

Romy Schneider



The Things of Life (Les Choses de la Vie) © 1970 / STUDIOCANAL – All rights reserved

**Exhibition Curator:
Clémentine Deroudille**

**Exhibition presented at La Cinémathèque Française
Wednesday 16 March to Sunday 31 July 2022**

Romy Schneider

Paris: Wednesday 16 March to Sunday 31 July 2022
Touring under consideration

Exhibition produced by

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I. Presentation of the exhibition

a. *Curator's note*

“Forty years after her death, Romy Schneider (23 September 1938 – 29 May 1982) is still as well-liked and popular as ever. The European actress started her career in Germany and then continued in France, becoming a star through films that have forever marked the history of cinema.

However, over the past few years, the tragic end of her life has overshadowed everything else. It always sells better to present a woman as neurotic, melancholic and desperate; especially if she was stunningly beautiful and one of the greatest actresses in the history of cinema.

We did not want to focus solely on this part of Romy's life: the tragedy of a life cut short is sure to hide other hardships and pain that her films allowed her to expel and transcend. It is as if she had to pay the price for her beauty, her flamboyant love affairs, including with Alain Delon, her films, her youth and her freedom. People attempt to find all the breadcrumbs in a trail of clues that would lead to her fatal demise, believing that it was written in the stars and it had to happen this way. The USA had their Marilyn; we dreamt of the same. Watch her in *That Most Important Thing: Love* and you will understand; listen to this radio programme and all will be revealed; unearth the wrinkles and tiredness on all the photos; take out old newspaper articles you never threw away to re-read the words of journalists who never met her in order to finally comprehend the mystery of this woman, whose life was cut short, with all these accumulated tragedies discovered by filmmakers before her.

But is all this not a little reductive for such an exceptional actress?

She allowed millions of viewers to dream, became the muse of incredible directors, and her work and grace in front of the camera invented a style of acting that is still admired and honoured today.

What if we instead concentrated on revealing the immense actress she was?

Beyond the image of the young naive girl starting out, we will reveal her appetite for risk and reinvention, and how she built up her career to break down the porcelain image of the Austrian princess who made her a star at the ripe age of 16. We will look at how she took her destiny as an actress into her own hands and went where we weren't expecting her to, right throughout her career, always surprising us, reinventing herself and surrounding herself with the greats. **Alain Cavalier**, in whose first film she starred, **Claude Sautet**, of course, **Luchino Visconti** and **Orson Welles** all speak of her genius. We will uncover the secrets of her skill and the hard work that she brought to every part of her life, especially her career. She was always filled with nerves and doubts, never ceasing to question her legitimacy, acting, beauty and charisma.

The exhibition, which I believe is the first at La Cinémathèque Française to be dedicated to an actress, will also show how Romy Schneider's career wrote a page in the history of cinema at this time and in the history of the great filmmakers around the world, whether French, American, Italian, German or Austrian.

She was constantly searching for the absolute, which doubtlessly contributed to her genius and grace. We can discover this through her diaries, notes and the few interviews she gave to journalists whom she greatly distrusted. Nevertheless, they are the ones who have been commenting, dissecting and inventing stories around her destiny for almost forty years.

Would it not be better to let Romy Schneider speak for herself? We will try to bring her back to life through her roles, but also through her texts, radio and TV interviews, diary and behind-the-scenes documentaries where we see her as ever vibrant and joyful, truly happy to be doing her job.

With such a glamorous life of abrupt reinventions and life-changing encounters, this exhibition will seek to **understand how she became this icon of a modern woman, who, forty years after her death, still gets people's hearts racing**, and whose image has not aged one bit. We want to show her as fully alive, in the spotlight, incredibly sensual and beautiful as we break through her mystery. In any case, this is what we will attempt, while making sure that we are not intrusive.”

Clémentine Deroudille
November 2020

b. Brief presentation

“In reality, I was simply ahead of my time. At a time when no-one was talking about women's liberation yet, I took about my own liberation. I forged my own destiny and I don't regret it”
In *Moi Romy, Le Journal de Romy Schneider*, Editions Michel Lafon (1989)

Forty years after her death, Romy Schneider (23 September 1938 – 29 May 1982) is still just as well-liked and popular. The European actress started her career in Germany aged 15 and then continued in France, becoming a star through films that have forever marked the history of cinema, alongside Alain Cavalier, Claude Sautet, Luchino Visconti, Orson Welles, Otto Preminger and more.

This **exhibition is the first at La Cinémathèque Française to be dedicated to an actress**, and will also show how Romy Schneider's career wrote a page in the history of cinema at this time and in the history of the great filmmakers around the world, whether French, American, Italian, German or Austrian. She was constantly searching for the absolute, which doubtlessly contributed to her genius and grace.

The exhibition will be an opportunity for **her to speak for herself**. We can try to bring her back to life through her roles, but also through her texts, interviews, diary and behind-the-scenes documentaries where we see her as ever vibrant and joyful, truly happy to be doing her job.

With such a glamorous life of abrupt reinventions and life-changing encounters, this exhibition will seek to **understand how she became this icon of a modern woman, who, forty years after her death, still gets people's hearts racing**, and whose image has not aged one bit.

Approximate number of items: 350 and 20 audiovisual points

Type of works:

- Archives and documents, many first-hand from the actress
- Drawings and sketches of costumes
- Costumes
- Original posters
- Photographs
- Paintings



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II. Exhibition synopsis

1. Introduction

2. The Austrian darling

- 2.1. Childhood and early career
- 2.2. Sissi by Ernst Marishka and the emancipation of Sissi: Ludwig by Luchino Visconti (1973)
- 2.3. Reinvention and escape
 - 2.3.1. *Love from Paris (Monpti)* by Helmut Käutner
 - 2.3.2. *Girls in Uniform (Mädchen in Uniform)* by Géza von Radványi
 - 2.3.3. *Christine* by Pierre Gaspard-Huit

3. Invention of an actress

- 3.1. The quest for excellence
 - 3.1.1. Visconti – *'Tis Pity She's a Whore* and *Boccaccio '70*
 - 3.1.2. Welles – *The Trial*
 - 3.1.3. Cavalier – *Fire and Ice (Le Combat dans l'île)*
 - 3.1.4. Clouzot – *Inferno (L'Enfer)*
- 3.2. USA
 - 3.2.1. Otto Preminger – *The Cardinal*
 - 3.2.2. *Good Neighbor Sam* with Jack Lemmon
 - 3.2.3. *What's new Pussycat?* by Clive Donner
 - 3.2.4. *Triple Cross* by Terence Young
- 3.3. Germany / Europe
 - 3.3.1. *The Thief (La Voleuse)* by Jean Chapot
 - 3.3.2. *The Swimming Pool (La Piscine)*. by Jacques Deray

4. Embodiment of the French woman: Claude Sautet

- 4.1. 1970 *The Things of Life (Les choses de la vie)*
- 4.2. 1971 *Max and the Junkmen (Max et les ferrailleurs)*: mainstream sensuality
- 4.3. 1972 *César and Rosalie (César et Rosalie)*
- 4.4. 1976 *Mado*
- 4.5. 1978 *A Simple Story (Une histoire simple)*

5. Searching for the absolute

5.1. In the shadow of Germany

- 5.1.1. *The Train (Le Train)* by Pierre Granier-Deferre, 1973
- 5.1.2. *The Old Gun (Le Vieux fusil)* by Robert Enrico, 1975
- 5.1.3. *Group Portrait with a Lady (Gruppenbild mit Dame)* by Aleksandar Petrociv, 1976
- 5.1.4. *A Woman at Her Window (Une femme à sa fenêtre)* by Pierre Granier-Deferre, 1976
- 5.1.5. *The Passerby (La passante du Sans-Souci)* by Jacques Rouffio, 1981

