

TEMPORARY EXHIBITION

FROM 5 APRIL TO 5 NOVEMBER 2023

AT THE NATIONAL AUTOMOBILE MUSEUM – SCHLUMPF COLLECTION

PRESS FILE

En Vadrouille avec Louis de Funès

the actor and
his legendary
cars



MUSÉE NATIONAL
DE L'AUTOMOBILE

COLLECTION SCHLUMPF

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The Troops of Saint-Tropez © Getty Images

"ON THE ROAD WITH LOUIS DE FUNÈS THE ACTOR AND HIS LEGENDARY CARS"

Exhibition from 5 April to 5 November 2023

In Mulhouse, the National Automobile Museum – Schlumpf Collection honours the emblematic cars from the films of Louis de Funès, who died just 40 years ago.

The filmography of Louis de Funès has very often followed the fashions linked to a social, cultural, economic or political context. This includes the history of the automobile during the 20th century. The 2CV from *The Sucker*, the DS from *Hibernatus* and *Rabbi Jacob*, the Mehari from the *Gendarmes*, etc. In these films, the emblematic cars of the 60s and 70s are characters in their own right that have left their mark on the imagination of a whole generation of viewers!



Rayclame for the Louis de Funès Museum

From 5 April to 5 November 2023, the National Automobile Museum invites the public to rediscover the flagship vehicles of these scenes that have become legendary thanks to the comic genius of Louis de Funès.

The exhibition brings together models of cars seen in the films, posters, photos of the shooting or film props and costumes. The exhibition is curated by Nora Ferreira, director of the Louis de Funès Museum in Saint-Raphaël, partner of the exhibition.

The journey begins with the 60's, a period during which the car gradually becomes a symbol of freedom and prosperity for many French people. An icon of the time, the 2CV is also the star of a 1965 movie and of an opening scene that has become cult: the one in *The Sucker* in which Bourvil, suddenly stopped in his race by the crash with Louis de Funès' Rolls-Royce, finds himself at the wheel of a completely dismembered 2CV. For the first time, this scene is reproduced with the exhibition of a Rolls-Royce and one of the original models of the 2CV from the film.

This area also highlights the Citroën DS, a revolutionary car at the time, adopted in particular by General de Gaulle, and one of the models that we see the most in the films of Louis de Funès: *The Mad Adventures of Rabbi Jacob*, *The Exchange Student*, *Hibernatus*, *The Big Restaurant*, or *Fantômas Unleashed*.

"It doesn't matter if you have style, reputation or money, if you don't have a good heart, you're worthless."

Louis de Funès, Le Journal du Dimanche, 1981



The Gendarme Gets Married © Getty-reporters associés

The visitor then rediscovers the most emblematic model of Louis de Funès' cinema: the Citroën Méhari of the *Gendarmes* series, which has acquired a reputation beyond our borders thanks to the success of the saga. In 1964, *The Troops of Saint-Tropez* was seen by more than 8 million people worldwide!

The second part of the tour is dedicated to driving on holiday, echoing the film *The Exchange Student* by Jean Girault. A special

area is available here to let children learn about the automobile world in a playful way from several angles, in parallel with several film extracts projected during the tour.

The exhibition then plunges visitors into the 1970s. *The One Man Band* opens with a hellish chase in which Louis de Funès, at the wheel of his Fiat 124 coupe, takes on the sports cars of the time.

The visit continues with *The Mad Adventures of Rabbi Jacob*, a film that has become legendary, among other things, for its famous line "Salomon, are you Jewish?" uttered by Louis de Funès to his driver in an equally famous scene.



Louis de Funès in *The One Man Band* by Serge Korber
© Getty Images

The 70s are also the decade of *The Wing or the Thigh*, *La Zizanie*, *Perched on a Tree* and *The Cabbage Soup*.

The audience then discovers a focus on Rémy Julienne, nicknamed the "Einstein of stunts", who collaborated on several occasions with Louis de Funès.

To close the adventure, the exhibition deals with the links that Louis de Funès had with cars outside of the movie sets, as he owned some of the most famous models of his time.

Partners of the exhibition



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DE
FUNÈS

Curator

Nora Ferreira, Director of the Louis de Funès Museum in Saint-Raphaël

From the 1960s to the 1980s, the exhibition follows a chronological path with, firstly, sections focused on the films and their iconic cars – *The Sucker*, *Les Gendarmes*, *Fantômas*, *The Exchange Student*, *The One Man Band* and *Rabbi Jacob* – and, secondly, thematic sections: the stuntman Remy Julienne, cars in the private life of Louis de Funès, and a special focus to familiarise children with the world of the automobile.

Nearly 20 vehicles are on display, including four original models that were used during the filming of *The Sucker* (the dismantled 2 CV and a Cadillac) and the *Gendarmes* (a Ford Mustang and an Oldsmobile). Around these must-see items, the public will discover film posters, photos from the shooting, objects such as the original hat from *Rabbi Jacob*, outfits referring to the films or dioramas representing some of the most famous scenes of Louis de Funès at the wheel. Original documents from the actor's private life, including the registration certificate for his Renault R1181, are also on display.



Mejia for the Louis de Funès Museum

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 Enters the Technical School of Photography and Cinema (cinema section), which became the Louis Lumière National College

1942 Enrolment in the Cours Simon

1952 Joins the troupe of the Branquignols, directed by Robert Dhéry

Preamble

Louis de Funès is the alternative history of France. The artist's life and filmography were strongly intertwined with different episodes of the history of his century, whether social, cultural, economic or political. This includes the history of the automobile during the 20th century.

