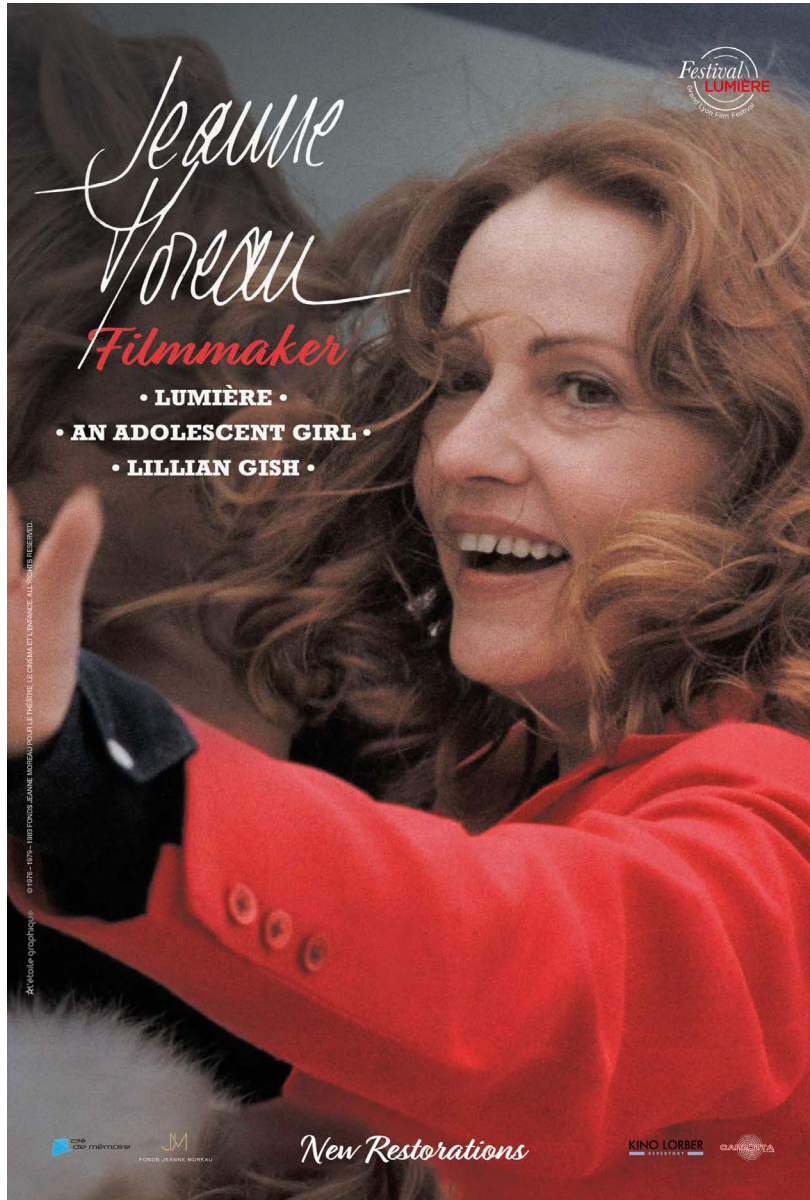


JEANNE MOREAU FILMMAKER

3 FILMS AVAILABLE IN NEW RESTORATIONS



EXCLUSIVE ENGAGEMENT
AT FILM FORUM
MARCH 17-23



JEANNE MOREAU FILMMAKER

3 FILMS AVAILABLE IN NEW RESTORATIONS

WHEN THE FREEST OF FRENCH ACTRESSES WENT BEHIND THE CAMERA

3 RARE FILMS TO BE DISCOVERED IN NEW RESTORATIONS

Jeanne Moreau was a famous French actress, active both on stage and on screen, naturally gifted for a rich range of artistic expressions (she also sang), who was –and still is– loved and admired all over the world. But few people know that she also wrote and directed three films between 1975 and 1983.

In her first work of fiction, *Lumière* (1976), she evokes the world of cinema, as if seen from the inside, by focusing on four actress friends (one of whom played by herself) who get together and share their professional and emotional experiences.