5.2. A chameleon actress

- 5.2.1. *The Assassination of Trotsky* by Joseph Losey
- 5.2.2. *Ghost of Love (Fantasma d'amore)* by Dino Risi
- 5.2.3. *Womanlight (Clair de femme)* by Costa Gavras
- 5.2.4. *Death Watch (La Mort en direct)* by Bertrand Tavernier

6. Total freedom

6.1. Choice of her roles

- 6.1.1. *The Infernal Trio (Le Trio Infernal)* by Francis Girod, 1973
- 6.1.2. *The Lady Banker (La Banquière)* by Francis Girod, 1980

6.2. Liberated body

- 6.2.1. *That Most Important Thing: Love (L'important c'est d'aimer)* by Zulawski, 1975
- 6.2.2. Major photographers

6.3. Her last films

- 6.3.1. *Womanlight (Clair de femme)* by Costa Gavras, 1978
- 6.3.2. *The Inquisitor (Garde à vue)* by Claude Miller, 1981

III. Detailed exhibition

1. Introduction

In this first part, Romy Schneider is shown in all her beauty and aura. Through images, her voice and sensations, visitors are in an intimate space with her, making everyone feel like she is with them throughout the exhibition.

2. The Austrian darling

2.1. Childhood and early career

Shortly after Romy's birth in 1938, her parents, Wolf Albacht Retty and Magda Schneider, moved to Mariengrund in the Bavarian Alps, not far from Hitler's "Eagle's Nest", Berchtesgaden. Magda became one of the stars of UFA, a production company that the Nazis had transformed into a state body.

In 1953, Romy left for boarding school near Salzburg, where she stayed for four years. She was very bored but began to develop her artistic talents and enrolled in an art school in Cologne. At the same time, she started to write a diary she called "PEGGY", which includes her first steps as an actress.

After being run out of the studios for being a Nazi sympathiser, Magda Schneider returned to cinema in the film *When the White Lilacs Bloom Again* (*Wenn der weiße Flieder wieder blüht*). Producer Kurt Ulrich and Director Hans Deppe were looking for someone to play her daughter and had the idea of proposing this role to the young Romy. She was 15 years old and was very quickly noticed for being photogenic, refreshing and spontaneous. The roles came in quickly, mostly with her mother, who was initially fairly reluctant for her daughter to follow the same career as her, but soon noticed the success of their "duo" as the studios requested mother and daughter for their films, sure of their success. They made 8 films together.

2.2. Sissi by Ernst Marischka (1955) and the emancipation of Sissi – Ludwig (Ludwig ou le crépuscule des dieux) by Luchino Visconti (1973)

During the post-war years, the public longed for entertainment and light-hearted films. Former operetta director, Ernst Marischka, specialised in sentimental historical movies. He was born in Vienna in 1893 and started out in silent movies before specialising in operettas in 1912 and then later becoming an "old hand" in cinema. He hired Romy for *Victoria in Dover* (*Mädchenjahre einer Königin*). It was a great success and, like *Sissi* a few years later, was a reminder of Austria's years of glory and a tribute to the country's greatness after the dark war years. This first "leading role" was a springboard for *Sissi*, which he made the following year. This wholesome fairy tale was not just a success, but a triumph (still to this day!)

He soon followed with *Sissi – The Young Empress* (*Sissi, die junge Kaiserin*), which was a second triumph (the film beat all records in Germany and spread around the world).

Without realising, Romy Schneider had become a huge star, perhaps the greatest that Germany and Austria had ever known. She felt the character of *Sissi* beginning to take up more space in her own life than herself. She tried to escape by all means possible. She

continued to star in other films, often in costumes and in remakes that were fashionable at the time, but Ernst Marischka offered her a third *Sissi*. She refused categorically.

“I had become national property”

In a nod to her early career and because it was Luchino Visconti, Romy Schneider accepted to take on the role of *Sissi* again. Obviously, this film was nothing like the previous ones. It was designed as a majestic and Baroque historical fresco, an opera of madness, and as a present from Visconti to his lover Helmut Berger.

However, the film suffered a long string of bad luck. During filming in 1972, Luchino Visconti had a stroke which left him partially paralysed. After his stroke, Visconti went back to editing and created a 4-hour version which was far too longer for the producers, who reduced the film to 3 hours, which was rejected by Visconti. Until his death, he refused to watch his film. It was not until 1983 that the editors recovered the director’s edit and finished the film as he would have wished.

2.3. Reinvention and escape

2.3.1. *Love from Paris (Monpti)* by Helmut Käutner

The portrait of the ideal young girl began to crack. She fell in love with her co-star Horst Buchholz, known as the German James Dean. He was also a major celebrity, hailing from a very working-class area, and was never afraid to say what he thought and live however he liked. Romy starred alongside him in *Love from Paris* but returned to Austria for the third and final *Sissi*, after being convinced by Magda and her new husband, Hans Herbert Blatzheim, who had begun managing her career.

2.3.2. *Girls in Uniform (Mädchen in Uniform)* by Géza von Radványi

Romy was seeking to part ways with *Sissi* and escape from a career of playing a naive and innocent young girl in which she had been typecast.

She accepted a role in *Girls in Uniform (Mädchen in Uniform)* by Géza von Radványi in 1958, as a young student in love with her professor, played by actress Lilli Palmer.

She was also delighted to once again star alongside Lilli Palmer, a great German actress returning from a very successful career in Hollywood, with whom she had worked in her second film, *Fireworks (Feuerwerk)*.

2.3.3. *Christine* by Pierre Gaspard-Huit

Her true reinvention occurred later that year in 1958, when she chose who would star alongside her in *Christine* from a photo. She picked Alain Delon, a young and almost unknown debutant. She tells the whole story of how they met in her diary. He was everything she wasn’t – a rebel, like Horst Buchholz, he came from a working-class background; he was little known, fierce and free.

After the clear and outright refusal to play *Sissi* for a fourth time, she fled to join her love in Paris, in a country where she didn’t speak the language and knew very few people. Her departure was considered a real treason for the German people and a scandal for her parents, as her stepfather saw the millions his young protégée brought him in revenue go up in smoke.

“I had definitively severed the bond that had tied me to my parents’ house until then. There was another world that I wanted to conquer - Paris, theatre, art films, major filmmakers with their fantastic shots and young people who would sell themselves to the devil himself for money. A world where everything you see is both troubling and fascinating at the same time.”



