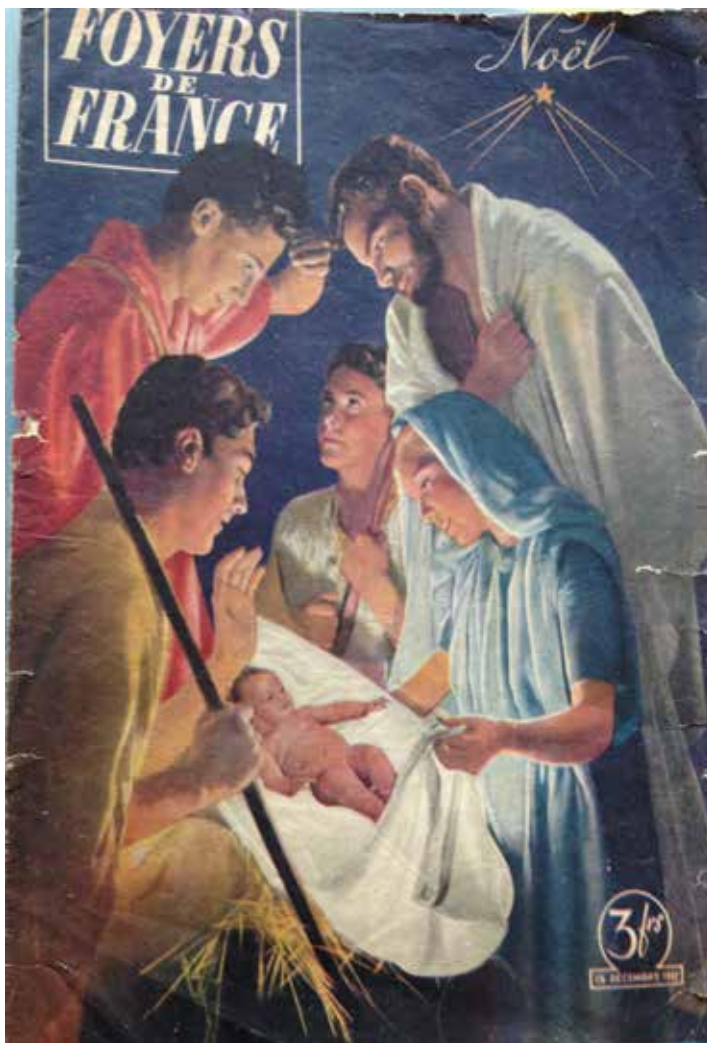


He is not only an assistant. Baba is always here, always present in his small caretaker's lodge that measures no more than 10 square meters and where everything can be folded away and swept aside. His apartment was the epitome of the degrowth that is all the rage nowadays. He lives off of nothing and gives away everything he has. He is a key character of our daily life. I was raised in his caretaker's lodge, he shared my dad's daily routine during his whole life. So it is only logic that he should appear on the pictures and commission photographs such as the Bastille one. Indeed, for my father, a photo camera is not a mere working tool but the extension of his own hand as well as a way of life. He stages his whole life and since he cannot afford models we all pose for him: Baba, my mother, his daughters and his friends."



VOICEOVER ROBERT DOISNEAU

"I have always been allergic to authority because it prevents me from working. At the Musée Carnavalet, there are Bastille replicas made with stones removed during the storming of the Bastille, there are maybe 3 or 4. One day I thought I would ask the museum attendant to take one from the display window and to take it so that it would be a pun on taking the Bastille. Of course it was silly, it was a bad joke but I thought the idea quite funny. When I asked the curator, he was offended and now this very picture has been the object of a study. I had to take it secretly and now people analyze the meanderings of the mind of the photographer who had such a brilliant idea!"



SEQUENCE 6: AN "IDEAL" FAMILY

FRANCINE : "My father was a commercial photographer, well nowadays it is looked down upon but this is how this generation of photographers could earn their bread. The wind-footed rambler is nothing but a cliché. He worked on commission, for workers' newspapers, left or right wing publications, fashion magazines, music magazine or in advertising. This is what commercial photographer meant. His image as a wanderer is miles away from his daily life: he had to bring home the bacon for his family. Family was his center, his harbor. Of course everybody posed in front of his camera because it was so much simpler. The camera was the extension of his arm, and he always carried his photography bag around. When we went on holiday we could only go-ahead once he had made sure that his material was propped under our seat in the car, and our itinerary was always designed to include "useful" spots where of course, we posed for him. "



FRANCINE : "Given the circumstances, the questions of whether he had the right to take pictures of his family and sell them is quite irrelevant. There was an ideological limit between public and private spheres, and privacy had a very different definition back then: there was a great deal of tinkering and you had to catch images right away and to work all the time. So holidays allowed the whole family to pose for our dad. Well, let's bear in mind that he always carried his camera with him, it was the fifth person in our family. Everything that my dad wanted to express was filtered by photography. He worked in a very artisanal way and it was a way for him to communicate and to make a living.



SEQUENCE 7: THE SCREENING

One night in the studio apartment Place Jules Ferry. Magali and Maï Figon, Annie Galeron, Pernelle and Pascal Chaboureau, Sacha, Sonia Arnstam and Marie Deroudille arrive in the apartment. Everybody sits down on several chairs in the conference room. Some of them have not seen the apartment in years and they look at the renovation works both moved and amused. The whole apartment now revolves around the works of its former owner. Progressively, everyone makes himself or herself comfortable and the screening starts and everybody is very merry. Pictures are projected onto a white wall of the studio, and they can all recognize their faces. At first, there is an awkward silence, but very soon people burst out laughing and tongues loosen. A first camera captures their reactions, on the lookout for any emotion on their faces, whereas another camera films the traditional installation designed to screen the images and videos in the apartment turned into a movie theater for the occasion.

The spectator can recognize the faces of Annie, Pernelle, Annette and Francine as little girls on the pictures taken on holiday or for a photo report. They all readily pose for the photograph. The members of the family open up their hearts and tell us more about how Doisneau worked: his apparent casualness was actually staged and allowed him to “play” with his models almost all the time. At the end of the screening, we see pictures of Robert with his camera.







CHAPITRE III

DOISNEAU, PHOTOREPORTER

DRAWING BY D'EMMANUEL GUIBERT

NARATOR'S VOICEOVER "His life in a nutshell comes down to one thing: work. Sometimes he sneaked out of work because the light seemed ideal to him or to meet a friend in a café but most of the time, my grandfather worked on commission just like any other news reporter. Nothing could be further from the truth than imagining him wandering from bar to bar. Whenever it happened, it was because he had something in mind, a potential encounter that his camera could capture. Then, he locked himself in his lab and worked for hours, and sometimes even during the whole night. His secret was that he always made sure to take playful breaks and to save time for merriment in his schedule. Even if he was very serious, he never took himself too seriously. He was able to enjoy good times and unexpected moments of happiness better than anyone."

INA archive : This video archive from 1953 by Pierre Dumayet shows Robert "in the field", on several shootings. It is a silent archive, we will add sound archive taken from the disc "Le braconnier de l'éphémère" ("capturing the fleeting moment").

SEQUENCE 8: SABINE WEISS, FRIEND AND COLLEAGUE



We meet Sabine Weiss in her studio in her home. There are boxes, pictures and cameras scattered all over the place. She is holding silver prints taken by Robert Doisneau and she will make comments during the interview. Aged 91, she is one of the last photographers of this era and one of the last "humanist photographers". Her account is all the more rare and precious since it is the first time that she has accepted to talk about her friend and colleague Robert Doisneau.

Her encounter with Robert Doisneau :