During the thirty years of reconstruction following World War II, the car gradually became a symbol of freedom and social success for many French people. The massive emergence of the middle classes allowed families to own their own homes, causing the number of cars on the road to explode from 6.7 million in 1960 to 13.7 million ten years later.

While television entered the homes (23% of households owned a television set in 1962, 62% in 1968), the cinema popularized beautiful English cars, such as James Bond's Aston Martin DB5, and muscle cars such as the Ford Mustang in *Bullitt*.

In his films, Louis de Funès often drives a Citroën DS, the very archetype of the glorification of the image of France in the world, travels aboard the liner "Le France" in *The Gendarme in New York* and gently mocks youth in those years before the student crisis of 1968.

Louis de Funès is the exact embodiment of the most unfair characters... and very often at the wheel of a vehicle where he enjoys playing the irascible driver. The 2CV from the film *The Sucker*, the DS from *Fantomas*, the Méhari from *The Gendarmes*, etc. Some vehicles have become emblematic, even reinforcing the actor's expression and attitudes. The discovery of the emotions that he knew how to play so well with an obnoxious, authoritarian and disturbed character made him successful. The visual comedy inspired by burlesque survives the test of time better and that's why he remains a favourite character of the French. A pure comic genius.

Acted in more than 140 films including:

1964 *The Troops of Saint-Tropez* (Jean Girault); *Fantômas* (André Hunebelle)

1965 *The Gendarme in New York* (Jean Girault); *The Sucker* (Gérard Oury); *Fantômas Unleashed* (André Hunebelle)

1966 *Don't Look Now... We're Being Shot At!* (Gérard Oury); *The Big Restaurant* (Jacques Besnard)

1967 *The Exchange Student* (Jean Girault); *Fantomas vs. Scotland Yard* (André Hunebelle)

1968 *The Gendarme Gets Married* (Jean Girault)

1969 *Hibernatus* (Édouard Molinaro)

1970 *The Gendarme Takes Off* (Jean Girault); *The One Man Band* (Serge Korber)

1971 *Delusions of Grandeur* (Gérard Oury); *Perched on a Tree* (Serge Korber)

1973 *The Mad Adventures of Rabbi Jacob* (Gérard Oury)
The film was nominated for a Golden Globe for Best Foreign Language Film in 1975

1976 *The Wing or the Thigh* (Claude Zidi)

1979 *The Gendarme and the Extra-Terrestrials* (Jean Girault)

1980 Received a César of Honour for his entire career

1982 *The Gendarme and the Gendarmettes* (Jean Girault)

27 January 1983 Died in Nantes (44)

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

"We can't turn down Louis' ideas. He is capable of transforming a banal scene into the highlight of the film with a stroke of genius. We have to build a subject for him while leaving the field free for improvisation. Never keep him on the narrow paths of habit but give him a highway on which he can easily move, take bends even at full speed without ever losing control." Jean Girault

En route to the 60's

> *The Sucker* (Gérard Oury, 1965)

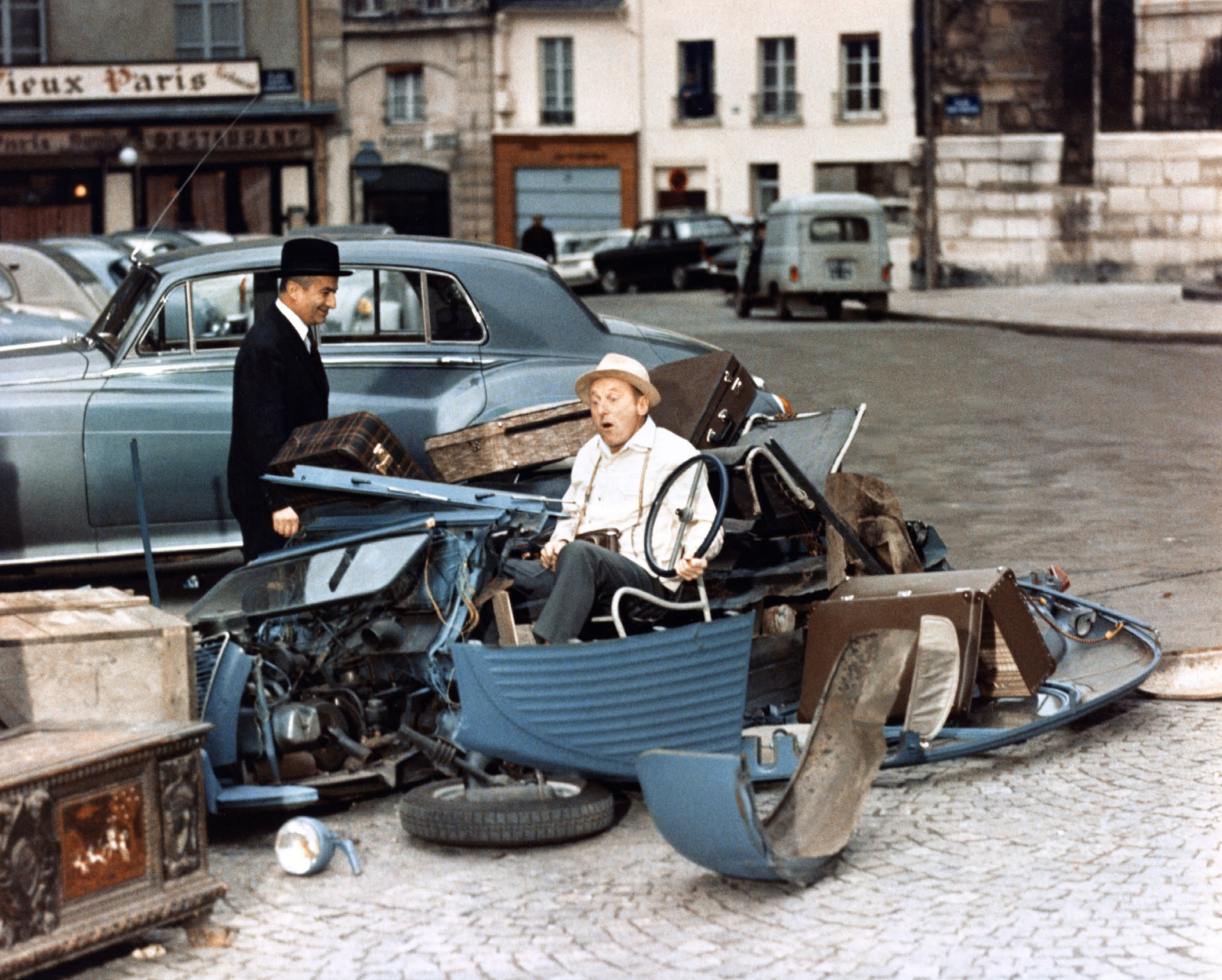
Cars on display: two original models from the film – the 2CV and the Cadillac; a Rolls-Royce Silver Ghost; a Rolls-Royce Silver Cloud; a Bianchina convertible

