



museum
LOUIS
:-DE
FUNÈS

OPENING
31 JULY 2019

P R E S S K I T



“Working with de Funès makes me feel as if I was going to shoot with Chaplin”.

These words were spoken by Coluche in 1976 at the time of filming *L'Aile ou la Cuisse*, Coluche's 14th film and Louis de Funès' 140th.

With nearly 150 films and no less than 300,000 million cinema tickets sold, Louis de Funès is undoubtedly one of French cinema's most popular figures.

For the French, he embodies a series of familiar and timeless characters. He is one of those actors who is loved by the whole family, who transcends generations and creates bonds. These five films, the most widely broadcast on television, have reached an audience of nearly 400,000 million viewers to date, more than six times the French population!

These figures speak not only for France: Louis de Funès is a globally recognised star. His films have been translated into many languages with immense popularity in various countries including Russia, the Czech Republic and Germany.

Louis de Funès is undoubtedly a popular, intercultural and intergenerational figure. However, since 2016, there has been no museum dedicated to him in France.

Located between Cannes, the city of cinema, and Saint-Tropez, the city of the Gendarmes, Saint-Raphaël seemed the ideal place for this museum. A place that Louis de Funès knew well, having shot several scenes of the Gendarmes series as well as one of the legendary sequences of *Le Corniaud*, one of his greatest successes, in the town.

In this place, opposite the very spot where he shot the first scene of his last film, you have the opportunity to rediscover this beloved actor, unearth the scope of his work and his exceptional personality: a man with an incredible sense of timing and yet so often ahead of his time.

Discover film clips, rare documents from the National Audiovisual Institute (INA), Gaumont collections but also photographs, letters and workbooks belonging to the de Funès family, who have done us the greatest honour by entrusting them to us. As you wander round the museum, explore fabulous memories of this beloved actor, this man who is such a joy to discover.

Frédéric Masquelier,
MAYOR OF SAINT-RAPHAËL



“I’m often asked if it’s hard to be Louis de Funès’ granddaughter, especially as I’m a philosopher. (...)

I only knew my grandfather for a few years. There was a real rapport between us because I spent so much time in my early childhood with my family in Le Cellier. From that time, I remember a rural life that was authentic, simple and joyful, alongside real people and my grandparents who gave me as much attention as they did affection. (...)

When the museum in Le Cellier closed, our family received many messages from people feeling disappointed that there was no longer anywhere in France dedicated to my grandfather. I had no immediate answer to give because to create a museum, you need a beautiful collection but also and above all, to meet the right people who know how to find a way out of a dead end, how to transform an inevitable closure into an unexpected opening. We had the collection. We met the right people at the right time. Nicolas Bouzou, co-author of my last book, introduced me to the Town Mayor, Frédéric Masquelier, as well as Grégory Bozonnet, his Chief of Staff, who were immediately interested in the project and instrumental in its implementation.

The team then introduced me to Clémentine Deroudille, who immediately made me feel confident that the museum would be cleverly thought out, entertaining and elegant, just like my grandfather was. Our whole family is delighted that this museum is now in Saint-Raphaël and we are sure that the public will be too.”

**Julia de Funès,
GRANDDAUGHTER OF LOUIS DE FUNÈS**

*Excerpt from the opening text of the book “Louis de Funès” (Éditions Flammarion).
To be published on 21 August 2019, available from 31 July 2019 at the Louis de Funès Museum*



Julia de Funès sitting on her grandmother Jeanne’s lap during the shooting of *Le Gendarme et les Gendarmettes* (1981)



“To dedicate a museum to Louis de Funès is to reverse decades of dissatisfaction. More than anyone else, Louis de Funès is the popular actor. By his success (never denied), because he speaks to the body (through laughter) as well as the soul, because he has until now been denied the sesame of cultural legitimation. (...)