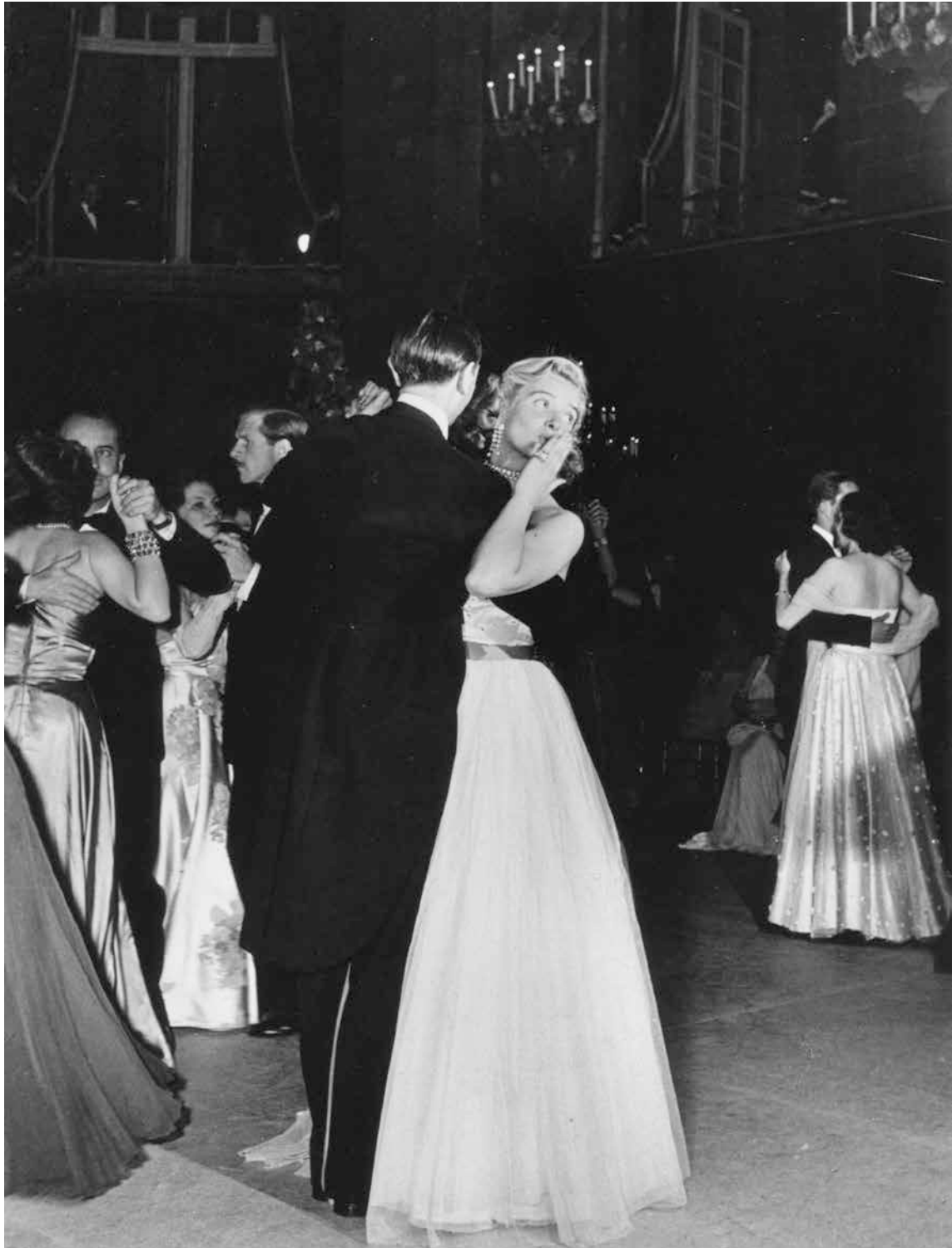
SABINE WEISS : "I was showing some of my pictures to Michel de Brunhoff, the editor in chief of Vogue magazine. Robert was in the room and he praised my work, he told Robert Grosset about me. Grosset directed the agency Rapho and he asked me to come and see him, I think it was back in 1953, if I remember correctly."

SEQUENCE 9: VOGUE

SABINE WEISS : "At that time Robert worked for Vogue. You might find it surprising! Well, of course it did not really suit him but he took good pictures. He had a privileged relationship with the editor in chief Michel de Brunhoff. Robert often ended up shooting high class balls. He could not see the point of it all and he found it utterly boring. So whenever he had to attend balls he asks his pal Maurice Baquet to come and play assistant photographer just for one night. They rented tuxedos that were often too big and that they had to secure with pins hidden on the lapel. Maurice, who was a real troublemaker, pretended to be a clumsy self-conscious assistant and the princesses burst out laughing as they saw this funny pair. He slid down the railing of the majestic marble staircase, he danced young beauties away... And some of his pictures were printed in newspapers. He also shot the cover of Vogue with Niki de Saint Phalle and he shot young Brigitte Bardot back when she was a model."



ROBERT DOISNEAU: "I was a fashion photographer for two years. It fitted me the way a bra fits a mobile guard, I really saw it as role playing but I met many charming people. People who just sit back and enjoy life are beautiful, people who work are ugly. I would know, I worked a lot and now I am too skinny, but people who don't do anything, who take baths, who scrub and polish their bodies, who dress up look gorgeous and I took pictures of gorgeous people. What bothered me was that their concerns, their conversations were completely alien to me, as if they were a privileged tribe talking about subjects I knew nothing about. "



SEQUENCE 10: THE RAPHO AGENCY

SABINE WEISS : He dropped by at the agency for tea, he was always very elegant, very neat, he seemed in no hurry even if he worked all the time, Robert! Raymond Grosset, who was in charge of the agency, suggested ideas and sent us on shootings. He called us and we had to go. Once we were done, we brought the contact sheets and the silver prints back to the agency and they were in charge of circulating the pictures. It was quite rudimentary but it worked very well!"



Robert Doisneau is at the Rapho agency and we follow him on a report with Maurice Baquet

ROBERT DOISNEAU (archive provided by Chambre Noire du 10/17/1964)

« -How many pictures have you taken since you joined the agency?

-Humm... I couldn't say precisely but around 300 000.

- Right now I am trying to tell the story of a man who walks around with a cello. It's quite unusual to see a gentleman carrying a cello around.

- And it is actually a lot of fun.

-It's illustrative photography.

- I feel at home in the street. All the elements that can be interpreted as symbols can be found there. It's the same story over and over: Puss in Boots with a super villain. But I don't really like super villains, I like victims and their petty problems, Buster Keaton is a great comic actor, he is a role model for me. He influenced me in trying to steal funny situations from people he met down the streets. Photography is necessarily biased: I didn't really invent much, I just had to wait.

-How do you choose your subject?

-Well, imagine that you walk down the rue de Rivoli, you don't take any picture and then all of a sudden, you remember an image. That's what happened with the pigeons, it was great how they struck poses, perched on the statues of the generals.

For the Romi series, I was rue de Seine and in the window of the Romi gallery there was a painting made by someone named Wagner. It was a back view of a naked woman peeping through a keyhole with beautiful black stockings. Depending on their personalities, passers-by were either annoyed, scandalized etc... The next day I sat in an armchair inside the shop and I just waited for the whole day. "



SEQUENCE 11: COMMISSION WORKS

SABINE WEISS:

"Thanks to the agency, we used to travel a lot. I left Paris more readily than Robert did but still, he was always on a train, or on a plane, travelling to the different regions, Lot, Ardèche, he went to Lyons etc... What was quite surprising for us as "leading figures of a certain humanist movement" which is something very French, even if I am a Swiss citizen, what was surprising is that most of the newspapers that commissioned pictures were foreign papers (besides Vogue or Le Point for Robert). We got a lot of commissions from American newspapers, partly because Raymond Grosset's wife was American. I think Life Magazine commissioned the famous Kiss by the Hôtel de Ville to Robert."



CHAPITRE IV

BEHIND THE SCENES OF THE KISS BY THE HÔTEL DE VILLE



DESSIN D'EMMANUEL GUIBERT

SEQUENCE 12

NARRATOR'S VOICEOVER : "In 1950, the chief editor of Life magazine commissioned an article on love in Paris. At that time, people would not go kissing in the street as freely as today and my grandfather had to "hire" models for the paper. He hired two comedians from a famous theatre school the Cours Simon, Jacques Carpeau and Françoise Bornet and asked them to take on the part of lovers in Paris for the day. This was far from being a character part since the two aspiring comedians dated each other even offstage. He took pictures of them everywhere, as evidenced by the contact sheet of the pictures taken that day. He found the angle by the Hôtel de Ville rather to his liking. The two lovers posed, a man wearing a beret walked by, the picture was shot.



The photograph was featured on June 12th 1950, it went relatively unnoticed. Years flew by, the silver print was now stored in cardboard boxes with thousands of other pictures in the agency, there was a version in Doisneau's studio as well. Then one day in the 1980's the director of the Édition du Désastre, a publishing house which specializes in posters and postcards wanted to turn the picture into a poster. It was an instant success and came to be considered as the symbol for this generation and for a certain French flair that appealed to the whole world: Bohemian Paris, Paris, the city of lovers, of freedom. The poster of the lovers of the Hôtel de Ville was pinned to the walls of the rooms of teenagers in France and all over the world. It can now be found in a restaurant in the United States, in Finland or Russia, in a café of a remote village in Mexico, in Uruguay, Alaska, it is tattooed on the body of a young lady (and it is one hundred percent real!), the picture is everywhere and travels around the world. It comes in a variety of forms: jigsaw puzzles, deck of cards, and even printed on a quilt cover in a famous French mail-order catalogue."