Two men, two cars and a decisive meeting for an opening scene of the film that has become cult! **This sequence is reconstructed for the very first time in the exhibition:** the public can see the real 2CV dismembered near a similar model of Rolls-Royce.

Filmed at the end of the shooting on 7 December 1964, behind the Pantheon, this scene is certainly the most famous of the film. When writing the script, Gérard Oury imagined a 2CV literally breaking open after being hit by a Rolls. He brought together the best actors to provoke laughter: Bourvil and Louis de Funès.

To achieve this feat, Pierre Durin, one of the greatest specialists in special effects, designed a Citroën in spare parts, reassembled and held together by 250 explosive bolts. Small electrical devices blew up the hooks, disengaging the pieces at the right moment with the help of a remote control. **This whole scene was played out in four seconds!**

We can easily imagine the tension that must have reigned on the set. And everything went as planned, except for one detail: Bourvil got out of his vehicle, steering wheel in his hands, caught his feet in the sheet metal scattered on the ground, and improvised this sentence: *"It's not going to work so well now, obviously!"* This caused a burst of laughter from Louis de Funès, who had to put his back to the camera so as not to jeopardize the result of this sequence. Another improvisation was that of Louis de Funès, with the famous bad-faith question *"What's the matter?"* as he called out to the unfortunate accident victim who only had a steering wheel in his hand.



Louis de Funès and Bourvil in *The Sucker* © Gaumont

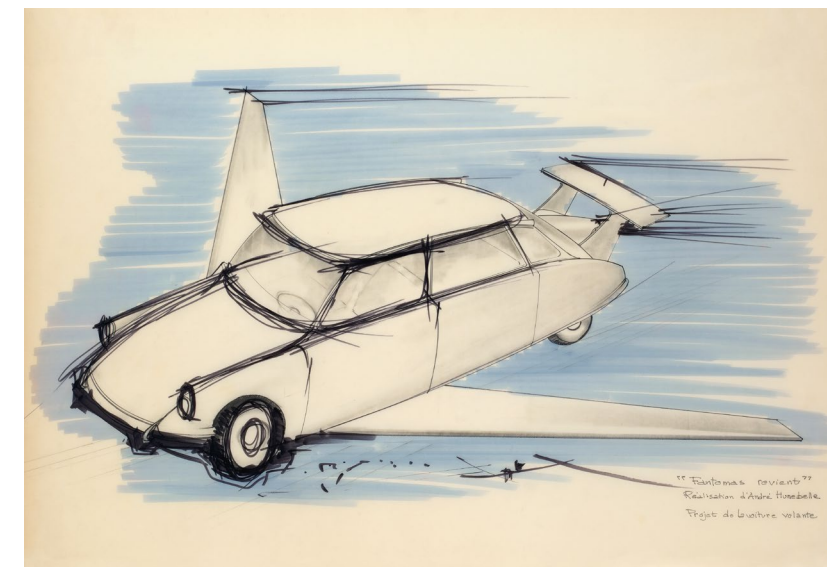
> Louis de Funès and the DS: a love story

Cars on display: two DS (*Fantomas* and *Rabbi Jacob*)

If the Citroën DS is engraved in the collective memory, this is also because of numerous appearances in the cinema since the 1960s. **It is probably the car that we see the most in Louis de Funès' films** (if we exclude the traditional Mehari from the *Gendarmes* series): *Hibernatus*, *The Big Restaurant*, *The Exchange Student*, *The Mad Adventures of Rabbi Jacob*, etc. But it is really in *Fantômas Unleashed* that it becomes a star and glorifies Citroën thanks to the genius of the chief decorator Max Douy who fulfils the fantasy of the flying car.