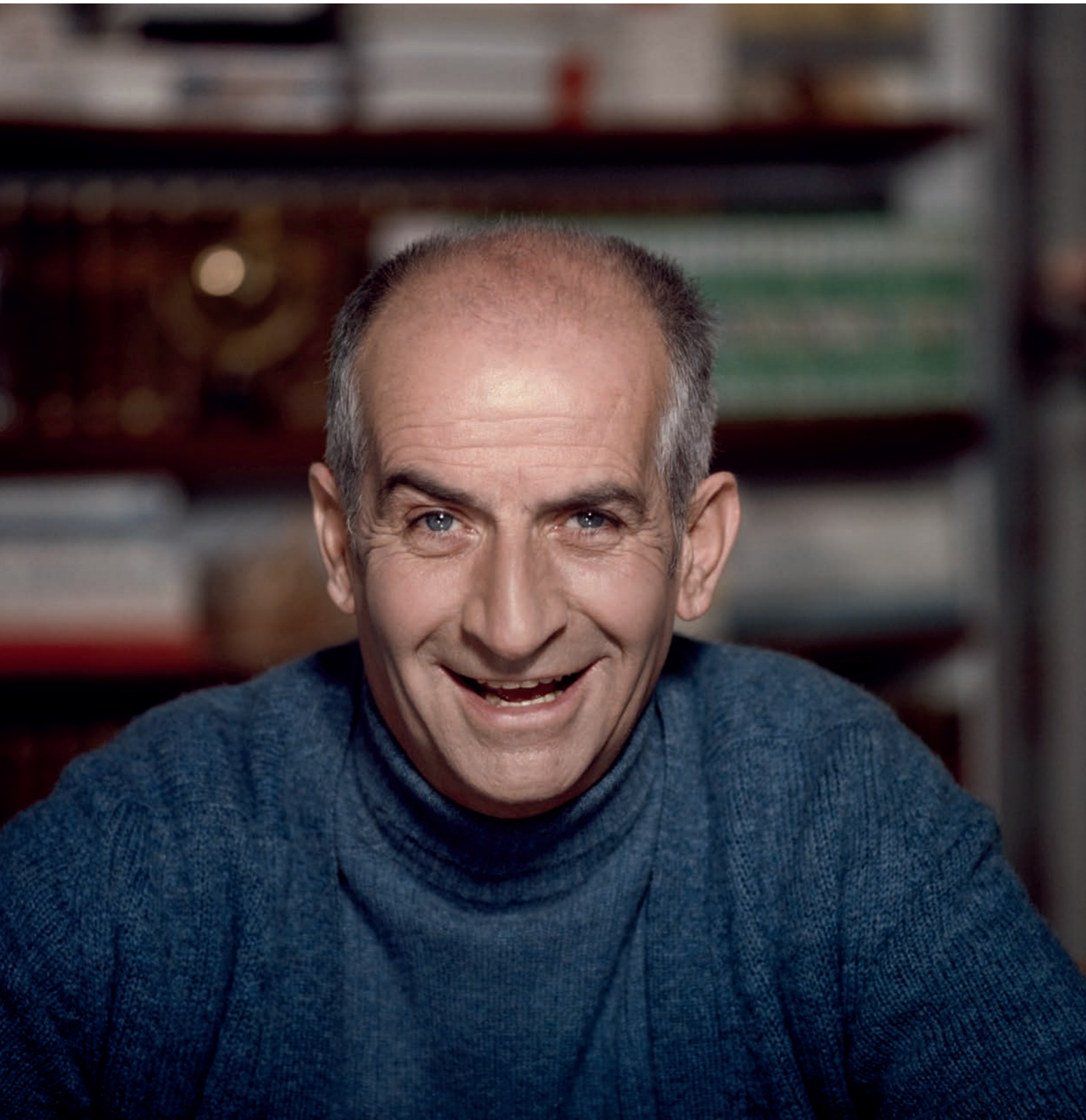
In one way, de Funès is a singular genius, a force set apart, difficult to define, but this has allowed him to carve out a place for himself in the collective imagination, to become a social phenomenon. It would take pages to fully explore this mystery full of pleasure, childhood, nostalgia for Sunday evenings and mirror effects between a people who watch and a man who plays a part. (...)

Fernandel was from Marseille. Bourvil forever provincial. De Funès is national. He speaks to us in our lowliness, our aggressiveness, and our fragility too. And to finish, I leave you with a mystery. To my knowledge, Louis de Funès has never played the role of a son. This orphan had no choice but to be loved.”

Nicolas Mathieu,

PRIX GONCOURT 2018

*Excerpt from the opening text of the book “Louis de Funès” (Éditions Flammarion)
To be published on 21 August 2019, available from 31 July 2019 at the Louis de Funès Museum*



Creating a Louis de Funès museum is a real challenge: how can we pay tribute to this artist who made the whole French nation laugh for over thirty years? How can we reproduce the atmosphere of his films, so steeped in a bygone era? How can we avoid falling into a syrupy nostalgia, a tearful tribute, a condensed life without charm? And above all, how can we pay tribute to one of our greatest film artists?

Inventor of his own style and undeniably a brilliant actor, we know little about him. He always preferred to let his work speak for itself. Giving few interviews, he was a discreet man. Yet he remains a hugely influential actor who revolutionised French cinema through his films.

To immerse yourself in his life and his work is to discover a hard worker, an aesthete of laughter who spent his life perfecting his game, devising his next film adventure.

