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MADemoiselle C.

A film documentary by **Fabien Constant**
A **Black Dynamite** and **TarkovsPop** production
Produced by **Guillaume Lacroix, Eric Hannezo and Fabien Constant**
Language : **French / English**
Runtime: **90'**

SYNOPSIS

Carine Roitfeld is 57, French, and the most renowned fashion editor on the planet along with her opposite number at American Vogue, Anna Wintour (*The Devil Wears Prada*). Carine Roitfeld is an enigmatic woman. During her 10 years as editor-in-chief at Vogue Paris she was noted for her successes and scandals ("porno chic" was her creation). Last year, she left Vogue Paris to allow herself more artistic freedom. Freedom to create several new fashion lines (a collection for Barney's in New York, for example), to produce advertising campaigns (e.g. for Chanel), to publish books (one about herself entitled "Irreverent" and another with Karl Lagerfeld). But her newest venture and her greatest challenge to date, is to create a new fashion magazine. Perhaps, the ultimate fashion magazine: the most unpredictable, the most glamorous and the most innovative. Naturally, the magazine will be named after her and bear her initials: CR.

CR will be the anti-Vogue. It will be even more chic, more exclusive, and more ambitious. Unlike Anna Wintour in her renowned 'September Issue', Carine Roitfeld will not be chasing advertising revenue. Instead, she will decide on who can advertise in her magazine and she will ask each of her chosen brands to create an exclusive advertising campaign just for CR. Every photographer, every model, every writer will be hand-picked. Every person involved will have to prove themselves worthy of a part in this very exclusive venture. The ultimate in fashion magazines, a members-only club in



the already closed world of fashion. The perfect window onto a very selective world.

This documentary follows Carine Roitfeld on her many trips between New York and Paris as well as to fashion shoots and meetings. We, the viewers, are fully immersed in the creative process of producing a new magazine: the "just to see" photo shoots for the pilot issue that get trashed and do not make it into the magazine, the chaos of fashion week, greeting the designers, previewing new collections, press trips, glamorous soirees, choosing photographers. Finding new talent. Creating surprise. Avoiding repetition. Photo shoot disasters, shopping expeditions, award ceremonies, front row, backstage. This is the hectic life of one of the few people in the world who does not make the wheel of fashion turn, but has the wheel of fashion turning around her.

The world's leading photographers, models and designers are part of her everyday life as are her children, her husband and a first grandchild due in spring, a new role for this sexy woman in her mid-fifties.

But above all else, behind the surface glamour, this film reveals what is really at stake in the immensely powerful fashion industry, a world based on show, in which Carine Roitfeld, like Pygmalion, has the power to transform.

Carine Roitfeld is the diametric opposite of Anna Wintour. She is arguably more generous, funnier, and more approachable. She is full of contradiction; one minute she can say no to a journalist from the New York Times who wants to ask her a few questions, but the next she may agree to let a group of fashion students, without invitations, into a show with her.

SYNOPSIS

On this journey, we encounter many big names in fashion and show business: Karl Lagerfeld, Kanye West, Riccardo Tisci, Albert Elbaz, Jean Paul Gaultier, Puff Daddy, Alicia Keys, Cassie, Kate Blanchett, Diane Von Furstenberg, Mario Sorrenti, Natalia Vodianova, Proenza Schouler, Alexander Wang, Anna Wintour, Donatella Versace, Mario Testino, Matthew Avedon, Nick Knight, Tom Ford to name but a few.

In what is a first, this documentary film offers a unique and privileged insight into the private and professional world of an enigmatic icon of the world of fashion. The filmmaker's take on this subject is not to be too edgy but instead amusing and upbeat. Covering the anti "September Issue" i.e. "the launch issue" with all that this entails. Fashion, drama, power, models all circle around this most iconic of fashion editors, the most Parisian, an Eiffel Tower in 12 cm heels: the irreverent Mademoiselle C.