In *An Adolescent Girl* (1979), she follows Marie, 12 years old, who loses some of her innocence during the perilous passage between childhood and womanhood, when consciousness awakens and the language of adults becomes clear.

Her third film is a portrait of *Lillian Gish* (1983), the delicate child of silent cinema, whose career was long associated with that of D.W. Griffith, the genius inventor of the art of cinema. A brilliant conversation between Jeanne Moreau and one of the first stars of Hollywood.

There was nothing premeditated about her career path... Only a path nourished by encounters and passionate links with the cinema led her to directing. Her films had been invisible for many years due to poorly preserved prints. One of the first objectives of the Fondation Jeanne Moreau was to have them restored and digitized, so that they could finally be revisited and reconsidered, and then discovered by younger generations.

« *It was Orson Welles who said to me: “If you want to be a director, you’ll be a director”.* »

JEANNE MOREAU

« *When we consider the career of Jeanne Moreau, actress and muse, filmmaker [...], freedom is what first comes to mind.* »

SERGE TOUBIANA

« *She is intelligence, talent, charm, courage, all four combined. She was an artist beyond the actress.* »

JOSÉE DAYAN



The restoration of these films was initiated by, and supported by, the Fonds Jeanne Moreau pour le Théâtre, le Cinéma et l'Enfance (contact@fondationjeannemoreau.org).

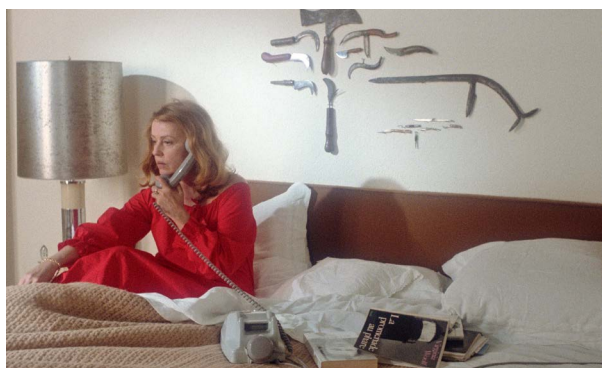
The Fonds Jeanne Moreau wishes to thank Jean-Claude Moïreau and Isabelle Perez-Hornborg, as well as the teams of Cité de Mémoire and Carlotta Films for their active participation in the work that made this restoration possible.

LUMIÈRE

« *Moreau's subject in Lumière, her directorial début, is a woman's freedom, and the gently expressed but relentlessly vigilant toughness with which it's won and sustained.* » THE NEW YORKER

Four actress friends, Sarah, Laura, Julienne and Caroline, talk about their emotional and professional paths. They live intensely and deal with different concerns, both as women and as actresses. Their strong bond is embodied in the central figure of Sarah, the oldest and most famous of them...

« Jeanne Moreau chose one of the most beautiful titles for her first feature film: *Lumière*. And what makes *Lumière* so different from other films on cinema, is that we follow the point of view of an actress who captures unusual observations from the inside. The fascinating microcosm of the actors often remains incomprehensible to the eyes of the profane, and there is a great risk that they will only perceive the surface of the beings... and that of the film, whereas a deeper dimension runs through it. Jeanne tries to translate the difficulty of social interactions, undoubtedly increased in a profession that exacerbates passions and accelerates time. Considering the many occasions when he plays a role, we sometimes think that the actor is lying. She tells us that this is not the case, that it is a preconceived idea. Life is his best school, he draws his strength and authenticity from it and his work is constant! She often said: "The actor recreates by reliving emotions. For that he can only be real!" [...] Jeanne had spent a lot of time working on her project: building and reshaping the script, clarifying the many characters and the nature of their relationships, thinking about her cast... Everything was important. She often compared a shoot to a journey that everyone has to take together, and you have to have everyone on the team working for the same film! »
– Jean-Claude Moireau