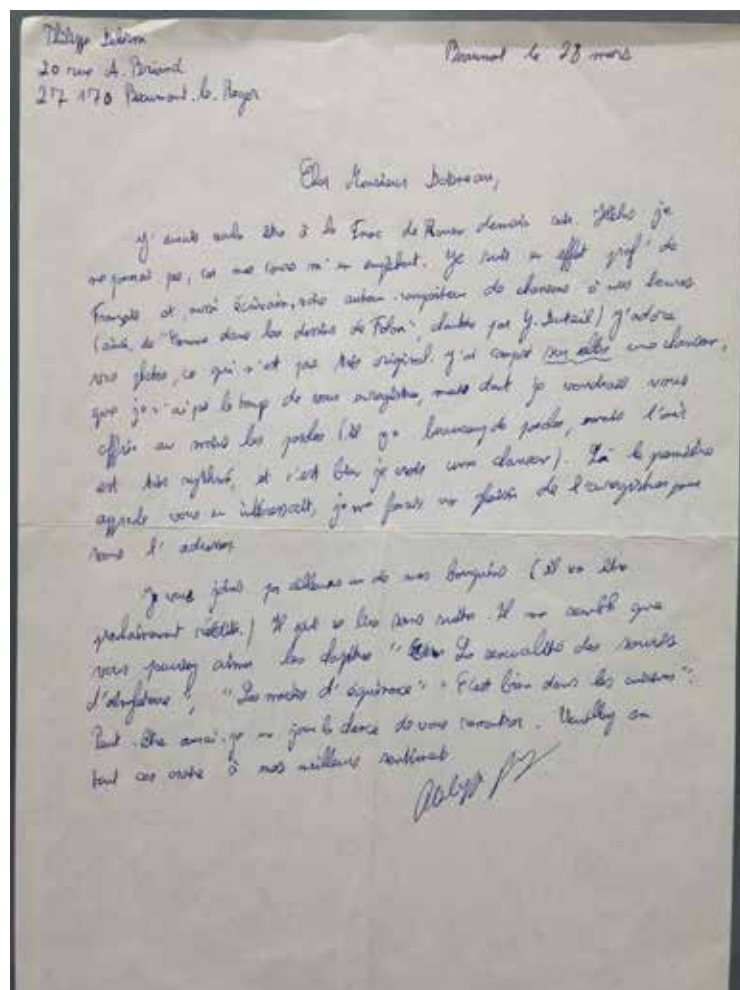


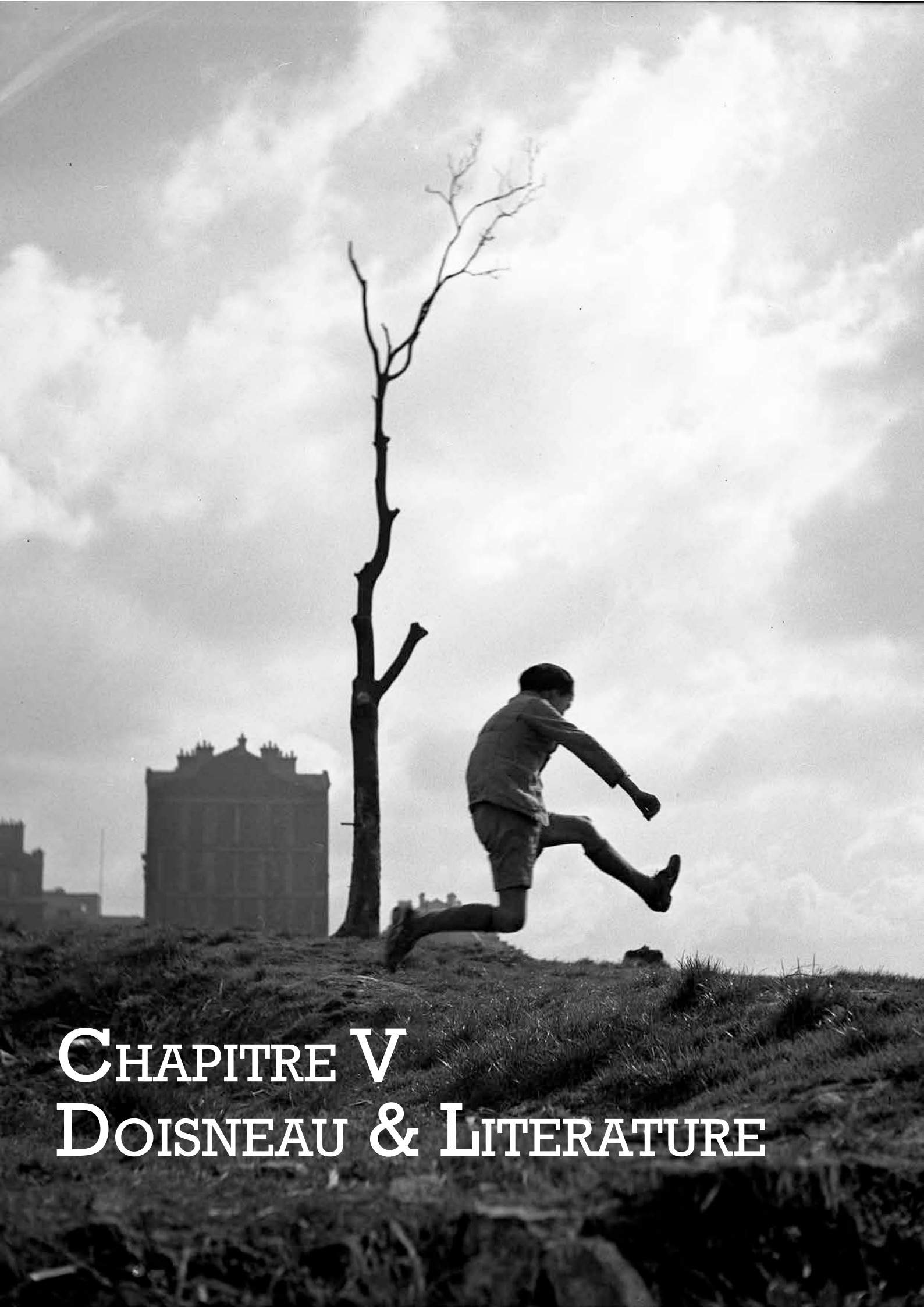
SEQUENCE 13

The scene is set in Normandy in a beautiful grit stone house. It's the house of the writer Philippe Delerm. Several works by Doisneau can be found on his bookshelves and there is a poster pinned to the living room's wall.



PHILIPPE DELERM: I taught humanities in Normandy and my wife was a photographer. We both loved Doisneau's images. I collected them, searching for them everywhere, especially in yard sales. I have never met Robert Doisneau but somehow he was part of my family. Then, one day, I came upon Kiss by the Hôtel de Ville and I drew my inspiration for a book from this image that seemed to come straight out of a novel. In the book the parents of the "hero" are the lovers on the picture. There is an obvious connection between Doisneau's pictures and literature, they have a literary quality, indeed! I think that he had privileged relationships with many writers. Maybe that's the reason why I always felt too shy to meet him and knock on the door of his studio. I rather kept my own personal version Doisneau and drew my inspiration for my stories from him.

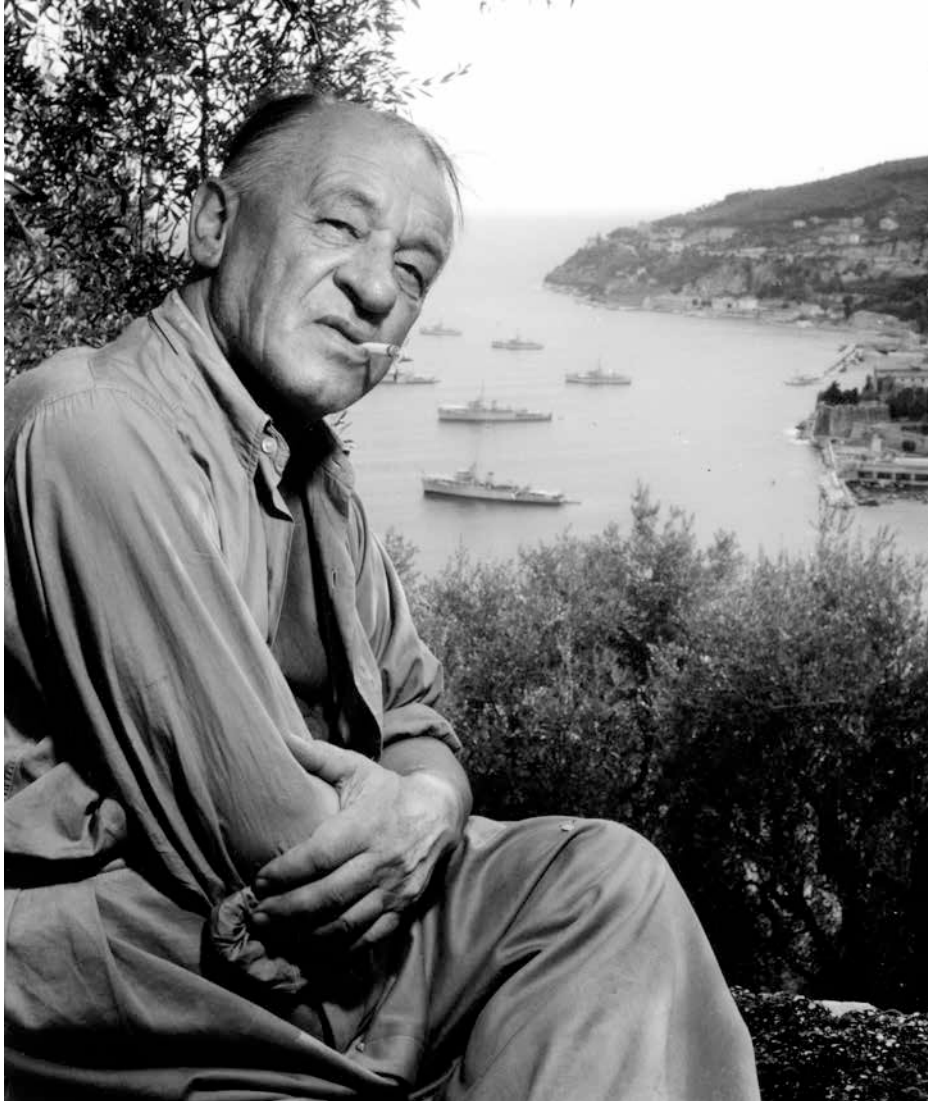




CHAPITRE V DOISNEAU & LITERATURE

DRAWING BY EMMANUEL GUIBERT

SEQUENCE 14: BLAISE CENDARS



*ROBERT DOISNEAU : "I had been commissioned to take pictures of him so I went to Aix en Provence. There I waited three days and found him getting his beard shaven at a local barber's. I felt awkward so I got a haircut, and when the barber lifted his white towel I saw the missing arm: it was him. We went on a shooting in the old part of town then we went to his home. He used to shade light bulbs with paper when he worked to protect his eyes. That's where he wrote his first novels before the war such as *L'homme foudroyé* ("struck by lightning"). He said to me "I am sure you don't know the suburbs of Paris where I went with Fernand Léger, this no go zone between Gentilly and Villejuif."*

"Yes I do, I took pictures there, many of my school mates came from this place. I could go there, even if you always entered this neighborhood at your own risks. There were a lot of gypsies, displaced here by the war."

