



SÉLECTION OFFICIELLE
CANNES CLASSICS
FESTIVAL DE CANNES

ANNA
KARINA

LISELOTTE
PULVER

MICHELINE
PRESLE

FRANCINE
BERGÉ

THE NUN

A FILM BY JACQUES RIVETTE • 4K RESTORATION

STUDIOCANAL PRESENTS A FILM BY JACQUES RIVETTE BASED ON THE NOVEL BY DIDEROT
ADAPTATION BY JEAN GRUAULT AND JACQUES RIVETTE DIALOGUES JEAN GRUAULT DIRECTOR OF PHOTOGRAPHY ALAIN LEVENT MUSIC JEAN-CLAUDE BLOY (HORTENSIA EDITIONS) PRODUCTION MANAGER RENÉ DEMOULIN
STARRING ANNA KARINA LISELOTTE PULVER MICHELINE PRESLE FRANCINE BERGE FRANCISCO RABAL YORI BERTIN CATHERINE DIAMANT CHRISTIANE LENIER WOLFGANG REICHMAN
A ROME PARIS FILMS PRODUCTIONS GEORGES DE BEAUREGARD SOCIÉTÉ NOUVELLE DE CINÉMATOGRAPHIE CO-PRODUCTION

© 1965 STUDIOCANAL - SNC - GLADIATOR FILMS - All Rights Reserved

STUDIOCANAL

ICO
Independent
Cinema
Office



CINEMATHEQUE
FRANÇAISE

FONDS
CULTUREL
FRANCO-AMÉRICAIN



OFFICIAL SELECTION
CANNES CLASSICS
FESTIVAL DE CANNES

STUDIOCANAL
PRESENTS

THE NUN

JACQUES RIVETTE'S BANNED FILM
NEW RESTORED VERSION

*RESTORED WITH THE HELP OF THE CNC AND THE FRENCH CINEMATHEQUE
AND THE SUPPORT OF THE FRANCO-AMERICAN CULTURAL FUND-DGA-MPA-SACEM-WGAW.*

THEATRICAL RELEASE **27 JULY 2018**

IN DVD AND BLU-RAY ON **17 SEPTEMBER 2018**
VINTAGE WORLD CINEMA EDITION

STUDIOCANAL

www.studiocanal.com

THE NUN

SYNOPSIS

In the XVIII century, Suzanne Simonin is locked in a convent against her will. She finds for a while some comfort with the Mother Superior, but then she dies and is replaced by a sadistic woman than cannot stop blaming and punishing Suzanne. The young lady gets the right to move to another convent, however, she remains determined to recover her freedom.

The Nun is a film adapted from a novel by Denis Diderot published posthumously in 1796. In this novel, the author of The Lumieres tells the story of Suzanne Simonin, a young woman removed from her family home to become a nun against her will. This work is inspired in part by the true life of Marguerite Delamarre, an illegitimate child forced into the convent by her parents at the age of 3, and also from the experience of the author, whose sister died in a convent. The character of Suzanne becomes, with Diderot, an allegorical figure of freedom of speech and revolt. Jacques Rivette's adaptation is faithful to the novel and takes up the three central acts that describe the different types of relationship between Suzanne Simonin and her Mothers Superiors: first, compassion and kindness, then sadism and intolerance, and finally: attraction and sexuality. Jacques Rivette's The Nun appears as a manifesto in line with the French New Wave, transforming this 18th century chronicle into a contemporary questioning of freedom.

« I BELIEVE THAT DIDEROT IS AN AUTHOR WHO STILL HAS MUCH TO TELL AND TO TEACH US AND THAT HE WAS A MAN THAT WAS CONSIDERABLY AHEAD OF HIS TIME. EVERYTHING IS IN DIDEROT, IT'S A WHOLE WORLD. »