With the kind permission of the company
FANTOMAS

Courtesy of



Fantômas Unleashed, a film by André Hunebelle.
Production Gaumont (France) / Da. Ma. Produzione (Italy). 1965. Gaumont Collection.



Charles de Gaulle in the presidential DS © Getty Images

The DS, a revolutionary car

The "goddess" was immediately the attraction of the 1955 Motor Show when it was presented at the Grand Palais. This car from the 50s to the 70s was revolutionary in many ways. An extremely bold pure line drawn by the Italian designer Flaminio Bertoni in collaboration with André Lefebvre, an aerospace engineer, an unforgettable comfort thanks to its hydraulic suspension specific to the brand but especially due to its many technological innovations which were unprecedented in cars of its time: power steering, automatic gearbox, disc brakes and, from the 70's, swivelling headlights and the massive introduction of electronics.

The DS was quickly adopted by senior executives and notables, then by stars and elected officials of the Republic, until General de Gaulle who made it the official car of the presidency. In this way, it drove down the Champs-Élysées several times, which gave it great publicity.

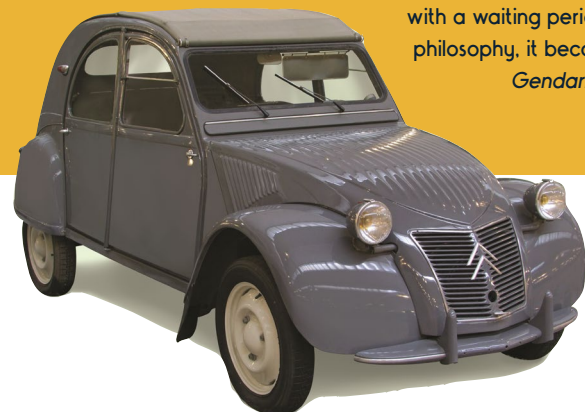
In the 1960s, the DS also shone in rallies, twice winning the Monte Carlo Rally (1959 and 1966) and the Tour of Corsica (1961 and 1963).

After the Petit-Clamart terrorist attack, the black presidential DS, which saved General de Gaulle from an OAS assassination attempt, emerged with the aura of an extraordinary vehicle. Despite fourteen bullet holes and two punctured front tires, it was able to keep the President of the Republic safe.

The history of the 2CV, a legendary car

Designed in 1934 by Pierre Jules Boulanger, the 2CV, the "deudeuche" or 4 wheels under an umbrella, was designed to be "the car of everyone, the car for everyone". On the eve of its presentation at the 34th Motor Show, World War II was declared and the assembly line was requisitioned for military equipment. All the 2CVs (then called TPV = a French acronym for "very small car") were sent to the scrapyard, as Citroën did not want its idea to be taken over by the occupier. Road tests began in 1942 in the greatest secrecy. Nicknamed "The Cyclops" at the time, it had only one headlight in the centre of the bonnet, no backrest and was started with a string starter.

Finally presented to the general public on 7 October 1948, it became a must-have car and the delivery time on its release was announced with a waiting period of seven years. Embodying in turn France, an era but also a state of mind, a philosophy, it became, over its variations, a true icon of cinema: *The Troops of Saint-Tropez*, *The Gendarme and the Gendarmettes*, *For Your Eyes Only*, etc., and of course *The Sucker*.



Citroën 2 CV, 1954
© National Automobile Museum / Philippe Lortscher



The Gendarme and the Gendarmettes © Getty Images

› The *Gendarmes* series and the Mehari

Cars on display: two original models from the film – the Ford Mustang and the Oldsmobile; a 2 CV; a Mehari

Unquestionably, the Mehari is one of the emblems of Louis de Funès' cinema. Squeezed into his suit, arms stretched out stiffly on the steering wheel, the world's most famous gendarme drives a military khaki version in *The Gendarme and the Extra-Terrestrials* and *The Gendarme and the Gendarmettes*.

The scenario for *The Troops of St. Tropez* arose in Richard Balducci's head following a misadventure. When he went to the gendarmerie in Saint-Tropez to report the theft of his camera, the scriptwriter, director and author was unable to file a complaint, the gendarme retorting to him: "But Sir, we don't file a complaint between 12:00 and 14:00." This is how he came up with the idea for the film, based on a bunch of incompetent gendarmes.

Awarded a Victoire du Cinéma for his performance, Louis de Funès saw his fame explode with the release of the film. He intervened several times in the creation of the scenario and had the idea of the character of Clotilde, the nun driving a 2CV whose driving stuck in everyone's minds!

With more than 8 million viewers worldwide, *The Troops of Saint-Tropez* was the biggest hit of 1964. Even today, many tourists visit the (real) gendarmerie of Saint-Tropez. The one used in the film has become a museum dedicated to the film and the cinema of Saint-Tropez.

The history of the Mehari

The famous Citroën Mehari appeared on the automotive scene in 1968. Produced from 1969 to 1987 at 144,953 units, it underwent only small changes. These were mostly aesthetic, concerning the indicators, the lights, the grille or the dashboard and the odometer.

Long before multi-purpose passenger vehicles, the Mehari offered almost the same features: a wide view of the outside (especially when the top is removed), the possibility of removing the rear seat, and the flat floor (when the seat is folded). The Mehari also has excellent road holding (it is basically a 2CV), and its lightness even makes it at ease on all roads (for off-roading, it is better to switch to the 4X4 version).