"I cannot believe you took pictures of this place!"

When I came back to Paris, I sent him the portraits I took in Aix en Provence and he answered with a very brief letter. I kept it. It read: "If you have more than 50 pictures, let's do a book."

I felt over the moon!"



Reading of a passage of *La Banlieue de Paris* (« The suburbs of Paris ») by Eric Caravaca, with a rostrum shot of images taken from the book.

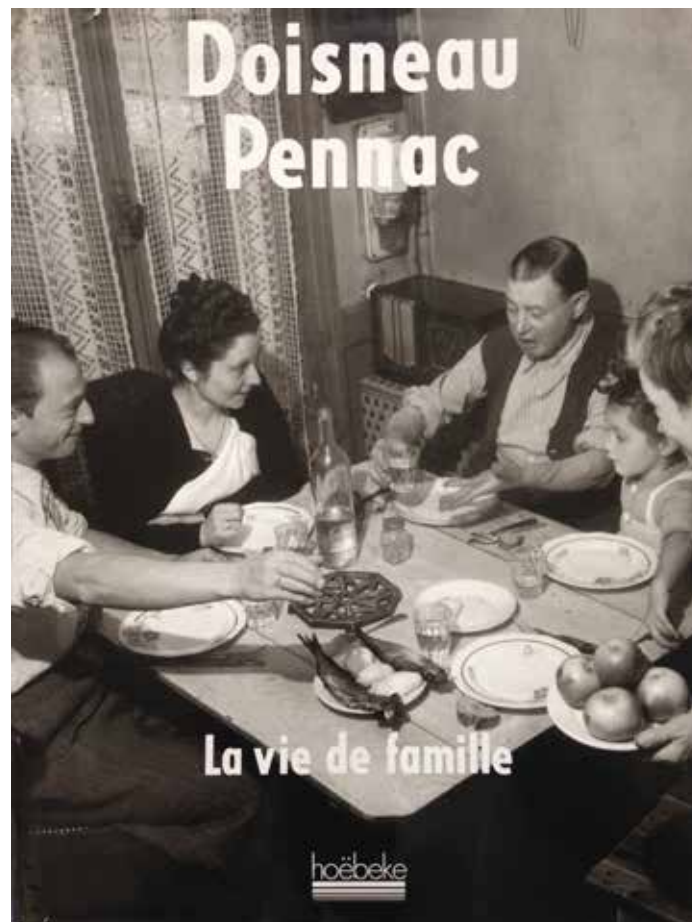


SEQUENCE 15: DANIEL PENNAC



Daniel Pennac is in the Négociants, one of Doisneau's favorite haunts. We follow Daniel as he remembers the place, stops in front of a picture, tells a few anecdotes related to Robert and the café. He relates how they met but also how words were vital to Robert. How he loved language and storytelling.

DANIEL PENNAC : "To put it bluntly, Robert wrote the way he took pictures. With a kind of unassuming grace, his writing style was nervous and witty, and he could spot what nobody else saw. His "tremendous" modesty prevented him from taking himself too seriously. He always focused on images, the way he wrote was rare and outstanding. Robert was a great writer. The letters he sent me are true gems. No wonder he was friend with Prévert. Robert told me that they had this little game together about street names. "Do you know the Rue des Cinq Diamants ("five diamonds")? How about you? Do you know the Rue des Cascades?" We met and I had the feeling that we had always known each other. As if, despite the age difference, he was my schoolfriend. We started considering writing a book together, he would take care of images, I would be in charge of the text. That man brought so much happiness to others. He appears in all my books, even when he is not explicitly mentioned."



SEQUENCE 16: FRANÇOIS MOREL

François Morel joins Daniel Pennac. He evokes Prévert, Doisneau's unmistakable words and the influence of Bob Giraud. He reads a few excerpts of the texts Prévert wrote about Doisneau.



CHAPITRE VI

CINEMA



DRAWING BY EMMANUEL GUIBERT

SEQUENCE 17: SABINE AZEMA

*NARRATOR'S VOICEOVER "My grandfather's life was full of true friendships and meeting Sabine Azéma was a true godsend. Her spontaneity and her cheerfulness are a true delight to him. Robert could also boast the same qualities. Cinema was his secret dream but he did not have enough natural authority to make this dream come true. Throughout his life, he went on movie sets to shoot for newspapers and magazine whenever he could. He first worked on René Clair's movie *Le silence est d'or* ("silence is golden") in 1945. Later he made full-length photo reports of the shooting of Truffaut's *Shoot the Piano Player*. and *Les Bonnes Femmes*, by Claude Chabrol. Then there was *A Sunday in the country*, directed by Bertrand Tavernier.*



Excerpt of *A Sunday in the Country* by Bertrand Tavernier.



Robert Doisneau (INA): 'Someone made fun of me once. I think it was Bernard Pivot in his famous show "Apostrophes". You always take pictures of men, he said, there is just this one woman, Sabine Azéma, I think you are secretly in love with her. Then he does this and someone could have heard it. I felt very awkward: "No, that's not it! There's just so much grace and charm about her!"

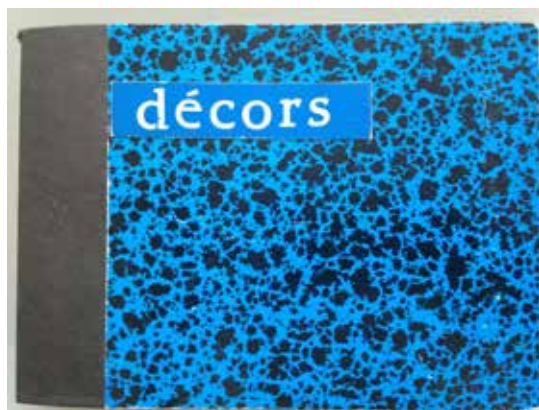
Sabine Azéma: "Oh no, Robert was my best friend, that's all. When he passed away, I lost my best friend. "

Sabine Azéma is now in the Fairground Arts Museum. She walks around the museum and finally takes place in a large armchair where there are pictures and one of Doisneau's notepads.

SABINE AZEMA : « We met on the movie set of A Sunday in the Country. Actually, to be more precise, we rode the same car to the shooting location. It was a 50 km ride every morning. That's how we got to know each other. Through the windows of the car, I looked at the world with his eyes, with his funny and free way of seeing. When I arrived on the set every day, my mind was full of images that I would not have seen on my own. He did not take pictures of the set as much as he took pictures of what happened behind the scenes. It was friendship at first sight. After the shooting, he asked me to be his model. It was an invitation to play along, to have fun with him.

He displayed a true and genuine love for other people. He was really approachable and you wanted to do your best to please him. He had a soothing quality and he revealed the beauty hidden in every one of us.

Somehow, he was still a little orphan, that's why he loved to take pictures of women's arms.



Just like him, I loved to play. He would call me in the morning and it was a pretext to play together. He didn't take many pictures. With him, shootings were really fast. The greatest photographers are actually great psychologists and he knew how to make us feel comfortable, he was always available.

I was honored and moved because he took me where he had taken pictures of Brassens, Blondin, Cendrars, Prévert. All of them were men, and he took me, a young girl to the same places. In his scene location notepad, there was the rue Watt... He was afraid of taking me there. We took a few snapshots, the car was ready to leave at any moment. He created an uncanny atmosphere and I was ready to play along. I popped my collar, it was a lot of fun, it was a game really.

Robert was like a stage director, we went on shootings with his scene location notepad and he would place me in his landscapes. '





SEQUENCE 18: *LES VISITEURS DU SQUARE* ("A DAY AT THE PARK")

Excerpt of the only short film that Doisneau directed in 1992

Sabine Azema: "So it is only logic that he was interested in cinema. He had always loved staging elements, as can be seen in his pictures. He was so full of joy, bustling about, when he directed his movie. Full of joy."