An anxious man who was afraid of doing something wrong and who, passionate about ecology and gardening, spent his time tending to his garden as he came up with his future roles. This castle, where his wife spent her childhood and which he had the pleasure of buying in the 1960s, was his retreat and his home where, from dawn to dusk, he could enjoy his roses and trees, taking care of them with infinite delicacy.

He loved his family, watched over his world and shared his fruit and vegetables with the residents of the village. Louis de Funès was a discreet seigneur.

A few years ago, in the cellar of the castle, Roselyne and Charles Durringer decided to open a place to honour his memory. Thanks to the family's tremendous generosity, sons Olivier and Patrick de Funès gathered rare and exceptional documents, family photos, films, plays, but also his famous notebooks, letters and a large number of film posters. It closed its doors after the sale of the castle but the collection remained intact, waiting at Olivier de Funès' home for a new showcase.

When we proposed the idea to the family of putting all these pieces in an original museum dedicated entirely to the actor, they immediately said yes. With passion and conviction, we set ourselves the challenge of opening a museum in the summer, on 31 July, the actor's birthday.

In six months, we achieved the impossible. A museum has sprung from the earth: not only with scientific content but also an exhibition composed of clips from his films, rare documents from the National Audiovisual Institute (INA), exceptional Gaumont collections, music of course as well as photographs, which complete the collection.

With my team, set designer Christian Marti, assisted by Perrine Villemur, Isabelle Lainé and Méliné Keloglanian in production, Matthias Abhervé and Inès Saint Cerin in audiovisuals as well as Alexis Coussement in lighting, to name only the leading figures of this impressive anthill, we have worked hard to build this original place. A story has been woven, sets have come to life, atmospheres have been created so that each space is unique and the whole place becomes a cinematic dream, a joyful stroll through the life and work of one of the greatest actors of the 20th century.

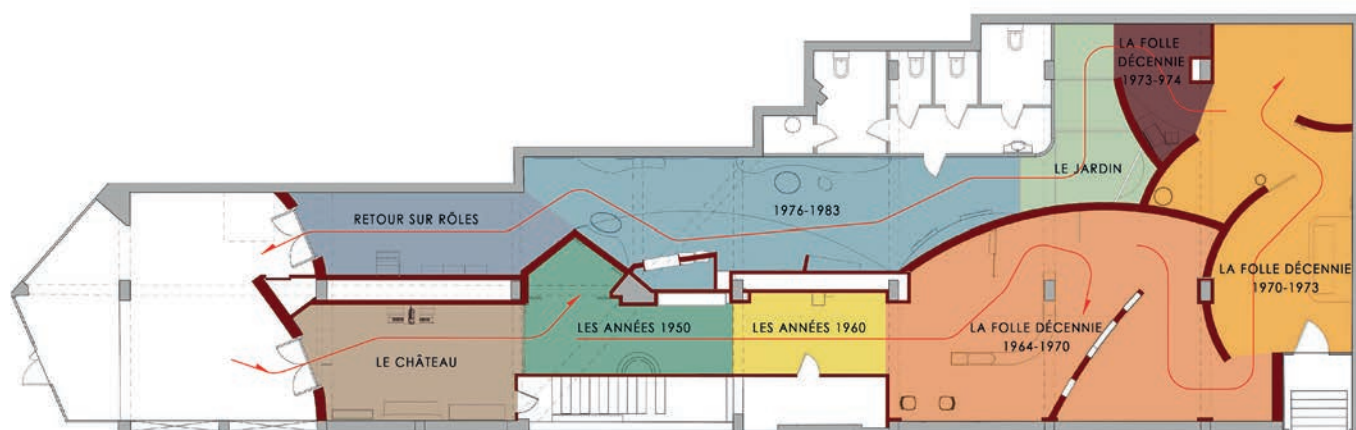
We dreamed of making this museum an emblematic place of popular culture by appealing to everyone with what would appeal to us. We hope you enjoy visiting it.

Clémentine Deroudille,
CURATOR

EXHIBITION

More than 350 documents are on show: personal photographs, footage and films, drawings including some by Louis de Funès, letters such as those from Jean Anouilh, but also film clips, some of which are unknown. Discover Gérard Oury and Louis de Funès in 1949 in Du Guesclin! as well as clips from other iconic films: La Grande Vadrouille, Le Corniaud, La Folie des Grandeurs, Le Grand Restaurant, L'Aile ou la Cuisse... shown on televisions of the era but also on the big screen, discover the famous choreographies of Les Aventures de Rabbi Jacob, Le Grand Restaurant and L'Homme orchestre.

