



fashion is transient, dangerous and unfair

LAGERFELD

CONFIDENTIAL

A REVOLVER ENTERTAINMENT RELEASE
REALISM FILMS PRESENTS LAGERFELD CONFIDENTIAL A FILM BY RODOLPHE MARCONI DELEGATE PRODUCER GREGORY BERNARD FOR REALISM FILMS ASSOCIATE PRODUCER SINDIKA DOKOLO EDITING LAURE MERCIER
DIRECTOR ASSISTANT LIOVA JEDLUCKI SOUND NATHALIE VIDAL CÉCILE CHAGNAUD EXECUTIVE PRODUCER MATTHIEU WARTER A REALISM FILMS PRODUCTION IN ASSOCIATION WITH BACKUP FILMS AND COFICUP A FILM OPERATED BY BACKUP FILMS
IN ASSOCIATION WITH CINÉMAO IN ASSOCIATION WITH BORIS BAROUEDEL STEPHANIE LAPQUONNE JÉRÔME BRUIN WITH THE PARTICIPATION OF THIBAUD REVEL ARNAUD BARTHOLIN CORNIER BERLIN ANDRÉ
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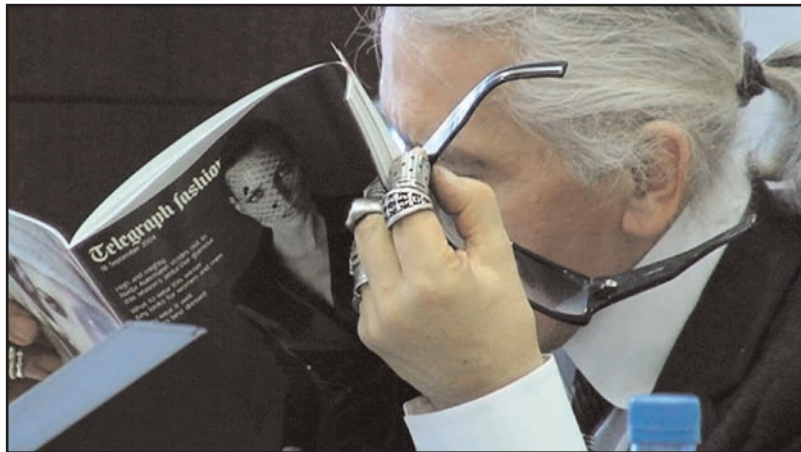
SHORT SYNOPSIS

"I don't want to be a reality in people's life, I want to be like an apparition"
Karl Lagerfeld

Groundbreaking feature documentary **LAGERFELD CONFIDENTIAL** is an intimate and human portrait of one of the most enigmatic and iconic figures in the international fashion industry – Karl Lagerfeld.

With unprecedented access to Lagerfeld's private and professional worlds, director Rodolphe Marconi has captured the daily life of the flamboyant star to give incredible insight into the man behind the image.

From designing in private to presenting his collection in the glare of the catwalk, from a photo shoot with Nicole Kidman to relaxing with friends in his countryside residence, no aspect of Lagerfeld's life is left hidden – as 'the man behind the sunglasses' is revealed.



Running Time: 87 minutes
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SYNOPSIS

In LAGERFELD CONFIDENTIAL director Rodolphe Marconi takes the audience beyond the Lagerfeld mystery, revealing the daily life of the enigmatic fashion designer and international icon.

Lagerfeld exposed his life to Marconi's camera for two years, producing over 200 hours of intimate footage. We see Lagerfeld designing a dress in private, giving public interviews, his work as a photographer and painter, his collection of art books, his work for Chanel, the Lagerfeld Gallery – interspersed with behind-the-scenes footage from international fashion shows, actresses and stars from around the globe, and some of the most beautiful women in the world.

Marconi also reveals Lagerfeld's hidden side: an intellectual insomniac with a thirst for literature, films and paintings; a fan of Art Déco and contemporary art; a lover of aesthetics in the extreme as well as luxury. He also presents Lagerfeld's considerate side: when he is away, he never forgets to send chocolates to his assistants every Monday morning. After each fashion show, he invites all his employees to "help themselves" so that they all leave with a bag, shoes or a jacket.