Postcards of Magda and Romy Schneider
Sylviane Pommier Collection – Paris
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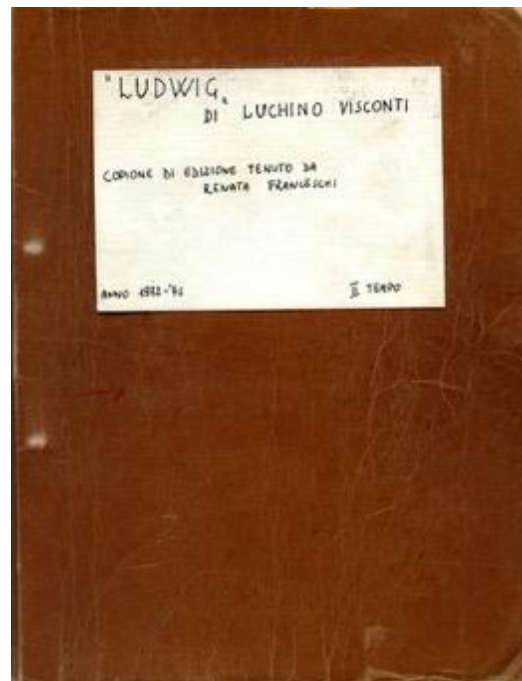


Magda and Romy Schneider in *Sissi* by Ernst Marischka (1955)
Sylviane Pommier Collection – Paris
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Franz Xaver Winterhalter – *Empress Elisabeth of Austria (known as Sissi) (1865)*
Sisi Museum Collection – Vienna
© Schloß Schönbrunn Kultur- und Betriebsges.m.b.H./Sisi Museum



Piero Tosi - Costume from *Ludwig (Ludwig, le crépuscule des dieux)* by Luchino Visconti (1971)
© Palazzo Pitti



Renata Franceschi – original screenplay of *Ludwig (Ludwig, le crépuscule des dieux)* by Luchino Visconti (1972)



Romy Schneider and Lilli Palmer in *Girls in Uniform (Mädchen in Uniform)* by Géza von Radványi (1958)
Sylviane Pommier Collection – Paris
© All rights reserved



Romy Schneider and Alain Delon in *Christine* by Pierre Gaspard-Huit (1958)
La Cinémathèque française Collection – Paris
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Luchino Visconti, Romy Schneider and her son on the set of *Ludwig (Ludwig, le crépuscule des dieux)* by Luchino Visconti (1972)
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3. Invention of an actress

3.1. The quest for excellence: Visconti, Welles, Cavalier

3.1.1. Visconti – *Boccaccio '70* and *'Tis Pity She's a Whore*

After moving to Paris, Romy threw herself into her love affair with Alain Delon, meeting all those closest to him, including his agent Georges Baume, who went on to become her own agent, Jean-Claude Brialy, who became one of her closest friends, and, above all, Luchino Visconti - “*the first person who trusted her*”. After a few months when she finished the movies for which she had signed contracts, she got engaged to Alain Delon. It was a way of making their relationship official to “reassure” her parents and quiet the press storm, and it was a way for her to take time to make people forget *Sissi*.

She appeared furtively in *Purple Noon (Plein soleil)* by René Clément. She also appeared on the set of *Rocco and His Brothers (Rocco e i suoi fratelli)*, alongside Delon but, above all, to support the director in his work. She learnt what she had not had enough time to do in recent years by observing silently, attentively and discretely. With his inexorable flair, Luchino Visconti took a liking to her and offered her an acting role in Paris in the play, *'Tis Pity She's a Whore* with... Alain Delon. This was a dream and a risky gamble. Acting in a theatre, when she had never appeared on stage before, and especially in French, a language that she did not speak!

But we mustn't forget her immense drive and the dedicated worker she proved herself to be. She never gave up, even with Luchino Visconti whom she admired so much. After months of work, it was an immense success and everyone praised her performance. Luchino Visconti then offered her an anthology film, *Boccaccio '70*, where she played the role of a woman who caught her husband with call girls. Instead of seeking revenge or leaving him, she also asks for payment for sleeping with him. It was the first time that Romy Schneider accepted to take her clothes off in front of the camera. She's full of surprises.

“Nothing scares me more than boredom. I've experienced it before. It ended two and a half years ago, after meeting Alain and filming 3 movies in France. I met Visconti and Clément, and it was a dream working with them. I was with Alain and it was great. I was stuck in a jacket that was shrinking; it was splitting. I was asking questions day and night. Why should I change and who knows if I can do anything else.”

3.1.2. Welles – *The Trial*

She was demanding and always wanted to move towards better things, especially seeking to surprise people, never playing the same role again, or becoming trapped in an overly bland image.

After Visconti, she worked with Orson Welles. After seemingly leaving cinema behind, he was back with an adaptation of this book by Kafka. He offered her a part, but she suggested that she play another. She was also successful in convincing him to act in his own film. She took increasing initiative, really getting involved on set. Every day, she came onto the set at Gare d'Orsay station to check on the director's work, even if she wasn't filming. For this film, she accepted to appear without make-up, looking as real as nature had intended.

“As a director, Orson Welles once again got something totally new from me. I acted without any make-up, often looking ugly. It was the first time that I didn’t recognise myself on screen, in the close ups – and as an actress, this was a great source of satisfaction and a confirmation. I was Leni! I was therefore producing reality!”

3.1.3. Cavalier – *Fire and Ice (Le Combat dans l’île)*

She acted in Alain Cavalier’s first film: *Fire and Ice (Le Combat dans l’île)*, produced by Louis Malle. She wanted to move towards a more “intellectual” cinema. She starred alongside young Jean-Louis Trintignant. It was the first time that she was not dubbed, acting in French at the Moulin d’Andé where *Jules and Jim (Jules et Jim)* was filmed. It was 1961. She was 23 years old.

3.1.4. Clouzot – *Inferno (L’Enfer)*

This quest for a new style of cinema led her to join the adventure of *Inferno (L’Enfer)*, a film by Henri Georges Clouzot that was never finished.

She was the only one capable of withstanding the director’s wrath and follow him in all his experiments. Serge Reggiani threw in the towel fairly quickly and his replacement, Jean-Louis Trintignant, left just a few days later, while Romy Schneider stayed, even though she grew tired with the director’s increasingly crazy demands. She was “liberated”, so to speak, by Clouzot’s heart attack, which put an end to this film adventure. However, once again, Romy Schneider revealed a never-before-seen dimension to her acting through recovered footage that has been assembled into a documentary.

This cursed unfinished film was nevertheless a very important moment in Romy Schneider’s career, especially thanks to her acting and her work with director Henri Georges Clouzot, discovered thanks to the documentary by Serge Bromberg and Ruxandra Medrea.

The filmmaker was passionate about contemporary art and greatly influenced by kinetic art. He used the film’s unlimited budget to experiment left and right, especially on Romy’s body.

3.2. USA

She moved to Hollywood where she signed a contract for seven films. She wasn’t very happy but used her talents in a genre that she had not yet experienced: popular comedy. She ran lines with Woody Allen in *What’s New Pussycat* and played a dynamic scene with Jack Lemmon in *Good Neighbor Sam*. These comedies were light-hearted, colourful and lively, but that was not the direction in which she wanted to take her career.

Thanks to her contract with Columbia, she worked with fellow Austrian Otto Preminger, who had moved to Hollywood years earlier but returned to Austria with her to film *The Cardinal*, with similar sets to *Sissi*.

3.2.1. *The Cardinal* by Otto Preminger

3.2.2. *Good Neighbor Sam* with Jack Lemmon

3.2.3. *What’s New Pussycat?* by Clive Donner

3.2.4. *Triple Cross* by Terence Young

3.3. Germany / Europe

After separating from Delon in 1964, Romy left France and returned to Germany. She wanted to create some distance from her Parisian life and go back to theatre. In 1965, she met Harry Meyen, a German director with whom she worked on projects (which were never completed). They got married and she fell pregnant with her first child, David, born on 3 December 1966.

3.3.1. *The Thief (La Voleuse)* by Jean Chapot

In 1966 in Germany, she made a completely overlooked film: *The Thief (La Voleuse)* by Jean Chapot. Jean Chapot was Nelly Kaplan's husband and was one of the young directors to watch in France. Romy Schneider accepted not to be paid but to receive a percentage after the film's release in order to help get the film made. This black and white film, written by Marguerite Duras, was unfortunately a flop.