JACQUES RIVETTE

CAST

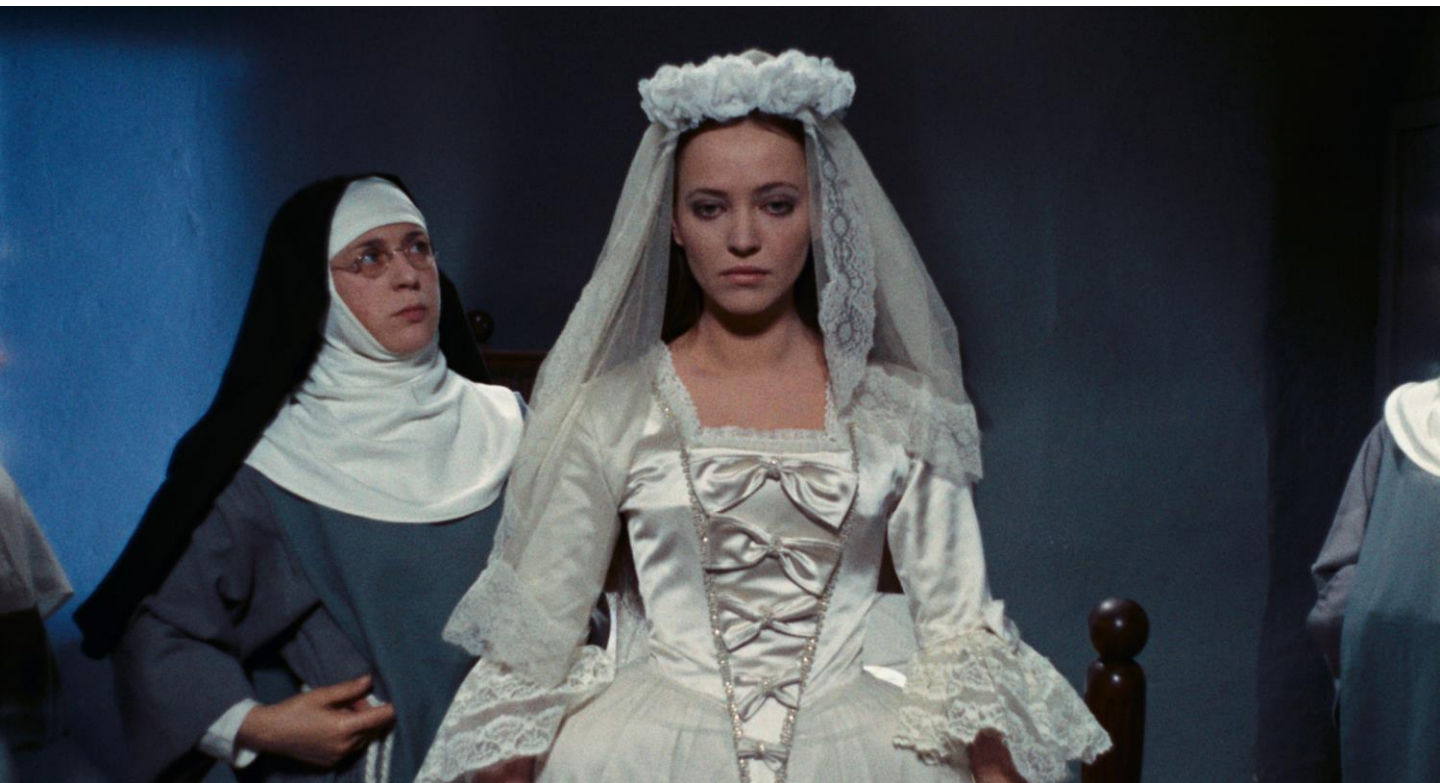
ANNA KARINA *SUZANNE SIMONIN*
LISELOTTE PULVER *MADAME DE CHELLES*
MICHELINE PRESLE *MADAME DE MONI*
FRANCINE BERGÉ *SOEUR SAINTE-CHRISTINE*
FRANCISCO RABAL *DOM MOREL*
YORI BERTIN *SOEUR SAINTE-THÉRÈSE*
CATHERINE DIAMANT *SOEUR SAINT-URSULE*
CHRISTIANE LÉNIER *MADAME SIMONIN*
WOLFGANG REICHMANN *LE PÈRE LEMOINE*

CREW

JEAN GRUAULT *SCRIPTWRITER*
JACQUES RIVETTE *SCRIPTWRITER*
DENIS DIDEROT *ORIGINAL AUTHOR*
JEAN-CLAUDE ELOY *MUSIC*
ALAIN LEVENT *DIRECTOR OF PHOTOGRAPHY*

1965 – France – 135 mn – Couleurs
© 1965 STUDIOCANAL - SNC - Gladiator Films – All rights reserved.