En route to the holidays

› *The Exchange Student* (Jean Girault, 1967)

Car on display: a Simca

We are in 1967 and France is already talking a lot about the demands of youth and the generation clash. In the film, Charles Bosquier, a high school principal played by Louis de Funès, is not immune to this movement and decides to keep an eye on his son Philippe, who failed his baccalaureate because of his English level. While he hosts a young English student, Shirley Mac Farell, Charles Bosquier follows them by car. **They are in an Austin Mini, he in a DS, and the filming puts Louis de Funès to the test and shows his comic genius.**

In another scene, Louis de Funès improvises as a coal delivery man. Determined to deliver all the bags of coal at a frantic pace, he nervously takes turns at the wheel of a Renault Galion, a light truck not well suited to "sporty" driving, giving his passenger a cold sweat.



Simca Aronde Élysée 1961
© National Automobile Museum / Philippe Lortscher

> Children's area: "In the car Louis... let's learn about the history of the automobile!"

Fun and educational, the children's tour highlights themes related to the automobile through the iconic vehicles featured in the filmography of Louis de Funès.

- ◆ **The pedestrian permit** – Jaguar type E – *The Little Bather* (1968)
- ◆ **Traffic signs** – Cadillac Deville – *The Sucker* (1965)
- ◆ **What are speed limits for?** – Chevrolet Impala – *Perched on a Tree* (1971)
- ◆ **What are traffic lights for?** – Fiat coupe 124 – *The One Man Band* (1970)
- ◆ **Women at the wheel!** – Citroën 2 CV – *The Troops of Saint-Tropez* (1964)
- ◆ **French impatience at the wheel** – DS 21 Pallas – *The Mad Adventures of Rabbi Jacob* (1973)
- ◆ **Slang about cars** – Citroën Méhari – *The Troops of Saint-Tropez* (1964)
- ◆ **The invention of passenger transport** – Renault G7 Taxi – *Taxi, Trailer and Bullfight* (1958)
- ◆ **The evolution of the automobile** – Flying DS – *Fantômas Unleashed* (1965)

Equipped with an activity book and games, the little visitors develop their knowledge of the world of the automobile while learning about the world of Louis de Funès and the France of his time.

En route to the 70's

> *The One Man Band* (Serge Korber, 1970)

Car on display: a Fiat 124 Coupé



Louis de Funès in Serge Korber's *The One Man Band* © Getty Images

When Louis de Funès challenges a Lamborghini Miura... From the opening credits of the film, the French actor, at the wheel of a Fiat 124 Coupé, confronts Ford Mustangs, Alfa Romeo Giulias and other sports cars of the time at red lights. Then comes a yellow coloured Miura that comes to knock him down from his status as best starter. The rest is hilarious! Louis de Funès and his red Fiat 124 Coupé don't intend to be beaten by a Lamborghini from the heights of Nice down to the Promenade des Anglais.

"I am in my street, I have the right to be the first in my street. You are not on your street, so go to your street if you want to be the first. And we could both be the first like that!"

Having an eye for everything was Louis de Funès' motto in *The One Man Band*. In 1969, Serge Korber receives a call from Gaumont producer Alain Poiré. Louis de Funès wants to shoot with him. We then discover Evan Evans' contemporary dance company with an almost religious fervour. This film is a turning point in French cinema: Louis de Funès works in enticing settings, varied scenery and with very good quality ballets. The music is signed François de Roubaix, a singular musical identity of this film. In reality, Louis de Funès was paralysed in the company of all these dancers. **We go back to the geometric and colourful years of fashion and design: Courrèges for women, Cardin for men, Knoll for the home...** The surge of turtlenecks in flamboyant colours, which dress de Funès father and son, and the decoration of the hotel in Rome anchor this comedy in the unbridled years of creation.

> *The Mad Adventures of Rabbi Jacob* (Gérard Oury, 1973)

Cars exhibited: a DS; a yellow taxi

A CEO dressed as a rabbi. A historical dance step. The prodigal Louis de Funès. And laughter becomes a weapon against racism and anti-Semitism.

Once upon a time, Victor Pivert, a racist, reactionary businessman mistaken for an Orthodox New York rabbi visiting Paris, finds himself with the same killers on his tail as those of the exiled leader of an Arab country. It is the ideal scenario to learn to discover the Other and to quickly learn the principles of tolerance.

The famous **"Salomon, are you Jewish?"** from Louis de Funès to his chauffeur (Henry Guybet) remains one of the simplest and most effective lines in the history of cinema to denounce anti-Semitism. **And it is in a DS that this important moment in the history of French cinema will take place.**

Louis de Funès is the hero of a true adventure film with an American tempo: a chase with an hour and forty minutes full of misunderstandings and twists that begins in New York, in the Hasidic community of Brooklyn, continues on the road between Deauville and Paris in a DS topped by a boat, passes through the Café des Deux Magots and a chewing gum factory to fly over the street of the Rue des Rosiers and end with a helicopter.



Taxi Yellow Cab 1979 © Coquelet Family

Tribute to Rémy Julienne and his stunts

In 1964, Louis de Funès made his 120th film. For Rémy Julienne, French motocross champion, this is the very first: *Fantomas*. **The beginning of a long adventure since he will perform stunts in more than 400 films** including *Don't Look Now... We're Being Shot At!*, *The Big Restaurant*, *The Exchange Student*, *Perched on a Tree*, *The Mad Adventures of Rabbi Jacob*, *The Wing or the Thigh*, and of course the *Gendarmes* series.