"I would also like to work with all the good directors: Clouzot, Welles, Visconti, Kazan, Huston, Tony Richardson, Sir Laurence Olivier, Billy Wilder, in France with Clément, Truffaut, Louis Malle."

3.3.2. *The Swimming Pool (La Piscine)*. by Jacques Deray

After the birth of David, Romy Schneider stopped making movies for over a year. Jacques Deray offered Alain Delon the leading role in his next film. All the actresses he had considered refused the role, including Nathalie Wood, Monica Vitti and Angie Dickinson. Alain Delon did not just suggest but demanded that Romy Schneider played the role: *"it's her or I won't do the film"*.

The dubious producers asked themselves: *"Sissi in a swimsuit?"* but the evidence of their relationship and the chemistry between these two actors was undeniable, along with the director's enthusiasm. Filming was a dream for the entire team. Alain Delon even said that these were his happiest memories of filming.

The movie was shot in Summer 1968 in an enclosed property in the South of France. It was a triumph and represented a real moment of reinvention in Romy Schneider's career – she was not just beautiful, but played with ambiguity and the electric sensuality she gave off in the film. In yet another proof of her genius, Romy Schneider herself dubbed the three versions of the film, in English, German and French.

Where do you think you are at in your career?

*"At the top but I'm very optimistic! I got lucky with *The Swimming Pool (La Piscine)*. I had stopped for almost two years because I'd had my son. I did not think that I could start again under such great circumstances like with *La Piscine*, *The Things of Life* and a film I'm making with MGM. Everything fell perfectly into place – not too soon nor too late – and I hope to continue like that"*



Theatre costume worn by Romy Schneider in *'Tis Pity She's a Whore*, directed by L. Visconti, with Alain Delon
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Romy Schneider in *Boccaccio '70* by Luchino Visconti (1961)
Sylviane Pommier Collection – Paris
© All rights reserved



Guy Jouineau and Guy Bourdige – Poster for *The Trial* by Orson Welles (1962)
La Cinémathèque française Collection – Paris
© All rights reserved



Roger Corbeau - Orson Welles and Romys Schneider on the set of *The Trial* by Orson Welles (1962)
La Cinémathèque française Collection – Paris
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Contact print for *Fire and Ice (Le Combat dans l'île)* by Alain Cavalier
(to be printed in a very large format, wallpaper?)



Photograms of *Infernal (L'Enfer)* by Henri-Georges Clouzot (1964)
© All rights reserved





Poster for *The Cardinal* by Otto Preminger (1963)
La Cinémathèque française Collection – Paris
© All rights reserved



Jean-Etienne Siry – Poster for *Good Neighbor Sam* by David Swift (1963)
La Cinémathèque française Collection – Paris
© All rights reserved



Romy Schneider and Woody Allen in *What's New Pussycat?* by Clive Donner (1964)
Sylviane Pommier Collection – Paris
© All rights reserved



Romy Schneider and Michel Piccoli in *The Thief (La Voleuse)* by Jean Chapot (1966)
La Cinémathèque française Collection – Paris
© All rights reserved



Romy Schneider and Alain Delon in *The Swimming Pool (La Piscine)*, by Jacques Deray (1969)
La Cinémathèque française Collection – Paris
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4. Embodiment of the French woman: Claude Sautet

“I have said that France taught me how to live and love, dance and dress. I feel like I was born in Vienna to live in Paris.”

Claude Sautet met Romy Schneider at the Billancourt Studios, where she dubbed the film *The Swimming Pool (La Piscine)*. “Right away, I felt that she had lots of strength and I wanted to work with her”. They made 5 films together, including 3 with Michel Piccoli.

Through these films, she became a woman of the times, free from the baggage of conventional celebrity, the embodiment of the “French woman” as seen in French 1970s cinema. This woman was independent, strong, unsettling to men but also someone women could identify with or would like to identify with, especially for making their own destiny, leading their own lives, and owning their wishes and desires. Romy Schneider succeeded in transcending everyday life in these films, with “her groundbreaking, unique and imperial everydayness. Suddenly, she’s no longer acting – she is”, as written by Danièle Heymann.

Each film took the actress’ career one step further, from *The Things of Life (Les Choses de la Vie)* or *Max and the Junkmen (Max et les ferrailleurs)* where she plays a prostitute, to *Mado* where she has just one moving scene as an alcoholic, and *César and Rosalie (César et Rosalie)* where she is trapped between two lovers, playing an infinitely delicate part where silence speaks as loudly as words. Today, this trio has become almost legendary. Romy wanted to create a film of women for herself and asked Claude Sautet to make it. This took the form of *A Simple Story (Une histoire simple)* in 1978, their last film together, which won her a César in 1978.

This professional encounter was key for Romy Schneider. Both were passionate about their careers, fully invested in film, and worked in unison with real complicity that empowered Romy Schneider to be reach the heights of her acting talent.

“When I shoot with Schneider, I literally become crazy about her. She is fully aware of the power of her body and the incredible sensuality that emanates from her person, and, like all great stars, she possesses a sort of power of plurality”. Claude Sautet

“I see Claude Sautet as one of the greatest directors in the world, and as for Michel Piccoli, I’d like to do another 50 films with him” (laughs)

4.1. 1970 *The Things of Life (Les choses de la vie)*

This film was the first collaboration between screenwriter Jean-Loup Dabadie and Claude Sautet. One evening, he dropped off a script based on the book by Paul Guimard, in the hope that Claude Sautet would be able to recommend a director who might be interested. He wasn’t at home and it was his wife, Graziella, who read it and excitedly talked about it to her husband when he got back. The following day, Claude Sautet called Jean-Loup Dabadie and they immediately started working on what we know turned out to be a great success. Anecdotally, the car accident was inspired by the accident of one of their friends, director Jean-Paul Rappeneau.

The screenplay represented France at the Cannes Film Festival in 1970 and also won the Louis Delluc Prize.

Initially, the film was intended for actors Annie Girardot and Yves Montand, but Claude Sautet was not especially excited about this. He considered Lea Massari and Michel Piccoli. For the other role, he didn't have any ideas until someone mentioned Romy Schneider. He was doubtful until meeting her backstage at Billancourt Studios...

On set, he discovered the actress' extraordinary work ethic.

She asked to read some dialogue out loud to better understand the intentions through intonation.

"During filming, I was constantly surprised by what she would give me. I hadn't yet understood the full measure of her brilliance on screen. She had a strong character, of course. During filming, I had to keep my eyes on her at all times. Otherwise she would say instantly: "let's redo that, you weren't watching me", and all day long, she would bombard me with little amusing and friendly phrases."

4.2. 1971 Max and the Junkmen (Max et les ferrailleurs): mainstream sensuality

In this film, she played the part of a prostitute, a far cry from the image of Rosalie: *"I prefer Lily because it's very now. It is perhaps the role least like myself."*

Once again, Romy demonstrated her perseverance and drive. She was the one who asked Claude Sautet to develop this character.

"Initially, there wasn't a real role for her. She was just a prostitute. She said to me, "develop this character. I want to play her." This was incredible intuition on her part", Claude Sautet.

4.3. 1972 César and Rosalie (César et Rosalie)

"I was lucky Romy was there. I started by reaching out to the well-known blonde, Catherine Deneuve, who dithered before telling me no. Romy played with such strength, grace and talent that no-one could have done better"

Claude Sautet, Madame Figaro 21/10/95

Another love triangle came about through her close relationship with Jean-Loup Dabadie, a celebrity screenwriter at the time.