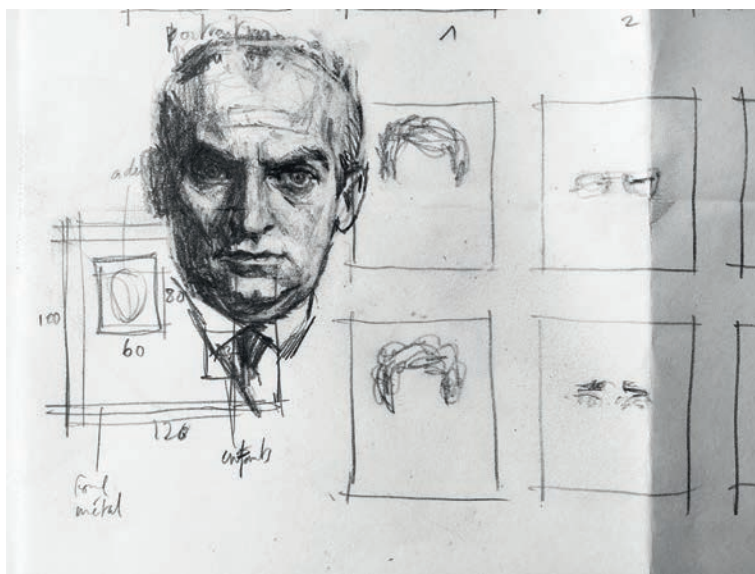
The telephones scattered around the museum makes it feel as if Louis de Funès himself is there. You can listen to him telling anecdotes, stories and confessions about his life and work. Visitors are immersed in this temple dedicated to the actor, where they can replay scenes and find gags of his films...



Exhibition, Louis de Funès Museum (2019) © Christian Marti

FOR THE KIDS

As they discover the museum, children can enjoy various games based on the actor's films with illustrations by Stephan Zimmerli, artist, architect, set designer and musician, founding member and artistic director of the Moriarty group.



Louis de Funès (sketch, 2019) © Stephan Zimmerli

1. The castle: early days

“I’VE HAD EVERYTHING I EVER DREAMED OF, BUT I OWE MY SUCCESS TO HARD WORK, YEAR AFTER YEAR. IT’S TAKEN A LONG TIME, A VERY LONG TIME...”

Louis de Funès was born on 31 July 1914 in Courbevoie, into a family of Spanish immigrants.

At 16, he became a furrier and went on to earn a living through various odd jobs including an accountant, a window dresser and a decorator.

He enrolled at Cours Simon school of performing arts in 1942 but dropped out after a few months. It was a chance encounter in the metro that would be the beginning of his career: Daniel Gélin, a former fellow student at Cours Simon, offered him a role in the play he was directing. He then went on to make his mark in cabarets such as La Tomate, but distinguished himself above all as a bar pianist. At twenty-eight years old, he met his future wife, Jeanne, then secretary of a course he was taking to hone his skills. They went on to have two children, Patrick, born in 1944, and Olivier, born in 1949. In 1967, they settled in Jeanne’s family’s castle near Nantes, once owned by Count Charles Nau de Maupassant, where they lived until the comedian’s death in 1983.



Class photo preview
Coulommiers (77), 1926



At L'Horizon piano bar
1942



View of the château de Clermont, Le Cellier (44)

2. The 1950s

“I WASN’T LOOKING FOR SUCCESS, I WAS LOOKING FOR THE RIGHT THING TO DO. ”

The 1950s was an intense decade for Louis de Funès: the actor made nearly a hundred films. He could play three roles in the same film, shoot two films in the same day and find himself performing on the stage in the evening. A few significant encounters punctuated the decade: Sacha Guitry cast him in several films and in the theatre for his last play, *Faisons un rêve*, in 1957. But the most important encounter remains that with Colette Brosset and Robert Dhéry, creators of the troupe *Les Branquignols*. Their fantasy, talent and audacity were a godsend for Louis de Funès and he would do wonders in their play *Ah! Les Belles Bacchantes*, which would become a film a few years later. *Taxi, Roulotte et Corrida*, *Comme un cheveu sur la soupe* and *Ni vu, ni connu* are the first three films in which Louis de Funès finally took the lead role... It was 1957 and he was 43 years old.



Louis de Funès
in *Poppi*
directed by Georges Sonnier,
1955

3. The early 1960s

“I WANT TO MAKE FILMS WHERE PEOPLE LAUGH LIKE THEY DO AT CLOWNS BUT TO BE A CLOWN, IT’S NOT ENOUGH JUST TO MAKE FACES. IT TOOK ME TWENTY YEARS TO UNDERSTAND IT. THERE NEEDS TO BE SOMETHING ELSE, THERE NEEDS TO BE A PRESENCE. ”

LE JOURNAL DU DIMANCHE, 8 AUGUST 1965

In just a few years, Louis de Funès had embodied the true French burlesque and built his character through his roles: a tormentor who failed miserably to get others to walk at the same pace or to influence the course of history. In the theatre, he triumphed in 1961 in the play Oscar. Colette Brosset and Robert Dhéry wrote *La Grosse Valse* for him, a huge success on the stage at the Théâtre du Châtelet in Paris. After experiencing several setbacks in the world of cinema, in *Certains l’aiment froide*, *Les Tortillards* or *La Vendetta*, he shared the stage with Jean Gabin in *Le Gentleman d’Epsom* in 1961. He played a restaurateur, a role that heralded the one he would later take in *Le Grand Restaurant*. In what started out as a second major role in French cinema, he was propelled to stardom thanks to the success of Jean Girault’s film *Poucic-Poucic*.