With the complicity of Mr. Lagerfeld, Marconi also discovers the personal history that has remained in the shadows: an obscure childhood, his nightlife in the 1980's at 7 and the Palace, the anger upon hearing that Saint-Laurent had been chosen for Dior, and his rapid climb to the top. We also discover an unyielding character with an unfortunate penchant for tyranny as well as an almost pathological need to laugh, make jokes, make people laugh and surprise. Last of all, we discover the deeply moving moments in the life of a loner who was hurt by the death of the person who shared his life for many years – yet who has no time for nostalgia: "If it was really better in the old days, you might as well kill yourself right now."



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DIRECTOR'S STATEMENT

This film aims to be a portrait of reference as there are no biographical documents (book or film) on Karl Lagerfeld available today.

This film is also a digression in the life of Karl Lagerfeld, with outpourings of sincerity running through an exceptional life. It is a digression in the existence of a man who is a complete prisoner to a whirlwind of life, culture, art and books, condemned to never quench his thirst for knowledge and obliged to deal with media hysteria.

This film testifies to an era, almost a century. Today Karl Lagerfeld is part of French and worldwide heritage.



This feature film has the ambition of cinema. It is not just another film about fashion or "appearances". Rather, it is an intimate and human portrait of an exceptional man, "whose everyday life and savoir-vivre are threatened with extinction."

My approach is like that of fictional movies. There is a main character who decided to open his doors to me, to trust and be trusted in return, to allow me to accompany him for a while, at a time when he realizes he is not eternal and he seems ready to confide. This film is an exchange between two people who decided to choose one another in a mutual casting call. Karl Lagerfeld has been writing his memoirs for years but will keep them secret as long as he is alive. He has not yet authorized any biographies. This is a reciprocal and instinctive choice (I had never expected to make a documentary) which creates a cinematic tale of intrigue.

Lagerfeld the character, his words, his life, his travels and his rich and varied settings are larger than life. This is a film for movie theaters, with a start, a middle and an end. It is an artistic approach to the Lagerfeld phenomenon, which means it has to be a film for the big screen.

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An unprecedented access

I started shooting in September 2004 and took leave of Karl Lagerfeld in late June 2005 in New York, where he was exhibiting his paintings at the Guggenheim Museum. Throughout this long period of intense complicity, my relationship with him was free of storms, boredom or time off – which those around him seemed to find strange.

I was able to set up my camera in all the places of his daily life: his mansion on rue de l'Université, where he works each morning, the creative studios at Chanel and Lagerfeld Gallery, his bookstore on rue de Lille, his photography studio, his studio, his converted car and his 26 hectare property in Biarritz where he spends his vacations and occasional weekends and where I spent a week in his company. For the first time, a camera had permission to enter his favorite places, from his private apartments to his library, one of the biggest private libraries in the world.

I joined him for breakfast, the most inspiring time for his work: "That's when ideas come to me, at a time of day when I'm always especially alert. I like my head to be like a crystal ball." I also shared his lunches and dinners.

He allowed me to film him at any time, without his glasses, in his kitchen or his bathroom, designing the next Chanel collection, dancing the Cha Cha Cha with his private teacher, dining with Caroline of Monaco or leaving the table of a meal organized in his home to sneak into the room next door with Nicole Kidman, who soon found herself sitting on the floor being photographed by Karl. There were three of us in the room. I had the camera in my hand.

I wanted to penetrate the mystery but with respect and discretion. The crew was as small as possible and I framed the shots myself using three different media:

- A DVX camera for the "delicate and turbulent" moments, such as preparations for the catwalk, fittings, parties, dinners and Saturday afternoon strolls alone.
- A Super 16 camera for weekends in Biarritz or Paris in his apartment as well as time alone working and researching (Karl is often alone. It is thus possible, more interesting and more cinematic, to shoot on film).
- A Super 8 camera in black and white for the trip to Hamburg to film his childhood home, the walk to school and the tie store.

The film was shot all over the world. In Paris, of course, as well as Japan, New York, Biarritz and Monaco.

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Discovering the man behind the glasses

From the start of shooting, something incredible happened in my relationship with Karl. It has something to do with generosity, a will to share and the passing down of knowledge and life.

Sometimes I think it could be our age difference as well as the time we met which allows this, as if Karl had decided to tie up loose ends in front of me and above all, in front of my camera. He often talks to me while I'm filming. It is the film in the film, the story of a relationship growing each day and whose development is an integral part of my film.