Michel Piccoli had been replaced by Yves Montand and Sami Frey. The latter played a press cartoonist whose studio walls were filled with drawings by Jean-Marc Laureau (alias Loro) and Claude Poppé, both cartoonists at Pilote.

Unlike the other two movies, the 14-week filming did not go very well. The overbearing presence and advice of Yves Montand stretched Romy Schneider to her limits. *"He really pisses me off",* she said countlessly.

There was a sort of cockfight between the two actors, with each always afraid of being disadvantaged compared to the other. Romy was going through her separation from Harry Meyen and her deep distress filtered through to Rosalie, adding greater weight to her character.

Despite the difficulties, the film was a great success with over 800,000 tickets sold on release.

4.4. 1976 Mado

“Romy really wanted to be in this film but I didn’t have a role for her. She insisted: “even something small, whatever you have!” I told her about a scene that I had considered but never written: “Simon was going to visit a woman whose love he had always refused. She replied: “Okay, I can do that straight away. It’s mine!” I wrote the scene the following day. When she played it, we were choked up with emotion”

Conversations by Michel Boujut with Claude Sautet. Actes Sud

In this film, Romy Schneider appeared in just one scene, almost like a cameo, where she plays the ex-wife of the character played by Michel Piccoli. She was an alcoholic, a far cry from the characters she played in her other films.

4.5. 1978 A Simple Story (Une histoire simple)

“Claude and I have a friendship that goes far beyond the relationship between director and actress. I have known him for a long time and I see him off set. I listen to him and we like to listen to each other. It’s about much more than looking for a part. He’s the one who offered me parts and after Mado, I told him that I was a bit fed up with all these male stories and that we needed to tell a female story”.

25/11/1970 With France Roche

This film came at a time when women were taking back control of their lives, deciding to have abortions and leaving the men they lived with because they were becoming independent and free.

It echoed Romy Schneider’s life as she had appeared on the *We’ve had abortions!* cover page of *Stern* magazine in 1973, which caused a scandal at the time.

In this film, women are stronger than men, which was incredibly rare at the time, and it came into being solely under the impetus of Romy Schneider.

Romy is in great shape in this film. She had just had her second child and was euphoric but also sensitive, which gave magnificent depth to her character.



Jean-Claude Sauer - Romy Schneider and Claude Sautet
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Romy Schneider and Michel Piccoli in *The Things of Life (Les Choses de la vie)* by Claude Sautet (1969)
La Cinémathèque française Collection – Paris
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Rehearsal of the scene with Claude Sautet
The Things of Life (Les Choses de la vie) by Claude Sautet (1969)
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Romy Schneider and Yves Montand in *César and Rosalie (César et Rosalie)* by Claude Sautet (1972)
La Cinémathèque française Collection – Paris
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Romy Schneider in *Max and the Junkmen (Max et les ferrailleurs)* by Claude Sautet (1970)
Sylviane Pommier Collection – Paris
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Romy Schneider and Michel Piccoli in *Mado* by Claude Sautet (1976)
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Romy Schneider in *A Simple Story (Une histoire simple)* by Claude Sautet (1978)
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5. Searching for the absolute

Romy Schneider works incredibly hard and is a true perfectionist. When she commits to a role, she throws herself fully into the story and filming, in her relationship with the director and also the subjects of these films. She was an immense star but still rejected this status, never hesitating to fully and completely immerse herself in the role and forget herself in order to be reborn on camera.

“If it’s easy, I don’t find it fun and I never have. I’ve always struggled. I did when I left my country and I did when I was on stage.”

Every role she played revealed the incredible sensitivity of her acting and her extraordinary investment in each role.

“And you know what? Most things written about me are lies – lies by incompetent and foolish journalists. What drives me? Perhaps the fact that I always have something to prove. Everything I do, I do with this mindset: What am I capable of? What am I worth? Can I get even better?”

5.1. In the shadow of Germany

As the years passed, she refused to remain passive in the face of global atrocities. In 1966, she married Harry Meyen, whose father was killed after being deported, and who himself had been arrested and held at a Gestapo prison in summer 1942. She also started to put her own childhood memories into words. Her home was just a few kilometres from the ominous Eagle’s Nest. They were Hitler’s neighbours and her mother used to see him and was close to Himmler and his wife. Romy Schneider definitely socialised with the children of Nazi leaders, but had preferred to forget it all. Her memories reawakened and her duty to make amends appeared to be as great as her guilt. She said, *“By making films, I am sending a signal against the Nazis who always have something to say about Germany”*, and between 1973 and 1982, she made 5 films about the Second World War.

“In my profession, I’m always afraid of not getting the most out of myself. Every film I work on is like a gamble that I have to win at all costs. I always have to be better.”

5.1.1. The Train (Le Train) by Pierre Granier-Deferre, 1973

With Jean-Louis Trintignant

Romy took increasing initiative, contacting Pierre Granier Deferre pour to make a film with him.

On this film, Romy Schneider was reunited with her co-star from *Fire and Ice (Le Combat dans l’île)*, Jean-Louis Trintignant.

“When you ask her for a little sensitivity, she gives you all the despair in the world. She has the extravagant generosity of people who feel guilty about something or other!”

Pierre Granier Deferre

5.1.2. *The Old Gun (Le Vieux fusil)* by Robert Enrico, 1975

With Philippe Noiret

Although Romy Schneider did not play the lead in this film, she invested herself fully and on set, everyone was overwhelmed by the intensity of the rape scene and the flamethrower scene, which injured a technician.

This film was a great success upon its release, with around 800,000 viewers in the first six weeks, and three César awards one year later for best film, best music and best actor for Philippe Noiret. The same night, Romy won a César for another film - *That Most Important Thing: Love (L'important c'est d'aimer)*.

"I used to watch the daily rushes for years and it made me ill when I couldn't see them. Since The Old Gun, I force myself not to watch them anymore. It's better. I'm never happy with what I've done and Claude Sautet threw me out of a screening a long time ago and he's right: "There is no reason for you to go to the screening; you'll see your work and you're never happy. Just leave". So I left".

RV du Dimanche with Michel Drucker, 7 November 1976

5.1.3. *Group Portrait with a Lady (Gruppenbild mit Dame)* by Aleksandar Petrovic, 1976

It was especially difficult for the actress to film this movie as she had to return to Berlin.

"Berlin (...) is not my favourite city. My son was born here and I lived here for over two years. I'll always be fascinated by this city and by the Berliners who really inspire me, like the character I am portraying who has been trying since '45 (...)I feel like a double stranger here (...)I am more of a stranger than the French people in the team. I am homesick for Paris and France. I first filmed here 17 years ago... This Léni (...)knows how to survive all the hell of 1945, the hell of Germany and the hell of war..."

5.1.4. *A Woman at Her Window (Une femme à sa fenêtre)* by Pierre Granier-Deferre, 1976

5.1.5. *The Passerby (La passante du Sans-Souci)* by Jacques Rouffio, 1981

Romy was at the origin of this film from first discovering the book to its adaptation. However, she had to take a break to have a kidney removed and a few months later, her son tragically died. She nevertheless resumed filming and finished the movie which went on to be an immense success. It was her last.

"...Two years ago, I phoned Jacques Rouffio to ask him if he had read the book by Kessel called La passante du sans soucis; I told him to read it and then we could make it together, that's all. I didn't do Jacques' or Jacques Rouffio's job. My role is to act. That's all"

10 April 1982

5.2. *A chameleon actress*

5.2.1. *The Assassination of Trotsky* by Joseph Losey

This film saw Richard Burton play the role of Trotsky, alongside Alain Delon and Romy Schneider.