SEQUENCE 19

Sabine Azema: "He always tried to resist, he did not want to be trapped in the images that we expected from him. He was quite clever! The work he did for the DATAR governmental agency is another example of how he changed our way of looking at things: color pictures, no human beings, so modern, just like him!"



Robert Doisneau (archives INA 06/02/1990 *Territoires Photographiques*) :
"Color photography will outdo drawing... Or I might just be disappointed, you never know with our job, everything gets recycled all the time!"
When I explored the new territories of the suburbs I found out two truly different elements: the emergence of color photography and a dramatic change in scale."





Robert Doisneau («Apostrophes»):

«--Why black and white and not color?

- To save money. No, I could afford the film. I took almost as many color pictures as black and white pictures but color is expensive, it would have been expensive. But I do like color, people always pretend that I don't accept it because I am old, but one shouldn't make fun of old people.

- It would have been nicer in color!

- Yes, why not? Well it's a pity but still, it doesn't look that bad as it is now.

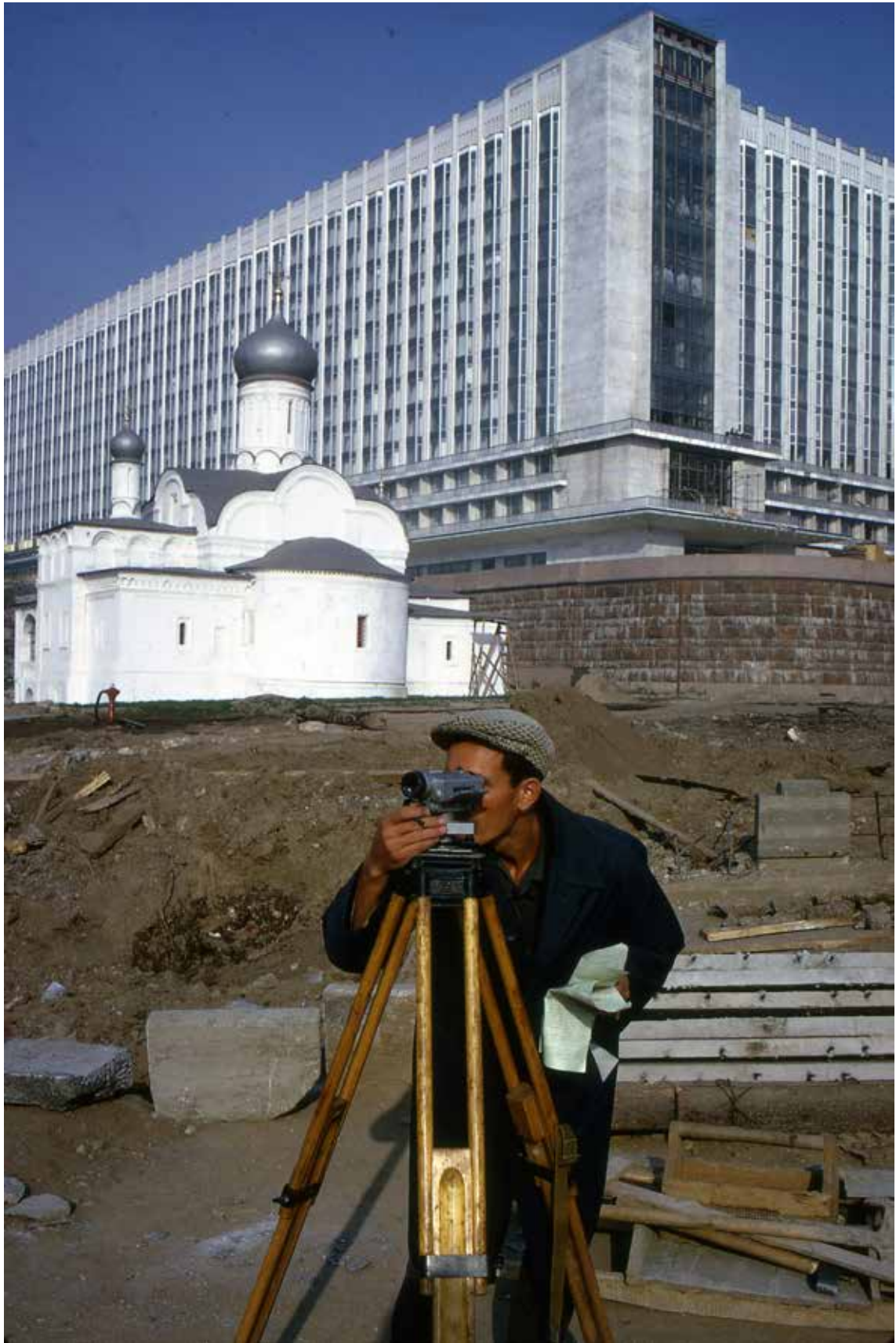
- What do you expect from photography? You don't travel to China or India after all.

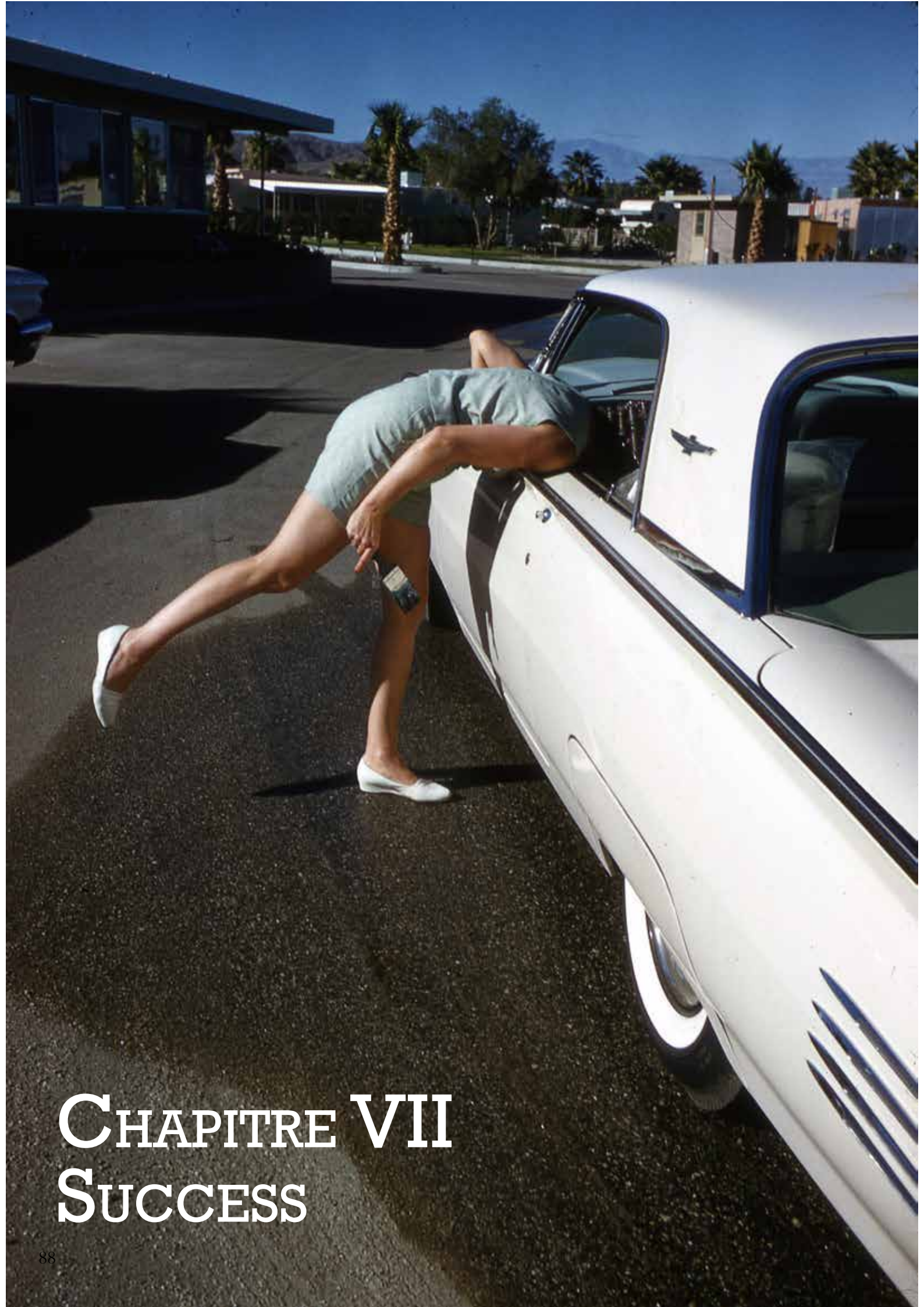
- What kind of foreign suburbs are you exploring? Garenne Colombes! I stay in Montrouge, Gentilly, Kremlin Bicêtre and what lies beyond panicks me.

I was sent everywhere, in the Pacific ocean, in Siberia, and I found it awful. I couldn't speak the language of the people, I could not justify my actions."