OBJECTIVES

Having been granted unprecedented access, the aim of this documentary is to follow the making of a magazine from the first editorial meeting through to the extravagant launch party in New York.

I plan to chronicle the hectic life of Carine Roitfeld, the charismatic fashion icon, the French equivalent of Anna Wintour. As influential and as admired yet with a very different temperament to her US counterpart. This will be a portrait of Carine as a person and her career, and how the two spheres merge. I aim to understand people's infatuation with her, to uncover the image of the Parisian woman that she personifies, and the age-old fantasy that still exists the world over.

I aim to take the viewer inside a complex and powerful world where everything is about show and great communication. To take the viewer behind the fantasy, to try to understand the way this industry functions where image is king and where every detail, every photograph, every gesture, every word counts and has a great impact.



THE CHARACTERS

Carine Roitfeld

The centre-point of this documentary, a very colourful persona with lots of character.

Stephen Gann

Editor of the magazine. A leading light in the world of fashion. An influential editor (Visionnaire, V mag) he is also a true fashionista, always in touch with what's new, eating a spinach-only diet etc...

Michaela

Stylist and Carine's assistant. She travels everywhere with Carine, checks over things and sources things for Carine when she does not have time. She is funny and willing to do whatever is required in front of the camera, she has all it takes to be an amusing and an endearing secondary character.

Vladimir and Julia Restoin-Roitfeld

Carine's two children. For Vladimir, not a gallery opening goes by without his mother being there. Meanwhile, Julia has followed in the footsteps of her mother and works as a model and muse for Tom Ford. Julia is pregnant, and is the subject of all her mother's attention who is far more maternal than one might imagine.

plus interviews with Tom Ford, Karl Lagerfeld, Donatella Versace, Anna Wintour and many other big names in fashion.



FILMING: KEY STAGES

7th-9th February – New York

Introductions. First official meeting between Carine, her investors and the editorial team. Vladimir's exhibition.

29th February – 6th March: Paris Fashion Week

Mid-March: Japan

Chanel Event and official release of the book by Carine and Karl Lagerfeld.

26th March: pilot issue

April: shooting begins

Birth of grandchild

May: Amfar Cannes

Carine has been chair of this event for the past 5 years.

June / July: Couture in Paris

Finalising shoots and going to press

September

Publication and parties during New York fashion week.

Creation of Carine Roitfeld / "Irreverent" Award for young designers

DIRECTOR'S NOTES

This documentary is a cinematographic film. A “full immersion” documentary. Immersion into a closed world. Immersion into the life of an icon in fashion and style. In order to achieve this, I chose a fly-on-the-wall approach, the simplest way to observe what is going on, that adapts well to all situations. We follow our subject everywhere: in her car, the office, her dressing room. There are two levels to this film and the narrative runs along two parallel story lines: on the one hand there is the magazine (its beginnings, the meetings, the photo shoots, a look at the first layouts, and the approval process), and on the other hand is the everyday life of Carine Roitfeld (luxurious and flamboyant, a life filled with fashion shows and parties).

My intention is to match the style of filming to each given situation; I want to spend time filming the editorial meetings to reveal what really goes on during the creation of a magazine, and show what is at stake both artistically and financially. I want to shed light on the different personalities of those people who make up Carine’s entourage, the advice they give, and their different points of view. For this part of the documentary I intend to film in a very clinical style, in a very controlled manner using long shots from the back of the room. A “surveillance camera” approach for the times when we observe editorial meetings brainstorming new ideas. For this, I will use colder-looking de-saturated colour. More like video. More functional.