On the set of *Carambolages* directed by Marcel Bluwal, 1963

4. The crazy decade: 1964-1974

1ST PART

“A COMIC ACTOR IS FIRST AND FOREMOST AN AUTHOR. ”

At the age of 50, Louis de Funès became the French superstar. In 1964, he appeared in *Le Corniaud*, *Fantômas* and *Le Gendarme de Saint-Tropez*, three huge hits. His character as a calculating little chef, cowardly, vain, angry, and yet sympathetic, became the symbol of the era he embodied: les Trente Glorieuses. He navigated his way through a consumer society where the car was king, factories were in full expansion, surrounded by gadgets and state-of-the-art technology of the period. From this point on, the films were produced under his name alone and he took care of almost everything. He chose his partners, Claude Gensac became his wife for ten films, his son Olivier, one of his favourite partners, Paul Préboist, Grosso and Modo, Michel Galabru, were part of almost all the adventures. They surrounded themselves with the same teams of technicians and especially directors: Gérard Oury for four films, *Le Corniaud*, *La Grande Vadrouille*, *La Folie des Grandeurs* and *Les Aventures de Rabbi Jacob*, André Hunebelle and his three *Fantômas* films, not to mention the faithful Jean Girault with whom he would make 17 films!

“Well, of course it’s not going to work as well now.”

“No, no, he doesn’t suffer. He feels like he’s suffering. It’s psychic!”



Bourvil and Louis de Funès in *Le Corniaud*, 1964



Le Petit Baigneur directed by Robert Dhéry with Michel Galabru, 1968

“Eh... What shoe size do you wear? The same as you!”



La Grande Vadrouille directed by Gérard Oury, 1964



Le Grand Restaurant directed by Jacques Besnard with Bernard Blier, 1966

1970-1974

“I HAVE TO RENEW MYSELF BECAUSE I BELIEVE MY SUCCESS IS NOW BUILT ON MY NAME, BUT I AM GETTING TIRED. I AM BECOMING TOO SERIOUS, I HAVE TO REDISCOVER WHAT MAKES ME LAUGH. ”

At almost 60 years of age, Louis de Funès was a star. He tried new cinematographic experiences with *Sur un Arbre perché* and *L'Homme orchestre*, working with by the young director Serge Korber. In the first, a car accident leaves a group of people stuck at the top of a tree, while the second was the musical the actor had long been dreaming of. He worked with Gérard Oury again in *La Folie des Grandeurs*, a kind of *Ruy Blas* by Victor Hugo transformed into a comedy and shot in his native Spain. In 1973, *Les Aventures de Rabbi Jacob* was his last collaboration with Gérard Oury: *Le Crocodile*, scheduled to be shot in 1975, was suspended owing to the actor's health problems.



In the dressing rooms of the Palais Royal theatre with Gérard Oury, Michèle Morgan, Alice Sapritch and Jean-Paul Belmondo in 1971 at a performance of *Oscar*.

5. The garden

“MY TEACHER OF HAPPINESS IS MY GARDEN. ”

After suffering heart attacks, Louis de Funès decided to rest in his flower and vegetable gardens in Le Cellier. “If I had to do it again, I would study horticulture,” he told a journalist who came to visit him during that time. *“The only thing that’s worth it is nature: it is for nature that you have to take to the streets,”* he often repeated.



In his garden

6. 1976-1983 : epilogue

***“LIKE AN OVERCOAT, LIKE A SUIT,
THE ROLES MUST BE MADE FOR ME. ”***

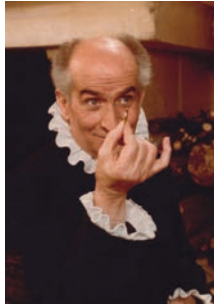
Thanks to a meeting with producer Christian Fechner, Louis de Funès would once again set foot on set despite the constraints required by the insurance companies: only three hours of filming a day and an ambulance near the set!