The elements of this relationship and Karl's secret world get caught up in the film as shooting progresses. Gradually, a story emerges. There is fiction in the documentary, which is rich, well paced, contemporary, lively, eccentric and above all funny...

It is striking to discover a man who turns out to be the opposite of his media image. Karl shows me incredible trust each day, allowing me to explore his treasures, in his study, in his bedroom, his dressing room, his libraries or his photography studio... Sometimes he grumbles or mutters so I slow down a little, but soon, he starts laughing... so I keep going.

For example, I found amazing documents dating back to his childhood, the footage of a film he made, old interviews from when he arrived in Paris, the photographs he took as a beginner, letters from Marlene Dietrich, Yves Saint-Laurent and many others whom I will only mention if they appear in the film...

There are also moments of solitude, often at the weekend, when I joined him in his huge study on the first floor of his mansion, asking him if he wasn't sick of being alone. He replied:

- The best weekends are the ones when I don't open my mouth.
- Really?

I start to leave.

- But you can stay if you want to...

So I stay and film without saying anything...

After an hour, it starts getting to him:

- You don't have anything to say to me?
- No, Karl, I'm filming.
- Do you know the one about...

And an hour of intimate and entertaining conversation begins.

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DIRECTOR'S BIOGRAPHY

- 2004 LE DERNIER JOUR (The Last Day)
Feature film
With Gaspard Ulliel, Nicole Garcia, Bruno Todeschini
- 2002 DEFENSE D'AIMER (Love Forbidden)
Feature film
With Andrea Necci, Rodolphe Marconi, Ecco Danon
- 2001 CECI EST MON CORPS (This is my Body)
Feature film
With Jane Birkin, Louis Garrel, Annie Girardot
- 2000 VILLA MEDICIS
- 1999 STOP
Short film
Prizewinner at Cannes 1999
- 1995 Ecole des Beaux Arts.

CREDITS

- SCREENPLAY / DIRECTOR: Rodolphe Marconi
- PRODUCER: Realitism Films / Gregory Bernard
- EXECUTIVE PRODUCTION: CINEMAO
- CINEMATOGRAPHY / SOUND: Rodolphe Marconi
- FILMED IN: DV / Super 8

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BIOGRAPHY - KARL LAGERFELD

Born in Hamburg in 1938, Karl Lagerfeld emigrated to Paris at the age of 14. He was to go on to become one of the most celebrated designers this century has seen.

In 1955, at the age of just 17, Lagerfeld was awarded a position at Pierre Balmain, after winning a competition sponsored by the International Wool Secretariat (the coat he had designed for the contest was later put into production by Balmain). In 1958, he left to take up a job with Jean Patou, which gave him an invaluable knowledge of couture but apparently very little pleasure. After just one year, he quit to work as a freelance designer for such fashion houses as Krizia, Charles Jourdan and Valentino. By 1964, he had grown so disillusioned with the world of haute couture that he left Paris altogether to study art in Italy.

In 1967, Lagerfeld returned to fashion, joining Fendi as a design consultant. In the 70's, however, his name was more closely associated with the house of Chloe, where he was given carte blanche to produce exquisite floaty and feminine ready-to-wear collections which claimed to rival contemporary couture. His 1972 Deco collection, which consisted of black and white prints and clever bias-cutting, brought him worldwide acclaim. He produced his last collection for Chloe - now designed by Phoebe Philo - in 1983 to move to Chanel (though he did return briefly in 1993, to replace outgoing designer Martine Sitbon).

At the same time as taking on the title of director of collections and ready-to-wear at Chanel, Lagerfeld launched his own-name label, now synonymous with strong tailoring, combining easy-to-wear cardigan jackets in his favourite bright colours and softly shaped knitwear to create what he describes as "intellectual sexiness". Meanwhile his designs for the super-chic French fashion house, a fusion of pre-war Chanel and contemporary trends, carried the label to the pinnacle of high fashion in the Eighties and Nineties. Notable moments of his career at Chanel include teaming the traditional box jacket with denim mini skirts in 1991, combining club-influenced black fishnet bodystockings with the traditional Chanel camellia placed cheekily over the breasts and matching hefty lace-up boots with flowing georgette skirts and leather jackets. By 1997, Vogue had crowned him the "unparalleled interpreter of the mood of the moment". - vogue.com