THE NUN



A NEW RESTORED VERSION

The restoration of *THE NUN* was made in 4K from the original film negative. The 4K resolution reproduces all the information and the details from the 35mm film and re-establishes on big screen the beauty of Jacques Rivette's images and the delicacy of Alain Levent's photography. The sound has also been restored from the negative sound (the only compliant element).

This restoration was carried out by the laboratory L'immagine Ritrovata under the supervision of STUDIOCANAL and Mrs. Véronique Manniez-Rivette, and lasted five months, benefiting from the support of the French National Center For Cinema And Animated Image, The French Cinematheque and the Franco-american Cultural Fund-DGA-MPA-SACEM-WGAW.



LA
CINEMATHEQUE
FRANCAISE

FONDS
CULTUREL
FRANCO-AMERICAIN
DGA/MPA/SACEM/WGAW

l'image
retrouvée
films
restaurés
france

THE NUN

CENSORED BUT SCREENED AT THE CANNES FILM FESTIVAL

THE SCANDAL OF The Nun

BY JEAN-LUC DOUIN

Governed by Charles de Gaulle, France does not joke with morality. Cinema is suspected of promoting an excess of eroticism and violence. Some activist spectators, operators and municipalities consider that the State is too permissive and declare war on those "corrupting" films. Roger Vadim's adaptation of Choderlos de Laclos' "Dangerous Liaisons" added fuel to the fire and provoked fights in theatres, sermons in churches, bans in certain cities.

It is in this context that in 1965, the announcement of a film adaptation of *The Nun* by Denis Diderot disturbs the conservative part of the population. The book relates the confinement of a young girl in a convent, prey of sadistic or Sapphic Mother Superiors. A petition campaign is initiated by former students of Catholic schools to stop this project. The Secretary of State for Information, Alain Peyrefitte, as well as Yvonne de Gaulle, the wife of the Head of State, are overwhelmed by letters from mothers, from Parent Associations of free education. They want to prevent this "blasphemous" film that "defames and dishonors the nuns" by any means. Pure witch-hunt: no one has read the script nor seen the film, since it has not been shot yet.

Completed despite those hostilities, including the institutional refusal to shoot at the Abbey of Fontevault, the film, re-titled *SUZANNE SIMONIN, The Nun DE DIDEROT* in order not to seem to defame anyone, is the target of convictions, the subject of heated debates at the Assembly. In March 1966, it obtains the authorization to be released in theatres, with

an 18-rating, but the Secretary of State for Information, Yvon Bourges, disregarded the Supervisory Commission and, because of a risk of disturbing public order, forbade the release, triggering a virulent press backlash. Françoise Giroud quotes Voltaire in *L'Express* "Woe to politicians who do not know the price of Fine Arts", Jean-Luc Godard challenges the Minister of "Kultur" André Malraux in *Le Nouvel Observateur*, being indignant against censorship, "This Gestapo of the mind.. If it were not terribly sinister, it would be prodigiously beautiful and moving to see a UNR minister from 1966 being afraid of an encyclopedic spirit of 1789". Called a coward and cut to the quick, Malraux breaks with the government and authorizes the film to represent France at the Cannes Film Festival, where it is applauded. Thanks to a new minister, Georges Gorse, it is finally screened in 1967, with an 18-rating: 165,000 spectators rush to see it in five weeks, attracted by the publicity from the controversies. Its adaptation at the theater two years before by the same Jacques Rivette was a failure. Diderot's novel is the subject of several republications. It was not until 1975 that the Council of State confirmed the illegality of the initial visa refusal and allowed film to be the public at large and abroad.