Throughout his 46-year career, the "Einstein of stunts" worked with some of the biggest names in cinema, from Sergio Leone to Gérard Oury, via Dino Risi, Claude Lelouch and Sydney Pollack.



Rayclame for the Louis de Funès Museum

His name appeared in more than 1,400 credits, including a dozen "Bébel" films and six instalments of the James Bond franchise. He also doubled on screen Al Pacino, Harrison Ford, Charles Bronson, as well as Carole Bouquet, Sophia Loren and Gina Lollobrigida.

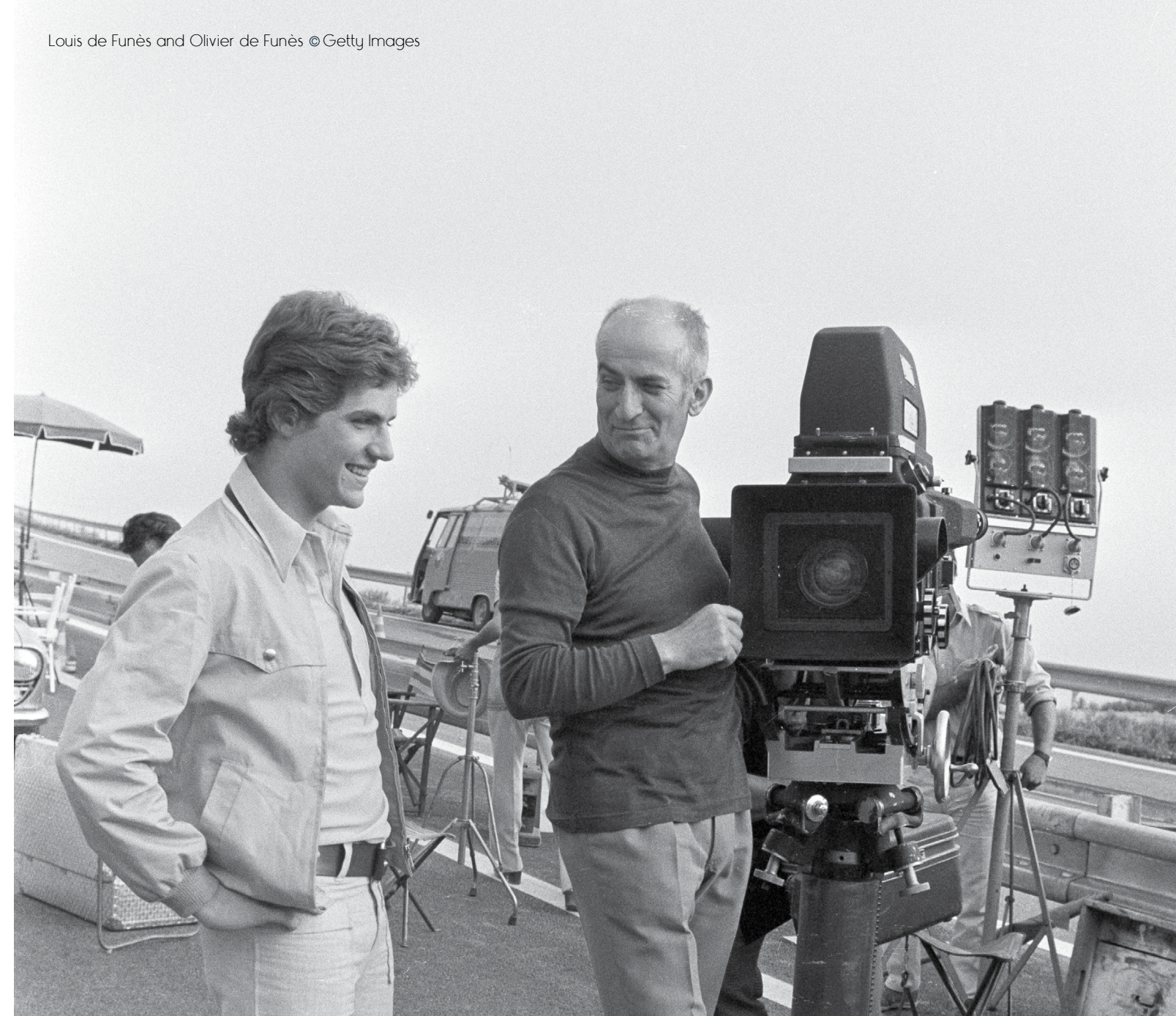
Known for his professionalism and extreme rigour, he has made millions of spectators dream with his impressive action sequences. "My job in preparing the stunts was to identify the craziest risks, in order to find different backup solutions." (Ouest-France, 2016) "When I see certain scenes again, I think I must have been mad and I get retrospectively scared!" (France Dimanche, 2015)

Don't Look Now... We're Being Shot At!

"I put this stunt together with the sidecar breaking in half when it hit a pole. I also made the van equipped with a fake gas generator that was driven by the English aviator and in the back of which Bourvil, de Funès and the nun were sitting" (L'Est Républicain) "This film is a great memory. The shooting was ultra-friendly and I think you can feel it in the final result. At the same time, I was asked to do a stunt on another film, *The Saint Lies in Wait*, by Christian Jaque, with Jean Marais. As I was very busy, Gil Delamare offered to replace me. The stunt turned into a tragedy. He lost his life there." From the shooting of *Don't Look Now... We're Being Shot At!*, he also has warm memories of Bourvil: "He was fascinated by me rearing up on the back wheel of my motorbike and kept asking me to do it. He was as friendly as you could imagine."

