

ONFILM

RAOUL COUTARD



"Making a film is a love story. You must be happy to make the film with the director, the actors, and the team. You must learn to communicate and delegate, and to promote cohesion. Cinematography is not the technique, but the eye. It's a way of looking at things. A frame is like a photograph, a moment, but with cinema that moment has a before and an after. The time of viewing is limited, imposed by the director. A succession of these moments gives birth to emotion for the spectator. No one wants to see a film for the beauty of the photography only. For a film to be an artistic success, the vision must be a whole. A good film is when you come out of the theater totally stunned. You have no idea what hit you. You don't remember if you had dinner or where you parked your car. You want to be alone to think about it."

Raoul Coutard was born in Paris and started his career as a photojournalist in Indochina. His career in the film business started in the late 1950s with his friend, writer-director Pierre Schoendeorffer, and producer Georges de Beauregard. His 1960 collaboration with Jean-Luc Godard on *Breathless* gave birth to the Nouvelle Vague. He went on to make 17 films with Godard, including *My Life to Live*, *Contempt*, *Alphaville*, and *Pierrot Le Fou*. With Francois Truffaut he made *Shoot the Piano Player*, *Jules and Jim*, and *The Bride Wore Black*. As a director, his credits include *Hoa-Binh*, *Military Coup in Kolwezi* and *S.A.S. a San Salvador*. He is the recipient of countless awards, including the American Society of Cinematographers International Award.

[All these films were shot on Kodak motion picture film.]

For an extended interview with Coutard, visit www.kodak.com/go/onfilm.

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