NARRATOR's VOICEOVER : "And yet, in his Russian or American archives we find evidence that it wasn't that awful. Even if he does not recognize the setting, his sharp eye hits right in the bull's eye, just like in France. There is so much left to discover about his travels! He went to Russia where his unique gaze – possibly clouded with vodka – captured the colorful pictures of babushkas and factories. In London, he tricked passers-by with a display window, but instead of the painting of a naked woman (as in his Romi report) he exhibited bras. England is also the place where he took a beautiful picture of a little boy, sitting alone in the audience of a travelling theater company on a deserted beach.

To sum it up, his talent, just like himself can perfectly travel outside of France. It does not matter whether he is in France or on the other side of the planet: everywhere, his eye spots the minute details of life with the same accuracy.'





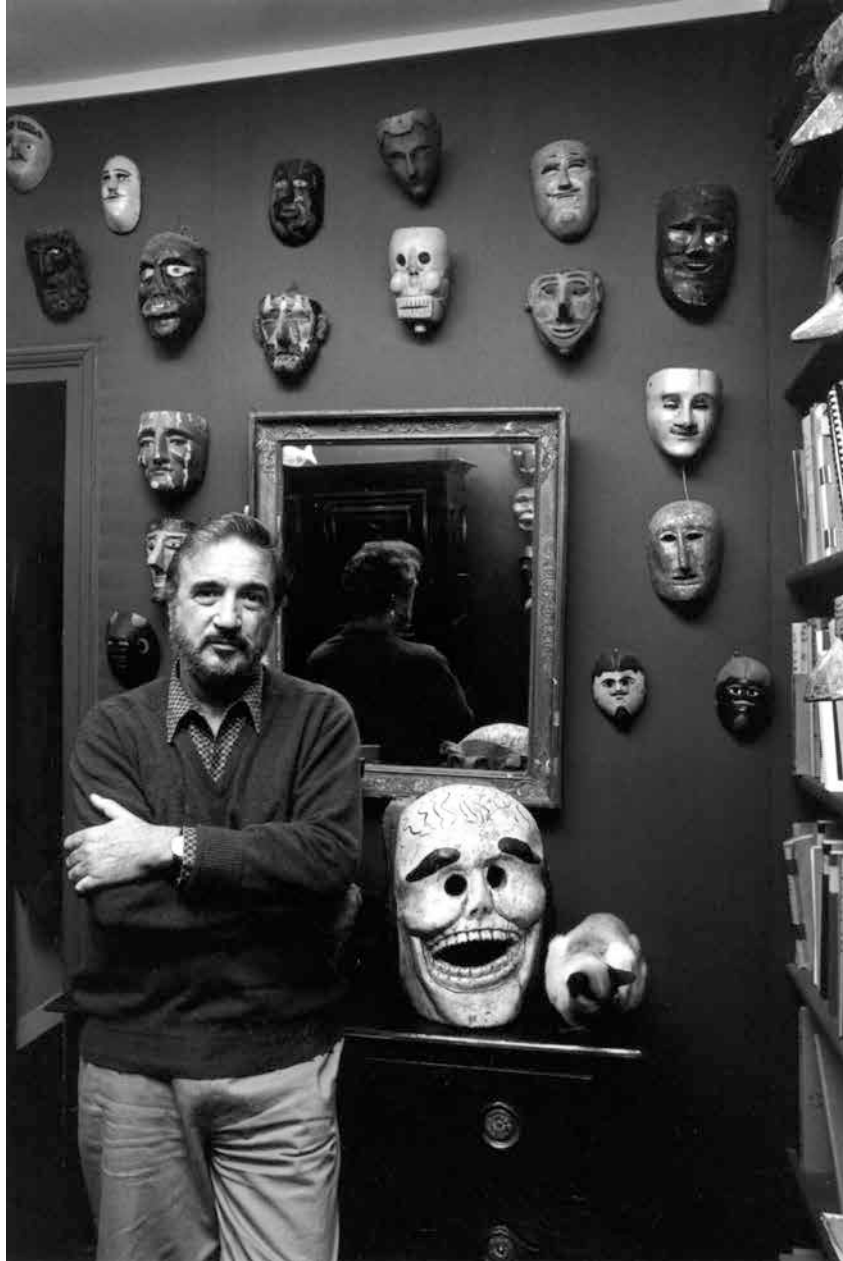
CHAPITRE VII

SUCCESS

DRAWING BY EMMANUEL GUIBERT

SEQUENCE 20: JEAN-CLAUDE CARRIÈRE

in his apartment, Pigalle.



JEAN-CLAUDE CARRIÈRE: "What Robert says about his work abroad isn't exactly true. He sure did a really good job taking pictures in Russia but the same can be said about the US! He's got an eye for angle and instant. He sees in Los Angeles what nobody else noticed. I personally lived there and it is impressive to see Robert's gaze embracing those people as well.

He tells us through those images that "everything is interesting as long as you look at it, nothing should be dismissed beforehand, everything deserves to be considered." There was a true kindness about Robert's point of view; he would never assertively try to impose a truth or dictate anything, he would rather offer a particular outlook on the world."



JEAN-CLAUDE CARRIÈRE "A not so widely circulated newspaper, La Vie Ouvrière (workers'life), set up an interview between me and one of their journalists, which I accepted. The day after the journalist calls and says he is sorry because the journal didn't have any photograph of me and asks if they could possibly send me one. I say ok and then comes Robert Doisneau. I realise at that point that one of the greatest photographers of the century, a renowned man, was working for a workers' newspaper!"

He was fiddling with his camera as if he didn't know a thing about it.

"How does this goddam thing even work?" he asks as if the device was some kind of brand new tool that had fortuitously fallen into his hands. I can't remember him taking any photos and yet he sent me some. He loved people, the cheekiness of a smile. He would give anybody the dignity they deserve. One day we were in his car driving across the Seine. As fog was enshrouding Paris and the Conciergerie melting into indistinct shapes I told him how I liked this hazy blur.

"You are getting old, that's why" he said

Why would you say that, I asked.

"Young people only see the detail but as you grow older, you start to see the detail as part of a whole and this is the best we can do.

When you get old the only thing you see is the bigger picture and you have to struggle to capture the detail"

SEQUENCE 21

Jean-Claude Carrière is in his living room, holding photographs



"And of course there are those lucky coincidences that also shape friendships. Robert and I were discussing the suburbs of Paris and I told him about my parents who had a café in Montreuil.

-Near the gypsy camp?

-Yes! And there was this girl I was in love with, Melina ..."

"Two days later I would receive a photo of that young woman..."

SEQUENCE 22

Near place du Châtelet, a small café where we meet the journalist Annick Geille. She founded the magazine Femmes in the mid 1980s and hired Robert Doisneau were he became famous almost inadvertently



ANNICK GEILLE: "I founded Femmes magazine with Robert! That Robert boy could photograph everything! If you came and asked him for housekeepers pictures he would photograph housekeepers but of course he wouldn't turn down working with charming young ladies. "Oh what a wonderful mistake of nature that young woman" Everybody loves him, he's not someone you envy. Everyday is a party with Robert, all the time."

I really enjoyed sending him on photo reports about young girls or rock bands. I could send him anywhere, he felt at ease just about everywhere from fancy reception rooms to concert venues, with Danielle Mitterand or Yehudi Menuhin. The only thing wrong with Robert was his clear cut refusal to leave Paris to make a report, even for a night!"



SEQUENCE 23

NARRATOR'S VOICEOVER: "Truth be told: my grandmother had become very ill and had to leave their apartment to live in a nursing home, right next door to their apartment. From this day on, Robert refuses commissions that send him beyond the limits of Paris. He wants to be back at the Reposeiraie (the name of the nursing home) to share his lunch and dinner with Pierrette.



She passed away in September 91. He used to say that "he had become a senior quite inadvertently". In the early 90's, old age had left its imprint on his body. As a child he suffered from asthma. As an adult, he was allergic to water. Later, he had lungs issues. Finally, he went through a fatal triple bypass and never woke up. He died on April 1st 1994. The next day, his death made the headlines of all the newspapers. It was heartwarming to share our grief with others, to see how he was loved, even adored, it made the sorrow more bearable. Sharing our grief did not diminish it but it alleviated it somehow, we felt the presence of others. And in the last twenty years, we felt the same support. My grandfather made his way into dictionaries and art history books, his name has even been turned into an adjective to refer to a picture of lovers kissing or schoolboys in black and white. The phrase "à la Doisneau" is now part of our everyday language. His images keep travelling all over the world. In Chile in 1998, an exhibition devoted to his work in the National Museum of Art attracted a record number of visitors. His images are widely circulated in New York where there MOMA curated a show and in Japan, where exhibitions travel all over the country. In Korea, a documentary was devoted to his works. He is all over the place now! Between 2013 and 2014, his pictures were exhibited in Italy, China, Japan, Denmark, Korea, Spain, Mexico, the USA..."