The Mad Adventures of Rabbi Jacob

A regular associate of Louis de Funès and Gérard Oury, Rémy Julienne was chosen to direct the impressive scene of the accident of Victor Pivert's Citroën DS in *The Mad Adventures of Rabbi Jacob*, with the boat on the roof. The stunt should have been a mere trifle for the champion: "It was supposed to run off the road after avoiding a big lorry, jump in the air, make a U-turn and turn over on the boat." The filming, which took place in the Toulouse region, in a 90m deep water reservoir, was almost fatal for him, he told Ouest France in 2016: "The impact was so severe that the car broke apart. Inside, I couldn't find the mouthpiece used for breathing underwater. Plus, one of my feet was stuck. I thought I was going to die, even though I had a team underwater. But, because of the silt, the divers could not find the vehicle. Fortunately, one of them ended up fishing me out in time!"



The automobile in the daily life of Louis de Funès

To close the adventure, the exhibition deals with the links that Louis de Funès had with cars outside of the movie sets, as he owned some of the most famous models of his time. **A model similar to his favourite car, the Renault 6, is displayed here.**

"Robert Dhéry, after the shooting of *The Little Bather*, advised Louis to buy a nice car, "to please himself" we would say today. He recommended a Jaguar and the appointment at the dealership was made without much enthusiasm on Louis' part. The deal was closed and a beautiful navy blue Jaguar Mark 2 was delivered within a week.

After a few months I felt that my father was not enthusiastic about his new acquisition: "It's too luxurious for me. I'll buy a Renault 6, it's more practical". So I found myself borrowing the Jaguar without any reluctance on his part.

Finally, delighted with his R6 he bought a second one so that my mother could have one at her disposal. So there was a white one and a blue one. And there was no question of my borrowing them, unlike the Jaguar (laughs).

My father owned a 4CV, a light Traction 11, a Versailles, ID 19, DS 19, Jaguar, R 6 and a Fiat 650 to go to the theatre. He was not tempted by luxury in any field."

Olivier de Funès



Exhibition catalogue

Published on the occasion of the exhibition **En Vadrouille avec Louis de Funès**, this book filled with unpublished documents analyses the actor's comedic powers and the secrets of filming.

With Louis de Funès, cars in the cinema are elevated to the rank of muses and cult objects under the spotlight. Often, it only took one appearance with the actor for a car to become legendary. That is the power of genius!

Sometimes used in chases in *The Big Restaurant* and in the *Gendarmes* series, sometimes in memorable comic scenes: "Salomon, are you Jewish? Look, it doesn't matter... I'll keep you anyway." Or with a 2CV smashed to pieces, just before a line that would mark French cinema: "It's not going to work so well now, obviously!" In *Fantômas Unleashed*, we even go into the world of science fiction on the wings of a flying DS!

Through the filmography of France's favourite comic actor, discover the history of the automobile, which has revolutionised our way of life for over a century.

The cinema of Louis de Funès and the automobile is almost the same story: that of a dream that moves and makes us travel through the 20th century with a smile on our faces.

The National Automobile Museum – Schlumpf Collection wishes to thank the following for their generous loans:

The de Funès family and more particularly Olivier de Funès

The Louis de Funès Museum and the Town of Saint-Raphaël

Hervé GISSINGER, Jean-Jacques LAMMOUCHI, Martino and Fabrizio BUCCELLA, Frédéric SCHNEIDER, Yannick POIVEY, Stéphane DURIEUX, the COQUELET family, Patrick SERPAGLI, Terre de Perche joint district authority

Louis de Funès in the restaurant



For the duration of the exhibition, the two restaurants of the National Automobile Museum offer visitors drinks and dishes from the filmography of Louis de Funès

At L'Atalante

Aperitif: Le Perniflard du Bombé (*The Cabbage Soup*, Jean Girault, 1981)

Starter: Mimosa eggs à la Septime (*The Big Restaurant*, Bernard Blier, 1966)

Dish: Bordeaux Style Steak at the unmissable Auberge de la Truite (*The Wing or the Thigh*, Claude Zidi, 1976)

Dessert: The German General's apple pie (*Don't Look Now... We're Being Shot At!*, Gérard Oury, 1966)

Chez Fritz (cafeteria/counter service)

The "Do you do you" beer from the Gendarme series

The appetizing Tricatel-style sauerkraut (*The Wing or the Thigh*, Claude Zidi, 1976)

L'Atalante © National Automobile Museum / Alexis Turreau



View of the museum entrance © National Automobile Museum / Alexis Tourreau

The National Automobile Museum – Schlumpf Collection hosts the largest automobile collection in the world, bringing together over 600 outstanding vehicles and emblematic models built by major automotive manufacturers that revolutionised our lifestyles: Bugatti, Panhard, Maserati, Rolls-Royce, Citroën etc.

Established in 1982 in an old worsted spinning mill, the museum has a display area of over 20,000 m² showcasing the development of the automotive industry, thanks to the historic collections belonging to the Schlumpf brothers, which have been enhanced with new models over the years.