THE NUN

Released just after the Second Vatican Council, which advocated an opening of Catholicism to modernity, the scandal of "The Nun" cannot be explained by the content of the film (Rivette avoids any anti-religious anathema and insists on the peculiar nature of 'a precise character, at a precise period', nor by its staging (classic, faithful to the text, to the monastic austerity). The film condemns a social practice there, the one of a paternal power which makes it possible to imprison a young girl by force in the convent, because she is illegitimate, and to deprive her of her dowry. It deplores a specific way of practicing the faith, showing that such oppression renders the cult harmful and stirs revolt. Jacques Rivette develops a taste for theatre, cloistered characters, the world perceived as a prison in which the individual imagines ways to escape, for real or not. He will then set aside the screenplay, advocating an improvisational cinema and inviting the actors to become the driving force of the film, its co-creators. Suzanne Simonin is, in a way, the first of those heroines whom he calls for, forced to invent their games and their destiny. Jacques Rivette's cinema will feature a series of variations on the feminine "Bildungsroman".

Jean-Luc Douin is a journalist and the author of many books dealing with la Nouvelle vague, Jean-Luc Godard, Bertrand Tavernier, film censorship and scandal films.

« DIDEROT'S BOOK AND RIVETTE'S FILM BOTH RELATE THE RECLUSION OF A YOUNG GIRL AT THE CONVENT, PREY OF SADISTIC AND SAPPHIC SUPERIORS. THEY CONDEMN A SOCIAL PRACTICE THAT ENABLE A PATERNAL POWER TO FORCE A YOUNG GIRL TO GO TO THE CONVENT. »

THE NUN



THE NUN

« TO MINISTER OF KULTUR... »

OPEN LETTER FROM JEAN-LUC GODARD TO ANDRE MALRAUX AGAINST THE PROHIBITION OF *The Nun*

PUBLISHED IN LE NOUVEL OBSERVATEUR ON MAY 6TH, 1966

"Your boss was right. Everything happens at a vulgar and subordinate level... Fortunately, for us, since we are intellectuals, you, Diderot and I, dialogue can engage at a higher level. I'm not so sure, dear André Malraux, that you understand anything about this letter. But as you are the only Gaullist I know; my anger must fall on you.

And after all, that's good. Being a filmmaker like others are Jewish or black, I have started to get tired of going to see you all the time and asking you to intercede with your friends Roger Frey and Georges Pompidou to get the grace of a film sentenced to death by censorship, this gestapo of the mind. But Jesus Christ, I really did not think I had to do it for your brother, Diderot, a journalist and a writer like you, and his Nun, my sister ...

How blind I was! I should have remembered the letter for which Denis had been imprisoned in the Bastille ... I finally understand what it was, what I mixed up with courage or intelligence when you saved my film *A Married Woman*, from the axe of Peyrefitte, now you accept with a light heart the banning of a work where you

had yet learned the exact meaning of these two inseparable notions: generosity and resistance. I finally understand that it was simply cowardice ...

If it were not terribly sinister, it would be prodigiously beautiful and moving to see a UNR minister in 1966 being afraid of an encyclopedic spirit from 1789... No surprise you no longer recognize my voice when I refer to the prohibition of SUZANNE SIMONIN, *The Nun* DE DIDEROT, as an assassination. No. No surprise in this deep cowardice. You act like an ostrich with your inner memories. How, then, could you hear me, Andre Malraux, who call you from outside, from a distant country, the free France?

P.S: Read and approved by François Truffaut, forced to shoot in London, far from Paris, FAHRENHEIT 451, the temperature at which books burn."

THE NUN



THE NUN

THEATRICAL RELEASE 27th JULY 2018

THE NUN FOR THE FIRST TIME ON DVD & BLU-RAY

VINTAGE WORLD CINEMA EDITION –17th SEPTEMBER 2018



- A new restored version (master HD from the 4K restoration)
- An exclusive documentary (30 min) : a bonus directed by Dominique Maillet devoted to the history of the film and its shooting. This documentary will also be composed of the testimony of Jacques Rivette's collaborators who offer analysis of his work as well as contextual elements about The Nun's eventful history.
- A booklet presenting the film with the essay by Jean-Luc Douin, a focus on the work of restoration and images from the film.

CONTACT

ORGANIC: Julia Nowicka, +44 (0) 207 052 127 / Julia.Nowicka@organic-publicity.co.uk



www.studiocanalpress.co.uk