“I feel that there is still so much untapped potential in me. I feel as if I was starting all over again. In the end, this abrupt stop which did not end too badly, has actually been a good thing. I can see more clearly. It will allow me to say no to a number of people, who, I feel, will soon think of me again. That’s all over now. If I don’t have a real script that I can work on at least a year in advance, I say no. (...) On some films, three hours after we started shooting, I already knew that it was a guaranteed disaster... one film a year. That’s all. Now, I follow my heart. ”

The films they made addressed issues that de Funès felt strongly about: “junk food” and excessive industrialisation in *L’Aile ou la Cuisse*, the defence of nature in *La Zizanie*. He finally achieved a long-cherished dream: adapting Molière’s *L’Avaro* into a film, which he would supervise from start to finish. Ultimately, he discovered René Fallet’s text, *La Soupe aux Choux*, which he adapted for the cinema with his partner, Jean Girault, director of the *Gendarme* film series that disappeared in 1982 with the filming of *Le Gendarme et les Gendarmettes*, some scenes of which were shot in Saint-Raphaël. It would be his last film. After a few days in the mountains, Louis de Funès returned home, feeling tired. On the evening of 27 January 1983, he suffered another heart attack which he did not survive.



L’Aile ou la Cuisse directed by Claude Zidi, 1976, with Coluche



Film clips
L'Aile ou la Cuisse directed by Claude Zidi, 1976
L'Avare directed by Louis de Funès and Jean Girault, 1980
And *La Soupe aux Choux* directed by Jean Girault, 1981



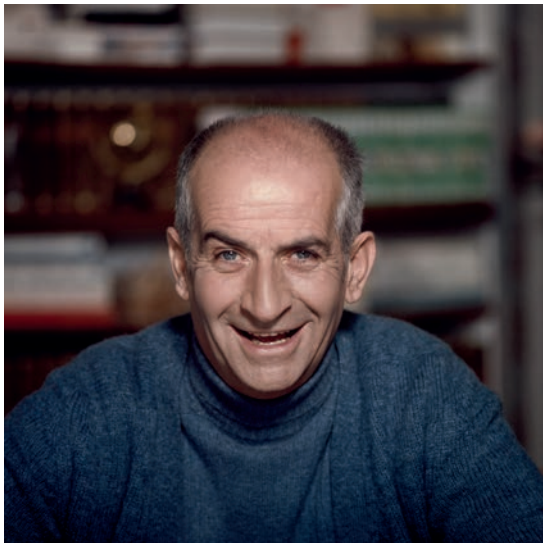
ROYALTY-FREE VISUALS



Louis de Funès (1960)
© Pierre Vauthey
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1st november 2019



Louis de Funès (1960)
© Pierre Vauthey
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Louis de Funès (1971)
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Clémentine Deroudille

CURATOR

Exhibition curator, author and director, her credentials include curator of the Barbara exhibition at the Philharmonie de Paris in 2018 and author of the catalogue published by Flammarion. In 2011, she had already designed the Brassens ou la liberté exhibition at the Cité de la Musique in Paris and its catalogue published by Dargaud alongside designer Joann Sfar.

Granddaughter of photographer Robert Doisneau, she has just dedicated an exhibition to him entitled Doisneau et Musique in collaboration with Stephan Zimmerli and the Moriarty group as well as a documentary entitled Robert Doisneau, le révolté du merveilleux, broadcast on Arte in 2016. A journalist for many years at RFI, Télérama and for other media, she is particularly passionate about sound archives and has created various soundtracks for exhibitions. Author of a dozen books, she also regularly organises music playbacks, notably for Le Marathon des Mots in Toulouse, Les Correspondances de Manosque and the Philharmonie de Paris.

Christian Marti,

SET DESIGNER

Head production designer for more than fifty films, Christian Marti got into the film industry through a meeting with Jean Hass, head theatre production designer. This was followed by a meeting with Jacques Nichet, a theatre actor who made his first film and asked Christian Marti to design the sets. Then came Bernard Vezat, who prepared the sets for Jean de Florette (1986) and Manon des Sources (1986) directed by Claude Berri. Over the next five years, Christian Marti would learn the trade on the job while working as an assistant.

In 1989, he made his first feature film as production designer: Dai Sijie's *Chine ma douleur* was a challenge requiring a major documentary reconstruction work, including the construction of a Taoist temple in the Pyrenees and the reconstruction of Shanghai in Pantin.

Since then, he has worked on a succession of films including: Claude Sautet's *Un Cœur en Hiver* (1992), Claude Berri's *Germinal* (1992), Jean-Paul Rappeneau's *Le Hussard sur le toit* (1995), Joan Sfar's *Gainsbourg (vie héroïque)* (2010) and Michel Hazanavicius' *Redoutable* (2017). In total, nearly fifty films.

After meeting Joann Sfar, Christian Marti worked with Antoine Fontaine on the set design of the Brassens ou la liberté exhibition and a few years later, on the Barbara exhibition.