CHAPITRE VIII

DOISNEAU, SUPERSTAR PHOTOGRAPHER



DRAWING BY EMMANUEL GUIBERT

SEQUENCE 24: NEW-YORK

MONAH L. GETTNER, Hyperion Press photo gallery



"I started working with Robert and selling his images towards the end of the 1970's. It was something that was most unusual in France for there was no market for photography. No gallery, no sales! So, yes, I think I was the first one who sold Robert's beautiful images. I am really proud of this. I sell vintage pictures, that is to say, prints that he developed himself and most importantly prints that he signed

I am really proud of this. I sell vintage pictures, that is to say, prints that he developed himself and most importantly prints that he signed. These afternoon autograph sessions were always lovely moments. Robert did take pictures of New York but it's not what people are interested in here. Neither do they long for the stereotype that can associated with his images if you overlook their power: schoolboys, lovers. Here in the United States, people defend him as an artist. This is evidenced in his latest exhibition here in New York: very graphic images, miles away from clichés."



SEQUENCE 25: NEW-YORK

QUENTIN BAJAC at the Moma



QUENTIN BAJAC: « Robert Doisneau made his way into art history inadvertently. He was not trying to build a consistent body of works, a collection. Yet, his point of view as an artist was highly valued and featured in exhibitions. Today, the MOMA can boast a large collection of pictures taken by Doisneau but his first retrospective was organized in Chicago back in the sixties I think. What I find really strange is that this photographer who is in a way “so French” was acknowledged as an artist abroad before being getting recognition in France. In the United States, he ranks among the most important French artists, just like Picasso or Dubuffet. I never met him but I am sure he would be amused. Here in the archives of the MOMA, you find the first museum collections of Doisneau’s works, it started even before any museum collection in France!”

In 1955, he was included in the large exhibition Family of Men that travelled all over the world and his first personal exhibition can be traced back to 1959! Whereas in France, you had to wait 10 more years until there was an exhibition and it was not necessarily carried on properly.”



SEQUENCE 26: JAPAN

NARRATOR's OICEOVER "In Japan, more than ten exhibitions have been devoted to his works in the last 15 years. Ranging from the Alps to children or marriages, every subject has been explored, his works are studied everywhere, even worshipped, just like Pablo Picasso or Van Gogh..."

MONSIEUR KAJIKAWA in his museum



"I fell in love with his pictures and I met him in his home in Montrouge, in his beautiful studio. This was back in the 1980's. He was really famous in Japan and my dream was to meet him and to own some of his art works. Since the moment I met him, I have started collecting his works and I still do. I think I can reasonably claim that I boast the largest collections of pictures by Robert Doisneau in the world. I keep my collection in my museum in Kyoto in special cases custom-made to keep his images."

Paris・les Alps, le temps de bonheur

ロベール・ドアノーの写真



パリ・アルプス・幸せな時間

2014.7.5 sat. → 9.29 mon.

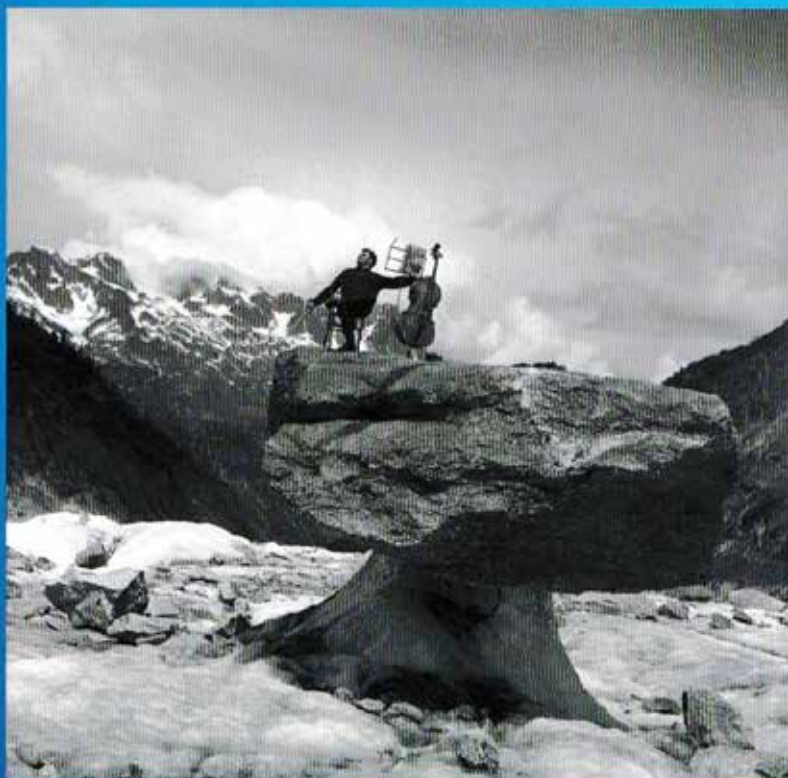


【パリ市庁舎前のヤス】1919 Le Bain de l'Hôtel de Ville



【ふすい屋敷の夢 ヲジューブ】1918 "La rêve du poète Michel" Mitgus

Robert
Doisneau



【モーリス・バケ、そのご世の上で、シャモニー】1917 Maurice Bache, le chamoisier zéro, Chamonix ©Atelier Robert Doisneau/Contact



主 催：東京フォトアートミュージアム
協 賛：在日フランス大使館 /
フランス文化・フランス日本
協 力：アトリエ・ロベール・ドアノー、
エールフランス航空
企画協力：コンタクト
会 期：2014年7月5日(土)～9月29日(月)
休 館 日：毎週火曜日(祝日の場合は調整)
7月5日～9月1日まで無休
開館時間：10:00～18:00
[入館は開館30分前まで]
入 館 料：一般800円(600円)
学生600円(400円)
中・高校生400円(200円)
友の会会員無料

(1)内は20名以上、上の定価半額
家族割引(200円以上～6名まで)

K* MoPA
清室フォトアートミュージアム
Kyosato Museum of Photographic Arts

SEQUENCE 27

We are now in the center of Tokyo, in Masako Sato's office. Doisneau posters are displayed on the walls, on the table you can see Doisneau notepads, files...



I have been working on Doisneau's works for more than ten years now. I curate exhibitions all over Japan. Sometimes focusing on subjects that are not explored in France... such as weddings! I also assist his family in exhibiting his mountain picture. Many Alps pictures represent his children, his wife. It is very moving for me to be able to show pictures that are previously unseen here in Japan. Last year in Koriyama, they chose this exhibition to "cheer up" the visitors after the heavy blow of the Fukushima earthquake since the town only lies ten kilometers away from the nuclear plant."

SEQUENCE 28

We meet writer Toshiyuki Horie in Waseda University.



"Robert is very popular here in Japan. Although he never came here, we Japanese truly came to him. As for me I "encountered his work" thanks to a famous Japanese photographer who had met him in Paris in 1955. They had taken pictures together. Actually their pictures look very similar! In fact, the way you bow your head when you take a picture with a Rolleiflex camera, this is something truly Japanese! Here we consider him as a great master and it started long ago. Many of our greatest artists met Doisneau in his studio in Montrouge. I was never bold enough to take the plunge. I lived in France in a student residence hall a few hundred meters away from his apartment, but I was too shy to write to him. This is too personal, Doisneau is a friend, he is the sun that gives meaning to my life and works. My first book dealt with the suburbs of Paris, it is a poetical reverie on this subject, and I would never have written such a book without his pictures. I found it deeply moving to discover the studio and to meet his daughters last year when I was preparing for conferences devoted to his works."

EPILOGUE



We are back in Montrouge in the large studio. Workers are taking away pictures for an exhibition, everyone is busy until the studio is finally empty.

We see a super 8 video : Doisneau is emerging from a crowd, with his usual smile and camera. We here a voiceover of his words:



Robert Doisneau: *"In my entire life, I was never a pleasure-seeker. Yes, I felt guilty whenever I was happy, I wanted to make other people happy, but I couldn't make myself happy, I keep punishing myself and worrying about how it will all end. I am the guy who steadfastly refused to be happy and to enjoy life. Who knows I might end up as a dirty old man! (he laughs)."*

CLÉMENTINE DEROUDILLE

AUTHOR & DIRECTOR



A journalist, writer, publisher and curator, Clémentine Deroudille designed the exhibition « Brassens ou la liberté » at the Cité de la Musique in Paris in 2011. She also co-authored the exhibition catalogue with comics artist Joann Sfar (Editions Dargaud) and wrote a book published by Gallimard.

She grew up immersed in the world of photography, thanks to her grandfather Robert Doisneau, and was later trained as an art historian. She created radio documentaries for French Public Radios RFI and France Culture. As an author, she wrote documentary films for Terra Luna Films, a production company specializing in film-portraits of artists and she worked together with Lebanese photographer and director Fouad El Khoury for Et Alors Productions. She also co-authored a documentary film entitled *Hommes au foyer* (“Housemen”) with Emmanuelle Destremau (FRP, 2004).

She developed a passion for sound archive and designed the audio-tour for the exhibitions “Robert Doisneau, Paris en Liberté” in 2007, “Jean-Jacques Sempé” et “Les enfants cachés pendant la guerre” (“children hidden during the war”) at the Hôtel de Ville in Paris.