“She was not scared of making herself vulnerable, which, I believe, is the only way to become a great actress. There are different types of directors. With those who were “macho” or, to use her own words, “tyrannical”, she fought with them in cold anger, thereby earning herself a reputation for being unbearable. (...)She was a great actress. A great star...”

Joseph Losey

5.2.2. *Ghost of Love (Fantasma d’amore)* by Dino Risi

5.2.3. *Womanlight (Clair de femme)* by Costa Gavras

Costa-Gavras gave her the opportunity to work once again with her co-star from *César and Rosalie César et Rosalie*, Yves Montand, in the moving *Womanlight (Clair de Femme)*. The director was more used to filming political combat, but threw himself into this love story set in the heart of Paris. The film was a great success upon release, confirming Romy Schneider as the definitive French actress. Like always, she needed to work with the director, follow his instructions and was sometimes severe in order to best preserve her preparation and concentration.

Romy was conscientious and even a perfectionist, anxious to the point of distress, and excessively detailed as if giving herself wholeheartedly to fiction could quiet the demons of reality.

5.2.4. *Death Watch (La Mort en direct)* by Bertrand Tavernier

As she always did, Romy threw herself into the part and gave it her all as if her very life depended on it. The subject of the film touched her deeply, looking at media pressure, impending death and escape. The film was shot in English in the natural setting of Glasgow and its surroundings. It was the opportunity for Romy Schneider to act alongside Harvey Keitel, who had just been fired from the set of *Apocalypse Now*. The actor was more used to the Actors Studio method and frustrated his co-star! She was conscientious, detailed and worked relentlessly, asking the director to retake shots and was willing to pay any overtime penalty fees incurred.

She also ran lines with her son, David, who died the following year.

“She is a surprising tragedy actress... who goes straight to the heart of the matter. Anything that is superficial, bookish or theoretical fades away. Her ample and poetic acting deserves musical comparison. Sautet says that Romy is like Mozart. I would like to compare her to Verdi or Mahler...”

I had never seen anyone act that way, all holds barred, pushing herself to the physical and mental limits”. Bertrand Tavernier

“If you need me and you are able to express it, I’ll give everything - as long as you give me the same. Otherwise, choose another actress. Your Romy, who could never do this career by half” Short note from Romy to the director



Romy Schneider in *The Old Gun (Le Vieux fusil)* by Robert Enrico (1975)
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Costume worn by Romy Schneider in *The Old Gun (Le Vieux fusil)* by Robert Enrico (1975)
La Cinémathèque française Collection – Paris
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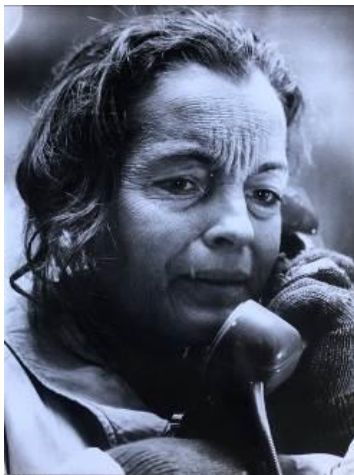
Romy Schneider in *The Old Gun (Le Vieux fusil)*
by Robert Enrico (1975)
La Cinémathèque française Collection – Paris
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Poster for *The Passerby (La Passante du sans-souci)* by Jacques Rouffio (1981)
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Romy Schneider in *The Passerby (La Passante du sans-souci)* by Jacques Rouffio (1981)
Sylviane Pommier Collection – Paris
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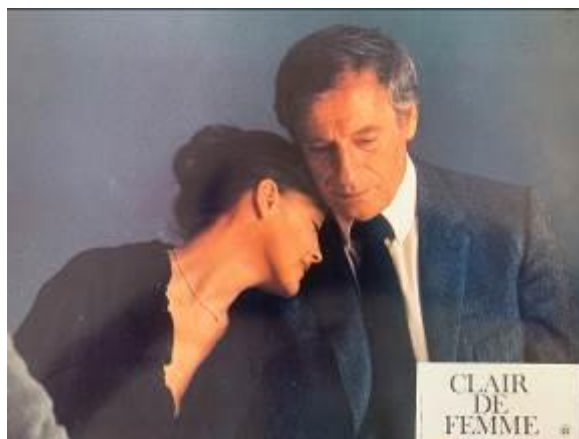
Romy Schneider made-up as an old lady in *Ghost of Love (Fantasma d'amore)* by Dino Risi (1981)
Sylviane Pommier Collection – Paris
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Romy Schneider and Dino Risi on the set of *Ghost of Love (Fantasma d'amore)* by Dino Risi (1981)
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Romy Schneider and Costa-Gavras on the set of *Womanlight (Clair de femme)* by Costa-Gavras (1978)
Sylviane Pommier Collection – Paris
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Romy Schneider and Yves Montand in *Womanlight (Clair de femme)* by Costa-Gavras (1978)
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Romy Schneider, Harvey Keitel and Bertrand Tavernier on the set of *Death Watch (La mort en direct)* (1980)
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6. Total freedom

All her life, Romy sought to be a free woman and actress, but her exceptional strength of character, unique destiny and perpetual doubts prevented her from engaging in shared struggles. She simply did not realise the extent to which her lifestyle and the roles she played on screen left a lasting mark on the struggle of all women. Romy lived like a man without even realising it.

6.1. Choice of her roles

Romy Schneider became a true star thanks to the immense success of her films. However, she always refused this special status, instead wanting perpetual reinvention and new adventures to keep surprising people. She was not afraid to give new directors a chance and never hesitated to step aside so that the films could shine as she acted, worked and never did the same thing twice. In 1975, she used her fame to act under young director Andrzej Zulawski, in his film début in France.

6.1.1. *The Infernal Trio (Le Trio Infernal)* by Francis Girod, 1973

In 1973, she placed her trust in the young director Francis Girod, who offered her a project that was the opposite to the parts she usually played. Based on the true story of a lawyer who organised scams with two sisters who both became his mistresses, he created a harrowing script filled with dark humour, where the three protagonists cut up the bodies of their victims and disposed of them in bathtubs filled with acid. She set aside her fame for the film to be a success, playing on all aspects of perversity and liberated sexuality.

*“She only accepts a film when she wants to do it. When she arrives on set, she cuts off all contact with reality and becomes the character throughout filming. When we filmed *The Infernal Trio (Le Trio Infernal)*, she truly became Philomène Schmidt. She worked on the script; we talked about it together and discussed it together, along with the directions she followed. She contributed things that didn’t come from Romy but she dug into the character, with things that you hadn’t even seen yourself”* Francis Girod

“I had great fun making this. I loved it. It was excessive. Michel said “we donned disguises”. It’s true, we had intense make-up and acted excessively. This was perhaps the first time that I had exaggerated my acting and I discovered something which was a sort of almost theatrical comedy which was very exciting. Things happened during the scenes where I myself was surprised because there was improvisation... there was also a lot of provocation that I liked”
Romy Schneider à l’aventure ou une force douce

Not only did she work alongside her screen co-star Michel Piccoli, he was also co-producer of the movie. *“Romy Schneider and I form an “unlimited” liability partnership. It’s more than a limited liability partnership and I have to say that Romy and I have a sort of imagination and amusement in acting that lets us do things that go beyond the mainstream and playing it safe. The two of us can very easily get carried away”*

6.1.2. *The Lady Banker (La Banquière)* by Francis Girod, 1980

A few years later, she worked with the same director to portray another kind of strong, unique and fiery character - Marthe Hanau in *The Lady Banker (La Banquière)*. She was sexually liberated, liked both women and men equally, played with money and took power over men. The film had a large production and it took the producers years to get enough money together, but Romy Schneider never abandoned the project during the four years required to get production started.