Perrine Villemur,

ARCHITECT AND SET DESIGNER

Perrine Villemur is an architect and set designer who has created installations for theatre, opera and dance as well as sets for temporary exhibitions. After studying in Toulouse and Rome, she completed her State Diploma in Architecture at Paris-Val de Seine. She has worked as an architect in Paris and then in London, where she specialised in the design of auditoriums and concert halls. She has worked with Christian Marti and Antoine Fontaine on the Barbara exhibition at the Philharmonie de Paris, then with Pascal Rodriguez on the set design of the *Couples Modernes* and *Peindre la Nuit* exhibitions at the Centre Pompidou-Metz.

More recently, she assisted Marsha Ginsberg with the set design of Benjamin Britten's *A Midsummer Night's Dream*, directed by Ted Huffman, which premiered in May 2019 at the Opéra Comédie de Montpellier.



LOUIS DE FUNÈS

31 July 1914: Birth of Louis de Funès de Galarza, known as Louis de Funès, in Courbevoie (92), son of Carlos Luis de Funès de Galarza and Leonor Soto Reguera.

1932 : commenced studies at the École Technique de Photographie et de Cinéma (cinema course), now the École nationale supérieure Louis-Lumière

1942 : enrolled at Cours Simon

1952 : joined the troupe Les Branquignols, led by Robert Dhéry

Appeared in over 140 films, including:

1957 : *La Traversée de Paris*, directed by Claude Autant-Lara

1963 : *Pouic-Pouic*, directed by Jean Girault

1964 : *Le Gendarme de Saint-Tropez*, directed by Jean Girault
Fantômas, directed by André Hunebelle

1965 : *Le Gendarme à New-York*, directed by Jean Girault
Le Corniaud, directed by Gérard Oury
Fantômas se déchaîne, directed by André Hunebelle

1966 : *La Grande Vadrouille*, directed by Gérard Oury
Le Grand Restaurant, directed by Jacques Besnard

1967 : *Oscar*, directed by Édouard Molinaro
Les Grandes vacances, directed by Jean Girault
Le Petit Baigneur, directed by Robert Dhéry
Fantômas contre Scotland Yard, directed by André Hunebelle

1968 : *Le Gendarme se marie*, directed by Jean Girault

1969 : *Hibernatus*, directed by Édouard Molinaro

1970 : *Le Gendarme en balade*, directed by Jean Girault
L'Homme orchestre, directed by Serge Korber

1971 : *Jo*, directed by Jean Girault
La Folie des grandeurs, directed by Gérard Oury
Sur un arbre perché, directed by Serge Korber

1973 : *Les Aventures de Rabbi Jacob*, directed by Gérard Oury.
The film was nominated for the Golden Globe Award for Best Foreign Language Film in 1975.

1976 : *L'Aile ou la Cuisse*, directed by Claude Zidi

1978 : *La Zizanie*, directed by Claude Zidi

1979 : *Le Gendarme et les Extra-terrestres*, directed by Jean Girault

1980 : Played Harpagon in *L'Avare*, which he co-directed with Jean Girault.
Received the Honorary César Award for his entire career.

1981 : *La Soupe aux choux*, directed by Jean Girault

1982 : *Le Gendarme et les Gendarmettes*, directed by Jean Girault

27 January 1983: Death in Nantes (44)

31 July 2019: Opening of the Louis de Funès Museum in Saint-Raphaël (83)

Louis de Funès in figures:

- Over 140 films
- Performed to over 270 million people in theatres
- Over 400 million viewers in France

PARTNERS



Created in 1975, the French National Audiovisual Institute (INA), a public audiovisual and digital company, collects, preserves and passes on French audiovisual heritage. With 19,300,000 hours of television and radio and nearly 15,200 media websites, INA has acquired unique experience and know-how in the construction of narrative and the enhancement of its archives, in an innovative approach focused on uses.

By joining forces with the Louis de Funès Museum, INA is reaffirming its mission of promoting and sharing France's national audiovisual heritage. Some INA sounds and images are accessible on its public website ina.fr - 510 million videos were viewed in 2018 - as well as on its professional website inamediapro.com, and all are accessible via the 42 INAthèques (viewing centres). Its collections are also used for the production or distribution of programmes for television and the web, publishing or images to support education. The Institute is also one of the leading centres for initial and further training in audiovisual and new media professions. institut.ina.fr / [@ina_audiovisuel](https://twitter.com/ina_audiovisuel)