As a literary editor, she worked on several books including *Les nouvelles de la banlieue* (“News from the Suburbs”, éditions Textuel, 2008), *Higelin Beau Repaire* (Sony/Actes Sud, 2014) and she is the editor of a collection of CD books “La voix au chapitre” (éditions Textuel/INA/France Culture)

Now a radio producer at France Culture, she is currently preparing a movie on Robert Doisneau and two exhibitions devoted to Albert Camus and French singer Barbara. Meanwhile, she is still working as an editor for Calmann Lévy and musical programmer for the festival “Le Marathon des Mots”, in Toulouse.

Her productions on Robert Doisneau:

Robert Doisneau, *Le Braconnier de l'éphémère* (“Doisneau : capturing the fleeting moment”), 2 archives records released by the French National Audiovisual Institute (INA) and French Public Radio (Radio France).

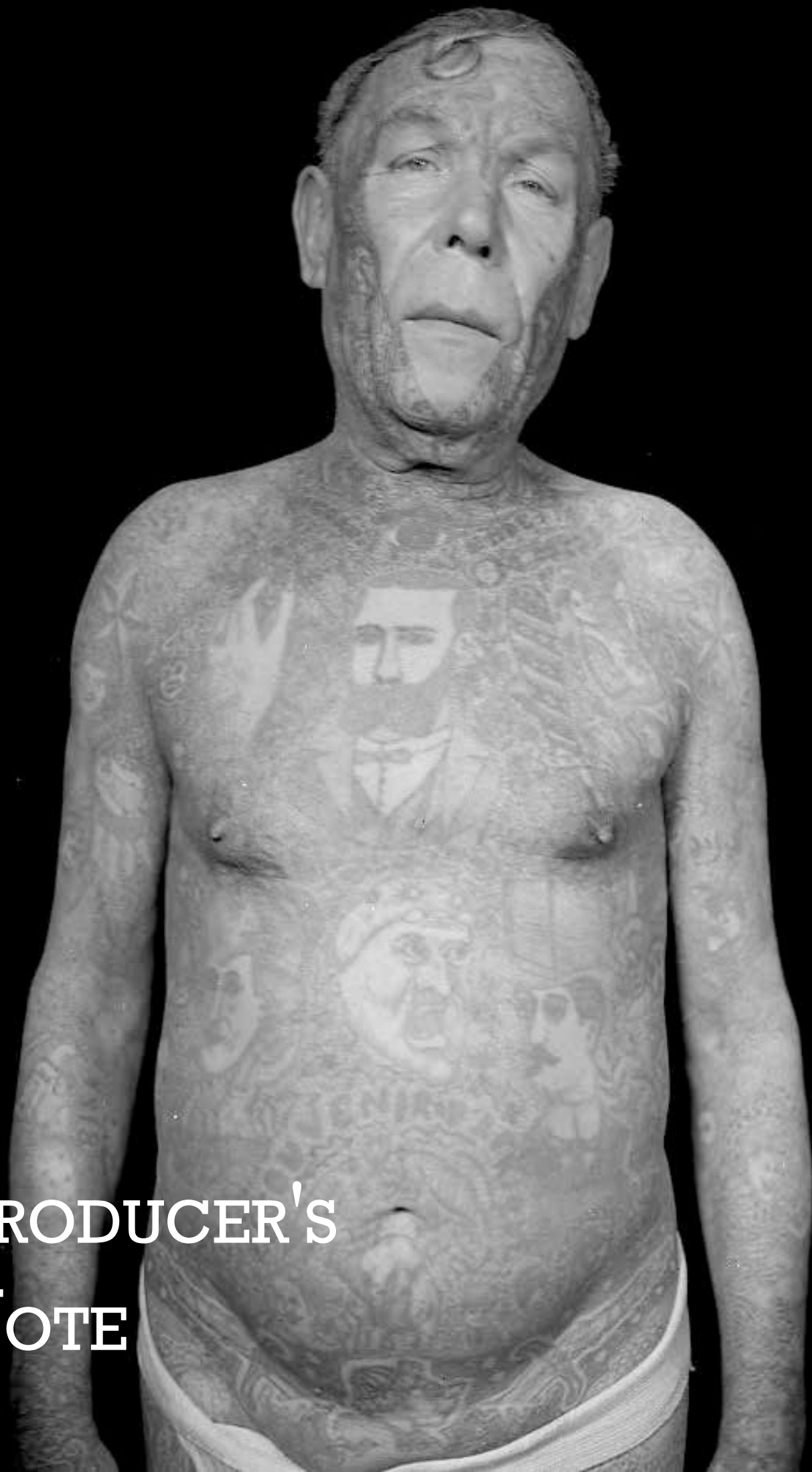
<http://boutique.ina.fr/cd/entretiens/photo/PDTINA001509/robert-doisneau-le-braconnier-de-l-ephemere-1912-1994.fr.html>

In July 2014, she produced a two episodes radio documentary in two episodes for the program “Libre Cours”, (audio engineering by Mydia Portis-Guerin). This broadcast featured readings by François Morel, Guillaume Poix and sound archives taken from the record *Robert Doisneau, le braconnier de l'éphémère*.

<http://www.franceculture.fr/emission-libre-cours-robert-doisneau-12-2014-07-26>

Robert Doisneau's literary correspondence: A musical reading by actors François Morel and Eric Caravaca with musician Bastien Lallemand.

http://correspondances-manosque.org/fiche_programme/les-correspondances-litteraires-de-robert-doisneau/



PRODUCER'S
NOTE

With *Day For Night Productions*, the company I created with Alexandre Charlet and Virginie Sauveur, my ambition is to produce a large scale saga, a tribute to the simple and humble man that Doisneau was, by incorporating his pictures to the documentary. Therefore, *Robert Doisneau: through the lense* will be a great resource to whoever wishes to approach this artist in a completely different and novel way. It will present newly revealed dimensions of his work (the use of color, his travels...), documented with rare outstanding archive material.

My passion for Robert Doisneau was awakened by the books written by my brother Vladimir Vasak who works as a journalist. In his writings, he disclosed unknown aspects of Doisneau's work: Doisneau and Alsace, Doisneau and the Alps, Doisneau and Palm Springs.

The exhibition *Doisneau: Paris, Les Halles*, presented at the Hôtel de Ville in Paris gave way to a book (published by Flammarion) and I had the opportunity to produce the web documentary *Robert Doisneau et les Halles de Paris* launched in February 2012 and produced for "Nouvelles Ecritures de France Télévision", French Public Television and INA. The success of this project allowed us to make a 52 minute documentary entitled *La saga des Halles* (2013) retracing the evolution of the Halles neighborhood, once a lively covered marketplace that became a shopping mall.

In the course of this project, I met Robert Doisneau's daughters Francine Deroudille and Annette Doisneau who are in charge of their father's studio. I was completely enthralled by the amount of precious documents that they have stored: more than 450 000 negatives, most of which have never been digitized. It reinforced my desire to explore and share with large audiences the complexity and diversity of a photographer who was both immensely famous and completely overlooked. To achieve this purpose, we must work hand in hand with the Doisneau family.

Therefore, it was quite natural for me to contact Clémentine Deroudille, Robert Doisneau's granddaughter, the author and editor of books devoted to Georges Brassens or Jacques Higelin. She also wrote and recorded two brilliant radio documentaries for France Culture (*Robert Doisneau, le braconnier de l'éphémère*, juillet 2014). With this program, she managed to mesmerize listeners without showing a single picture. She sketched a more intimate portrait of her grandfather, resorting to previously unheard audio documents, in order to bring to light a hidden side of Doisneau. We are totally confident that she will display her expertise in the field of documentary writing and directing and we are deeply convinced that her personal viewpoint and analyses will be extremely rich and stimulating.

Most importantly, along with Clémentine, we really insist upon making a contemporary, modern film, for Robert Doisneau was by no means a nostalgic who lived in the past. Contrary to what is generally assumed, he truly belonged to the cultural avant-garde. Our previous web documentary was meant to concur with another Doisneau event: it was launched during the exhibition at the Hôtel de Ville in Paris. We wish to achieve the same topicality and release Clémentine's documentary while the exhibition *Doisneau et le Museum* will be running at the Natural History Museum (October 2015- January 2016).

Besides, we do not want to feel trapped into the dusty confinement of archive rooms. Rather, we want to follow into Doisneau's footsteps and embark upon a great journey all over the world. We will study the photo reports he shot abroad – in Russia, in The United States, in Japan – most of which still remain unpublished. By doing so, we wish reassess the one-dimensional vision of Robert Doisneau's works that still prevails throughout the world. Thus, for international distribution we are planning to opt for a double format – often skillfully developed by Arte– that is to say 1x90' and 1'52' for the international version.

Thanks to Clémentine, we have assembled all the elements needed to develop a creation that would live up its topic and our ambitions. However, there remains a lot of work to be done in terms of screenplay development and structuring, especially given the numerous, dense, diverse and fascinating documents we have gathered so far.

Besides, location scouting expenses required to illustrate the international dimension of Doisneau's life and works as well as the digitizing process of all these beautiful and never revealed pictures will involve significant production costs.

For all these reasons and because this project has a strong international potential, we are looking for foreign partners to develop the documentary project *Robert Doisneau: through the lense*.

Thank you very much in advance for your time and concern,
Sincerely yours,

Jan Vasak



DAY FOR NIGHT
PRODUCTIONS



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