In contrast, for the moments of Carine’s life, those of a woman in power, a self-made woman

passionate about fashion who has managed this great undertaking of making others passionate about fashion, I want to infuse the filming with a feeling of chaos. I want to use warm colours and tighter shots, lots of movement, a jumpy camera, that runs, that overtakes, that ignites the frenzy of this glitzy world. I want to insert different textures too. Different textures and different video formats. I intend to film this documentary with a “Red” camera but I also want to experiment with other formats, and if I feel like it needs it, mix up digital images with the richer cinematographic sequences. To use a snapshot image from a digital camera, or a Flip camcorder, or an Iphone, but also use framed shots, tripods. Sequence shots too. I want the editing to reflect this dynamic approach. Very composed, almost in chronological sequence with the creation of the magazine, and then explosive, fast, almost experimental editing to match the busy moments of her life.

In terms of style, I would like to use Sydney Lumet’s very clinical approach as seen in “Network” for the magazine sequences and Derek Jarman’s experimental approach (the juxtaposition of images, the narrative complexity) to illustrate Carine Roitfeld’s private life.

To film the fashion sequences, catwalks, photoshoots, that are so hard to translate on to the big screen, my approach will be sensitive to the moment. I watch to capture on film the little details, the movement of a hand, the folds in a piece of fabric, a walk, and a look. I want it to be more than video-clips of fashion shows that has been



DIRECTOR'S NOTES

shown so often before, but very rarely work.

The theme that links all of these images, will be the same throughout: Carine's high heels. Mademoiselle Roitfeld is constantly perched on 12 cm heels, never descending to the level of us mere mortals. Her shoes will form a link between each sequence and will inform the viewer about change of date, time of day etc...

The music will also play a very important role. I really hope so. It must be very apparent. Sometimes even heady. A big group from the world of electronic music, someone key like Metronomy or The Shoes would really contribute to a project such as this.

Finally, I believe that my knowledge of the world of fashion and my sensitivity to the subject matter will give me the right approach needed to observe the creation of this magazine as it unfolds before my eyes. The long hours I have spent filming all aspects of fashion, from the design drawing board and the work of the seamstresses to the catwalk, has taught me to see and film fashion for what it is: a world of appearances that is as fascinating as it is tough, and Carine is the perfect ambassador.



CARINE ROITFELD AND ME.



Credits non contractual

I have, in fact, been filming Carine for a very long time. Since she became editor-in-chief at Vogue Paris. At first she was wary of the process, but she gradually got used to me and to my camera. Beyond the snatched interviews on the way out of fashion shows, my first real period of time working with her was for a resume of the different fashion shows for Vogue. This shoot could have been very dry and boring, instead it was great fun. As always with Carine. She may well take her career and her love of fashion seriously, but her fun nature, which in no way detracts from her mystique, makes her instantly endearing.

With my camera, I was lucky enough to be present at the top secret photo shoots for Vogue Paris with her and some of the leading photographers and make-up artists. I was able to observe Carine at work. I realised that I had been accepted the day she asked me my opinion on an image and then my take on a fashion show. I also filmed the evidence of her meteoric rise to fame. This happened one night in September 2010 during a Vogue fashion party in Paris where a hoard of young fashionistas flocked en masse to see their icon. Carine literally could not walk down the street. I think it was then that we both realised the current infatuation with fashion and what that meant. Since then, I have followed Carine in her new life without Vogue, for W magazine. And that was when I got the idea for this film. Carine said yes straight away, she knew that I would make this film from the viewpoint of someone who understands fashion

but is not part of that world. She also knew what to expect from me, a point of view that keeps a certain distance, that is slightly tongue-in-cheek, and even sometimes a little acerbic. I am someone who is amused by and enjoys this modern-day circus but who is also fascinated and intrigued by this determined woman who has made fashion her life.

Fabien Constant

CARINE ROITFELD

Born in 1954, Carine Roitfeld is the daughter of a Ukrainian film producer. Carine was a beautiful young girl. She started out as a model, but very quickly her love of clothes and her strong sense of style led her to become a stylist.