Gaumont is the oldest film company in the world. Founded by Léon Gaumont in 1895, the company has existed since the very beginning of cinema. Throughout its history, Gaumont has revolutionised all aspects of the film industry, from filming technology to broadcasting technology and film production. Gaumont and cinema are inseparable, so it seemed natural to enter into a partnership with the museum dedicated to France's favourite actor, the Louis de Funès Museum in Saint-Raphaël. From *La Traversée de Paris* to *Hibernatus*, from the *Fantômas* trilogy to *Le Grand Restaurant* or *Oscar*, many of these films were produced by Gaumont and still remain among our greatest successes to date. We are happy and proud to be part of this adventure which gives well-earned recognition and legitimacy to a man who contributed so much to the magnitude and reputation of French cinema. <https://www.gaumont.fr/>



Since 1876, Éditions Flammarion has perpetuated the approach of its founder, Ernest Flammarion, publisher of Zola, Maupassant and Jules Renard as well as of the famous *Traité d'astronomie populaire*, the founding success of the Librairie Flammarion which was then located under the arcades of the Odéon theatre, by deploying it according to the requirements of today's world.

A century and a half later, Flammarion is driven more than ever by the desire to explore and share all arts and knowledge.

Literature of course, which thrives at Flammarion in all its forms and for all audiences: French and foreign novels, but also poetry, theatre, or literary reviews.

The world of knowledge also continues to occupy a prominent place: from collections of essays and documents to the human sciences, as well as our heritage collections such as GF, Étonnants Classiques and Champs, and even medicine.

The leading publisher of art books in France, reference publisher in the field of lifestyle and more recently of illustrated books for the general public, Flammarion also has a long tradition of excellence in the field of coffee table books, which has been able to perpetuate itself to speak in images of the world today.

Finally, high standards and accessibility, tradition and innovation give an original dynamic to the Flammarion Youth sector, particularly through the Père Castor brand.

This diversity and this desire to combine very different dimensions give a deep meaning to the commitment of a publisher with a unique face, which offers the French public over 500 new titles every year in the fields of general literature, reference, coffee table books, practical subjects and medicine.

<http://editions.flammarion.com/>



Sponsored by Pierre Richard, CineComedies is a reference site entirely dedicated to comedy cinema in all its forms.

Since 2018, CineComedies has also organised the first "Rire Ensemble" festival in Lille which celebrates the big names in French and international comedy. Its next edition will be held from 2 to 6 October 2019 <http://www.cinecomedies.com/>

PRACTICAL INFORMATION

LOUIS DE FUNÈS MUSEUM

Rue Jules Barbier (right next to the station)
83,700 Saint-Raphaël - France






OPENING HOURS FOR THE GENERAL PUBLIC

- 1 July to 31 August open daily from 10:00 to 19:00, Thursdays night until 21:00
- 1 to 30 September, Tuesday to Saturday from 10:00 to 18:00, Sundays from 10:00 to 12:00 and 14:00 to 17:00
- 1 October to 30 April, Tuesday to Saturday from 10:00 to 17:00 and Sundays from 10:00 to 12:00 and 14:00 to 17:00
- 1 May to 30 June, Tuesday to Saturday from 10:00 to 18:00, Sundays from 10:00 to 12:00 and 14:00 to 17:00

PRICES

- Full price: € 6
- Group price: € 4 per person (minimum: 10 people)
- Guided tour: € 10 per person, including museum admission (minimum: 6 people)
- Free of charge: children under 18 years of age, students under 26 years of age, job seekers and people receiving benefits, on presentation of valid ID/supporting documents. Free for everyone on European Heritage Days and European Museum Night.

GETTING TO SAINT-RAPHAËL

-  Autoroute du Soleil A8, exit 38 Fréjus/Saint-Raphaël
-  Daily TGV Méditerranée connections at Saint-Raphaël/Valescure station (4 hours 40 minutes from Paris)
-  45 minutes from Nice Côte d'Azur Airport
1 hour from Toulon-Hyères Airport
1 hour 30 minutes from Marseille International Airport

INFORMATION AND RESERVATIONS

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POURCHASE YOUR TICKET ONLINE AT www.museedefunes.fr



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LOUIS DE FUNÈS MUSEUM

Design: Curator: Clémentine Deroudille

Set design: Christian Marti, Perrine Villemur, assisted by Elliott Marti - Coordination and Production :

Isabelle Lainé, Méliné Keloglanian - Graphic design: Nicolas Hubert - Lighting design: ACL

Design and audiovisual production: Matthias Abhervé, Inès Saint-Cerin - Proofreading of texts: Julie Bénét and Roselyne Durringer

Illustrations: Stephan Zimmerli - Children's units: Eric Patin - Legal advice: Vincent Schneegans

Manufacturing: Framework: Circad - Layout, volume, painting: DS&JLA

Electricity: Big Bang - Audiovisual: Pixeolab

PARTNERS

INA, Gaumont, Flammarion, CineComedies

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