In 2022, 40 years after its creation, the museum underwent a major change: a change of name, a change of manager and new strategic policies. Created in 1981 in parallel with the museum, the Association de Gestion du Musée National de l'Automobile, chaired by Bruno Fuchs and directed by Guillaume Gasser, took over the operation of the site on 1 January 2022, which had been managed by Culturespaces since 1999. The association wished to return to the origins of the place by giving the museum its original name: the National Automobile Museum – Schlumpf Collection succeeds the Cité de l'automobile, named as such since 2006.

As part of its restructuring project, the museum has redesigned its souvenirs & book shop, inaugurated a cosy bar, the Gatsby Bar, and a new restaurant serving traditional French cuisine, L'Atalante. The temporary exhibition area was redesigned and expanded from 1000 to 1300 m².

The museum is supported by many partners:

Mulhouse Alsace Agglomération – DRAC Grand Est – Collectivité européenne d'Alsace – Région Grand Est – My Classic Automobile – Alsace Rallye Festival



Views of the permanent collections © National Automobile Museum / Alexis Tourreau

Some key dates, figures and information about the museum

In 1957, the Schlumpf brothers bought a former worsted woollen mill dating from 1880, where they installed part of their collection in the 1960s. It was in this unusual location that the museum was inaugurated in 1982 upon the collection being purchased by the **association owning the National Automobile Museum**.

From its inception, **426 items in the collection have been listed as Historic Monuments**. In 2002, the museum achieved status as a **Museum of France**, making the collection inalienable once and for all.

The Schlumpf collection is spread across four areas:

- ◆ The **Adventure area** is a 17,000 m² area displaying 243 automobiles grouped into three periods – the “ancestors” from 1878 to 1918, the “classics” from 1918 to 1938 and the “modern” post-1945 cars
- ◆ The **Racing area** presents outstanding sports cars
- ◆ The **Masterpieces area** presents 80 high-prestige cars from the 1930s
- ◆ The **Bugatti Supercars area** has the Bugatti Veyron on display, one of the jewels in the collection, featuring technical know-how from the aerospace sectors

Two other collections round off the tour:

- ◆ The **Jammet collection** presents 101 children's cars, from the beginning of the 20th century to today
- ◆ The **collection of mascots**, which are the decorative figures on the radiator caps

Lastly, the Discovery area concludes the tour, allowing you to look underneath some automobiles:

- ◆ Car restoration
- ◆ The life of a car in the collection
- ◆ The engines hall

The racetrack

The museum's racetrack can accommodate 4,500 people in its terraces. Its three tracks can provide shows and events about cars. This area is also used by the museum's restoration workshop for the maintenance of the 60 or so drivable cars in the collection.

The National Automobile Museum – Schlumpf Collection is the first museum of its kind to have created a facility that deliberately breaks with the static image of a collection on display. The cars resume their movement for the pleasure of visitors and collectors.



The Gatsby Bar © National Automobile Museum / Alexis Tourreau

A museum as a lively and interesting place

• L'Atalante restaurant

Traditional French cuisine

The restaurant offers traditional French cuisine made from fresh, local products, accompanied by a fine wine list. Ideally located on the second floor of the museum, with its large windows overlooking the racetrack and a pleasant terrace, L'Atalante is the ideal place for business lunches or meals with friends.

• Gatsby Bar

Café, drinks and platters

This cosy bar, entirely redecorated on the theme of the 30s, is open all day and evening and is the ideal place for an aperitif around gourmet boards, hot toasts, original cocktails and cold drinks.

• Chez Fritz

Cafeteria/counter service – traditional cuisine

A huge range of starters, dishes and desserts concocted by the chef to delight all taste buds, including children's. An opportunity to enjoy fine food and, in summer, to relax on the terrace with its magnificent view overlooking the racetrack and the Vosges mountains.

• Souvenirs & book shop

To conclude the visit, a new souvenirs & book shop entirely refurbished in 2022 offers books and objects dedicated to the history of the automobile: books, stationery, miniatures, construction games, textiles, products from the Alsace region, etc.

USEFUL INFORMATION AND CONTACTS

National Automobile Museum – Schlumpf Collection.

17 rue de la Mertzau 68100 Mulhouse (visitors' entrance)

192 avenue de Colmar, BP 1096, 68051 Mulhouse cedex (postal and administrative address)

03 89 33 23 21 – info@museedelauto.org

Access

› **By car:** A35 and A36 motorways; take the "Mulhouse–Centre" turn-off

Visitors' car park: 17 Rue de la Mertzau 68100 Mulhouse

› **By tram:** Line 1; get off at the "Musée de l'Auto" stop

› **By train:** Mulhouse–Ville railway station (by TGV it takes 2 hours and 40 minutes from the Gare de Lyon in Paris), and then take tram Line 1

› **By plane:** A 20 minute trip from Basel–Mulhouse Airport

Opening hours

Open every day of the year except 25 December

From 6 February to 6 April 2023: 1pm–5pm

From 7 April to 5 November 2023: 10 am – 6 pm

From 6 November to 31 December 2023 (closed on the 25th): 1pm–5pm

Ticket prices

Full price ticket : €18

Reduced price ticket (students, jobseekers, French Ministry of Education pass holders, disability card holders): €14

Young person's ticket (4 to 17 years): €10

Family ticket (2 adults and 2 children aged 4 to 17 years): €48

Museums–Pass–Musées: €119 / Reduced €113

Reservations: www.musee-automobile.fr

Press contacts

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DE L'AUTOMOBILE

COLLECTION SCHLUMPF

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