It was when her daughter Julia first posed for Italian Vogue that she met the fashion photographer Mario Testino. Together, they became the duo that would revolutionise the world of fashion. This is still the case. Carine became the stylist of the moment and met Tom Ford. She became Tom's muse for the next 10 years following him in his career moves from Gucci to Saint Laurent. These were the 'porno chic' years, glamorous and provocative, the two words most commonly associated with Carine Roitfeld. She drew the anger of conservatives, animal rights activists and even child protection agencies. She was hired by Condé Nast to edit Vogue Paris and turned it into the publishing group's most cutting-edge and provocative fashion magazine. It was there that she stamped the trademark "Carine style" on the magazine: low-cut, exposed breasts, pelvis thrust forward, feet turned in. In January 2011, at a time when fashion had never enthralled so many, and when fashion editors were in the media spotlight, Carine left Vogue Paris and the Condé Nast group in a media frenzy, to concentrate on personal projects and begin a number of fruitful collaborations with several big brands and to launch a label in her own name (which she has now copyrighted). Entire blogs are dedicated to her. There is even an internet site "I want to be a Roitfeld" that dis-

cusses her life and that of her children. Often referred to as the anti-Anna Wintour, because she is approachable and has a fun sense of humour, Carine Roitfeld published a book last autumn entitled "Irreverent" which looks back over the past 30 years in words and images. The book was released to huge media acclaim and gave Carine great exposure in both the specialist press (Cover of I-D, big articles in "V" magazine and "W" magazine) and the mainstream press (portraits and articles in the New York Times, L'Express, Le Monde and Le Figaro Madame for example).



FABIEN CONSTANT

Fabien Constant is a director, producer and journalist. After studying cinema, he began working in television as a journalist alongside Elisabeth Quin ("Courts Particuliers", Rive Droite / Rive Gauche), before spending several years at Canal + («Jour de cinéma», «C du cinéma», «L'hebdo cinéma»). He has produced several programmes for television («26 minutes de célébrités» for C+, «Prêt à porter tout de suite!» for Stylia, «Paris Première Style» for Paris Première), as well as several documentaries in various genres including fashion alongside Loic Prigent with whom he filmed and produced the documentary "Marc Jacobs & Louis Vuitton" (90 min) as well as the successful series "Le jour d'avant" (12x52 min for Arte and Sundance Channel USA).

He has made several documentaries about cinema and Pop Culture including "Le cinema mexicain: si loin de dieu, si pres des Etats unis" (52 min) Canal +, "L'effet Mad Men" (52 min) Canal + and 'La vogue fashion night out" 26 min Paris Premiere and has also executed the making-of films such as "Les yeux de sa mere" (52 min) with Catherine Deneuve. As a video director he has directed several viral videos for luxury brands including Karl Lagerfeld for Coca Cola and Macy's USA, as well as the entire digital content for the L'Oreal Paris ambassadors campaign, working with artists such as Beyonce, Jennifer Lopez, Claudia Schiffer and Gwen Stefani.

INTERNET LINKS

Carine Roitfeld «The client» for W magazine:
<http://www.youtube.com/watch?v=CjHdsuCzQq4>

Trailer «The day before - saison 1» Sundance Channel:
<http://www.youtube.com/watch?v=1RMzTetgwng>

«L'effet Mad Men»
<http://www.youtube.com/watch?v=n9p234gcUlc>

Video for L'Oreal - Jennifer Lopez:
<http://www.youtube.com/watch?v=9klWb2n0zww>
http://www.youtube.com/watch?v=kGFOMGChIU&feature=results_main&playnext=1&list=PLF731D3FBB8823CBA

Video for L'Oreal - Beyonce:
<http://www.youtube.com/watch?v=LiPuuXbsLr0>

Extract Making-of «Les yeux de sa mère»
http://www.allocine.fr/video/player_gen_cmedia=19205082&cfilm=128703.html

Writer and director: "26 minutes de célébrité", canal +
<http://www.youtube.com/watch?v=-LY5CrahLiw>

"Prêt à porter tout de suite", Stylia:
<http://www.youtube.com/watch?v=ntXCGHiPjcU>



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