6.2. Liberated body

Her emancipation also came through her body. In 1971, she organised a series of nudes with photographer Eva Sereny, which was a true-to-character way of regaining ownership over her body at a time when directors enjoyed filming her naked, in the shower or lounging on a bed. She never worked under a female director.

Romy Schneider was incredibly photogenic and was never afraid to undress, revealing her body, nudity and sensuality on screen. There was no false modesty – it was the truth. Certain directors abused this somewhat in the 1970s, when it was rare to find a film where she wasn't on a bed or in the shower. Since revealing all her sensuality in *The Swimming Pool (La Piscine)*., Romy Schneider was one of the first actresses to show her body without shame and put her nudity on display.

Romy was photographed wearing clothes by all the designers, by everyone and all the time, almost as if her own body no longer belonged to her. She took back ownership of her body by organising photo shoots with two close photographers, Eva Sereny and Giancarlo Botti, in which she chose to appear fully naked.

6.2.1. *That Most Important Thing: Love (L'important c'est d'aimer)* by
Zulawski, 1975

This French/Italian/German film gave Romy her first César at the newly-created César Awards in 1976. The film was inspired by the book *La Nuit Américaine* by Christopher Frank.

She was filmed without make-up and reached new heights of acting skill. She broke apart her image of incandescent beauty and was not afraid to appear stripped away before the camera.

She invested tirelessly and boundlessly in her roles, but this role required all her energy and her relationship with the director was sometimes difficult.

She had to take a few days off to recover.

“I depend a great deal on the director and if I feel backed into a corner, I cannot work anymore.”

6 2.2 Major photographers

6.3 Her last films

DEATH AT HER DOOR

“The more time passes, the more I am offered incredible films and the more I’m scared and frightened, filled with doubts: ‘Is this really my job? Is this okay?’”.

The years passed and wrinkles appeared but Romy accepted them to give intensity and bleakness to the characters she played. In her later films, Romy Schneider only played characters who died, in *Death Watch (La Mort en Direct)*, *The Lady Banker (La Banquière)*, *Ghost of Love (Fantasma d’amore)*, *The Inquisitor (Garde à vue)* and *The Passerby (La Passante du sans souci)*. It is hard for actresses in their forties. There was this film with Alain Delon and then a project entitled *Cocaïne* with Fassbinder, who had dreamed of working with her for so long. They would never have the time to meet in front of the camera. In the early morning of 29 May 1982, she was found dead in her bed. Her heart had stopped beating. She was 43 years old.



Romy Schneider in *That Most Important Thing: Love (L'important c'est d'aimer)* by Andrzej Zulawski (1974)
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Romy Schneider and Andrzej Zulawski on the set of *That Most Important Thing: Love (L'important c'est d'aimer)* by Andrzej Zulawski (1974)
Sylviane Pommier Collection – Paris
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Romy Schneider and Andrzej Zulawski on the set of *That Most Important Thing: Love (L'important c'est d'aimer)* by Andrzej Zulawski (1974)
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René Ferracci – Poster for *The Infernal Trio (Le Trio infernal)*
by Francis Girod (1974)
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Romy Schneider and Michel Piccoli in *The Infernal Trio (Le Trio infernal)* by
Francis Girod (1974)
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Jacques Fonteray – Sketch of costumes for
The Infernal Trio (Le Trio infernal) by
Francis Girod (1974)
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Costume from *The Lady Banker* (*La banquière*) by Francis Girod (1980)
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Romy Schneider on the invite for *The Lady Banker* (*La Banquière*) by Francis Girod (1980)
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Jacques Fonteray – sketch of costume from *The Lady Banker* (*La banquière*) by Francis Girod (1980)
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Eva Sereny – Portrait of Romy Schneider
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Giancarlo Botti – Portrait of Romy Schneider
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Romy Schneider in *Innocents with Dirty Hands (Les Innocents aux mains sales)*
by Claude Chabrol (1974)
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Giancarlo Botti – Portrait of Romy Schneider
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Portrait of Romy Schneider on the set of *Lady Caliph*
(*La Califfa*) by Alberto Bevilacqua (1970)
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IV. Additional information

a. *Biography of the curator*

Clémentine Deroudille is a curator, author and director. She was notably curator of the exhibitions *Doisneau et la Musique* in 2018, *Barbara* in 2017 and *Brassens ou la Liberté* with Joann Sfar in 2011 at the Philharmonie de Paris.

In 2019, she designed the Louis de Funès museum in Saint Raphael, which is home to the De Funès family collection.

She was a journalist for many years at RFI, Télérama and for other media outlets. Clémentine Deroudille is passionate about audio archives and has created many sound exhibitions. She uses around ten works to regularly create musical performances in a variety of festivals in France and also in Japan, where she works regularly.

b. *Indicative filmography of Romy Schneider*

- 1953: *When the White Lilacs Bloom Again (Wenn der weiße Flieder wieder blüht)* by Hans Deppe
- 1954: *Fireworks (Feuerwerk)* by Kurt Hoffmann
- 1954: *Victoria in Dover (Mädchenjahre einer Königin)* by Ernst Marischka
- 1955: *The Last Man (Der letzte Mann)* by Harald Braun
- 1955: *Die Deutschmeister* by Ernst Marischka
- 1955: *Sissi* by Ernst Marischka
- 1956: *Kitty and the Great Big World (Kitty und die große Welt)* by Alfred Weidenmann
- 1956: *Sissi – The Young Empress (Sissi – die junge Kaiserin)* by Ernst Marischka
- 1957: *Love from Paris (Monpti)* by Helmut Käutner
- 1957: *The Girl and the Legend (Robinson soll nicht sterben)* by Josef von Báky: *Maud Cantley*
- 1957: *Sissi – Fateful Years of an Empress (Sissi – Schicksalsjahre einer Kaiserin)* by Ernst Marischka
- 1958: *Scampolo* by Alfred Weidenmann
- 1958: *Girls in Uniform (Mädchen in Uniform)* by Géza von Radványi
- 1958: *Christine* by Pierre Gaspard-Huit
- 1959: *Eva (Die Halbzarte)* by Rolf Thiele
- 1959: *An Angel on Wheels (Ein Engel auf Erden)* by Géza von Radványi
- 1959: *Die schöne Lügnerin* by Axel von Ambesser
- 1959: *Magnificent Sinner (Katia)* by Robert Siodmak
- 1960: *Purple Noon (Plein Soleil)* by René Clément
- 1961: *Boccaccio '70* by Luchino Visconti, *The Job (Il Lavoro)* sketch
- 1961: *Lysistrata - (Die Sendung der Lysistrata)* (TV) by Fritz Kortner
- 1961 : *Fire and Ice (Le Combat dans l'île)*, by Alain Cavalier
- 1962: *Forever My Love* (condensed version of the films *Sissi, Sissi – The Young Empress* and *Sissi – Fateful Years of an Empress* for the USA)
- 1962: *The Trial* by Orson Welles
- 1962: *The Victors* by Carl Foreman

- 1963: *The Cardinal* by Otto Preminger
- 1964: *Good Neighbor Sam* by David Swift
- 1964: *Inferno (L'Enfer)* by Henri-Georges Clouzot (unfinished)
- 1965: *Love at Sea (L'Amour à la mer)* by Guy Gilles
- 1965: *Is Paris Burning? (Paris brûle-t-il ?)* by René Clément - *scenes cut out during editing*
- 1965: *What's new Pussycat?* by Clive Donner
- 1966: *10:30 P.M. Summer* by Jules Dassin
- 1966: *The Thief (La Voleuse)* by Jean Chapot
- 1966: *Triple cross* by Terence Young
- 1967: *Romy: Anatomy of a Face (Romy - Portrait eines Gesichts)* by Hans-Jürgen Syberberg
- 1968: *Otley* by Dick Clement
- 1969: *"The Swimming Pool (La Piscine)"* by Jacques Deray
- 1970: *The Things of Life (Les Choses de la vie)* by Claude Sautet
- 1970: *My lover, my son* by John Newland
- 1970: *Qui ?* by Léonard Keigel
- 1970: *Bloomfield* by Richard Harris
- 1970: *Lady Caliph (La Califfa)* by Alberto Bevilacqua
- 1971: *Max and the Junkmen (Max et les ferrailleurs)* by Claude Sautet
- 1972: *César and Rosalie (César et Rosalie)* by Claude Sautet
- 1972: *The Assassination of Trotsky* by Joseph Losey
- 1973: *Ludwig (Ludwig ou le crépuscule des dieux)* by Luchino Visconti
- 1974: *Love in the Rain (Un amour de pluie)* by Jean-Claude Brialy
- 1974: *Love at the Top (Le Mouton enragé)* by Michel Deville
- 1974: *The Infernal Trio (Le Trio infernal)* by Francis Girod
- 1975: *That Most Important Thing: Love (L'important c'est d'aimer)* by Andrzej Żuławski
- 1975: *Innocents with Dirty Hands (Les Innocents aux mains sales)* by Claude Chabrol
- 1975: *The Old Gun (Le Vieux fusil)* by Robert Enrico
- 1976: *A Woman at Her Window (Une femme à sa fenêtre)* by Pierre Granier-Deferre
- 1976: *Mado* by Claude Sautet
- 1977: *Group Portrait with Lady (Gruppenbild mit Dame)* by Aleksandar Petrovic
- 1978: *A Simple Story (Une histoire simple)* by Claude Sautet
- 1979: *Bloodline* by Terence Young
- 1979: *Womanlight (Clair de femme)* by Costa Gavras
- 1980: *Death watch (La Mort en direct)* by Bertrand Tavernier
- 1980: *The Lady Banker (La Banquière)* by Francis Girod
- 1981: *Ghost of Love (Fantasma d'amore)* by Dino Risi
- 1981: *The Inquisitor (Garde à vue)* by Claude Miller
- 1982: *The Passerby (La Passante du Sans-Souci)* by Jacques Rouffio

c. Exhibition design

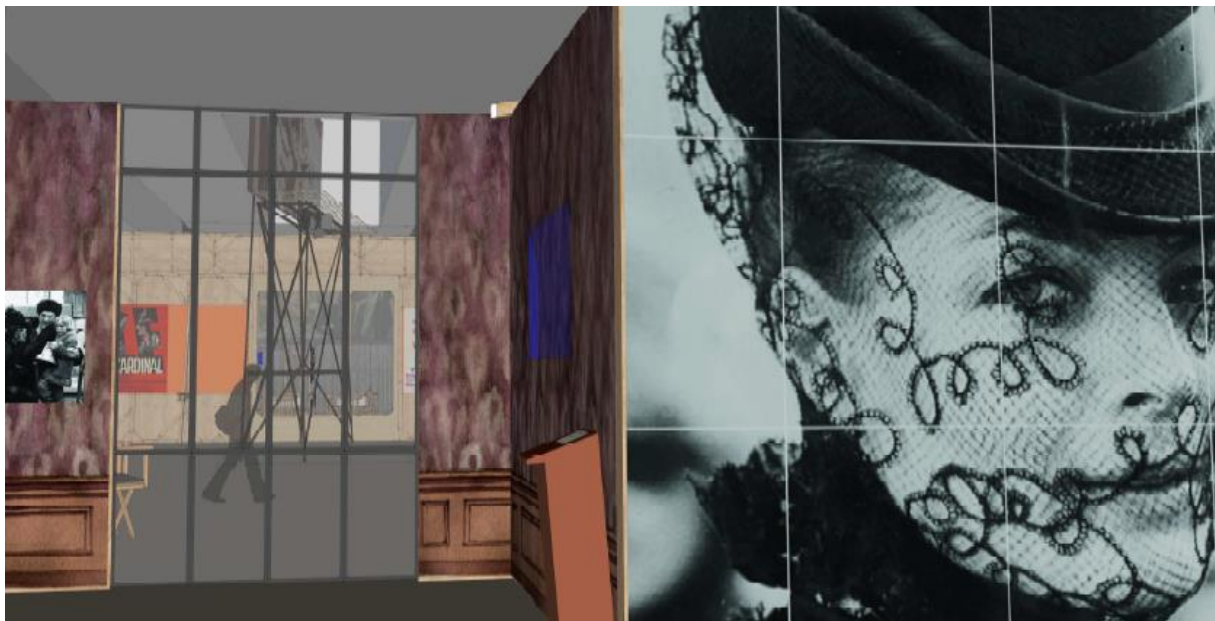
The exhibition will be supervised by the group comprising Antoine Fontaine / Christian Marti / Perrine Villemur / Nicolas Hubert / ACL.

The group started with three different disciplines: cinema set design with Christian Marti, opera stage design with Antoine Fontaine and exhibition design with Perrine Villemur.

“This collaboration began in the 1990s, with *A Couch in New York (Un divan à New York)* by Chantal Ackerman, on studio sets, which is common to both cinema and opera.

In 2009, Clémentine Deroudille, co-curator of the exhibition *Brassens* at La Cité de la Musique, met Joann Sfar, for whom we had worked on his film *Gainsbourg: A Heroic Life (Gainsbourg vie héroïque)*, which marked the start of a lasting museographical collaboration. Perrine Villemur joined the group in 2017 for the *Barbara* exhibition at the Philharmonie de Paris.

Since then, Nicolas Hubert, graphic designer, and ACL, light designer, have joined the group to work on *Doisneau et les musiciens* in 2018 at the Philharmonie de Paris and the *Louis de Funès* museum in Saint Raphaël in 2019.



3D view of a sketch of the set design for *Romy Schneider* at La Cinémathèque française

d. Catalogue

Co-published by La Cinémathèque française and Flammarion

Format: 19.5 x 25.5 cm, 256 pages, approx. 250 illustrations

Very thin cardboard hardback

Provisional retail price: 35 Euros

Available in book shops in March 2022

Ready for press: 17 January 2022

Plans to co-publish a German version tbc

Publication Manager, Clémentine Déroutille

Beyond the naïve image of her career beginnings, high-profile love affairs and the tragedy of the end of her life, this book adopts a unique approach by letting Romy Schneider express herself in her own words and showing her through the lens of her work. We look at how, throughout her career, she successfully reinvented herself and surrounded herself with the greats (Luchino Visconti, Orson Welles, Alain Cavalier, Claude Sautet, Joseph Losey, Costa-Gavras). We uncover the secrets of her acting style and reveal her quest for the absolute which contributed to her talent and grace. This book brings her back to life through her roles and her voice resonates on every page. Using interviews, extracts from her teenage diary and never-before-seen photographs on set, we discover a passionate and free woman who is absolutely besotted with her career, which she conducted with such genius.