LUMIÈRE

1976 | France | 102 min | Color | 1.66:1
Original French Version | English Subtitles

a film by Jeanne MOREAU

starring Jeanne MOREAU, Lucia BOSÈ, Francine RACETTE, Caroline CARTIER, Keith CARRADINE, François SIMON, Bruno GANZ, René FÉRET, Niels ARESTRUP, Francis HUSTER, Patrice ALEXSANDRE, Jacques SPIESSER

screenplay and dialogues Jeanne MOREAU

cinematography by Ricardo ARONOVICH

music by Astor PIAZZOLLA

directed by Jeanne MOREAU

AN ADOLESCENT GIRL

« A “watercolor film” in the colors of the past. It is by its delicacy, its shudders, that it touches us. » LE MONDE

July 14th, 1939. Marie has just turned 12 and, as she does every year, she is about to go on holiday to her paternal grandmother's house in central France. She is thrilled to see her beloved Grandma and the children of the village. Marie also meets the new country doctor and begins to experience a previously unknown feeling. The young girl gradually leaves childhood behind, while the shadow of war soon looms over her...

« Jeanne Moreau asked French novelist Henriette Jelinek to join her in California to write the script of her second feature film... She presented the subject as “the perilous passage from childhood to womanhood, the moment when consciousness awakens, when the language of adults becomes clear instead of seeming coded”. The plot unfolds during the summer of 1939, from the beginning of the holidays to the declaration of war in September, through the eyes of twelve-year-old Marie, who is going to lose part of her childhood, her carefree spirit, forever: when she arrives she is still playing with children of her own age, but she leaves transformed by a series of trials (puberty, love troubles, jealousy, the discovery of death). Learning the essentials of life necessarily involves letting go, and Jeanne said: “We have to live beyond innocence, that's a universal fact.”

[...] Jeanne Moreau's film reminds us of those provinces where one has a taste for craftsmanship. There is almost a kind of secret link between Jeanne's vision and that of Jean Renoir. Human, tender, generous, open, her film is full of impressionist tones, currents of sensuality [...]. As the film draws to a close, the sequences of a night ball in the open air are moving because they remind us that each moment is unique, never renewed and that the march of time is irreversible. »

– Jean-Claude Moireau



AN ADOLESCENT GIRL

L'Adolescente

1979 | France | 94 min | Color | 1.66:1

Original French Version | English Subtitles

a film by Jeanne MOREAU

starring Laetitia CHAUVEAU, Simone SIGNORET,
Francis HUSTER, Jacques WEBER, Edith CLEVER,

Jean-François BALMER, Hugues QUESTER
screenplay, adaptation and dialogues Jeanne
MOREAU, Henriette JELINEK

cinematography by Pierre GAUTARD

music by Philippe SARDE

directed by Jeanne MOREAU

LILLIAN GISH

« *She made me discover that it's not only important to be a great actress, but it's equally important to be a great person. And Miss Lillian is both.* » JEANNE MOREAU

A tribute to Lillian Gish by Jeanne Moreau, where one actress pays homage to another. The American silent film star looks back on her career since her début in 1913, and evokes the filming conditions when she was a child, the first Hollywood blockbuster Birth of a Nation by D.W. Griffith and her passion for cinema, guided by an insatiable curiosity...

« In the early 1980s, Jeanne Moreau hosted a series of programmes on Radio Monte-Carlo devoted to the stars of Hollywood cinema, including Gary Cooper, Katharine Hepburn, Ava Gardner, Fred Astaire, Cary Grant... To do this, she devoured biographies and autobiographies, took pages of notes, wrote each file by hand...

The passion with which she carries out this project and the success she achieves give her the idea of filming herself great actresses through whom the history of Hollywood cinema would be drawn. The first part will be devoted to Lillian Gish, "the delicate child of silent films". Jeanne filmed her portrait during the summer of 1983, in New York, in Miss Gish's own flat. "Her two big eyes that see everything tell us that the 20th century passed in a flash like a single-reel film". Based on this quote from François Truffaut, we understand that this is not only an interview but also a meeting and an exchange. With a mixture of tenderness and admiration, Jeanne never tires of staring into the brightness of her clear eyes; she listens, smiles, nods, questions the star of Griffith's films, the genius inventor of early cinema. And Lillian Gish is a woman who likes to talk about her origins, her beginnings, her destiny, which is as mysterious as it is exceptional... in all simplicity, in all modesty [...]. »

– Jean-Claude Moireau



LILLIAN GISH

1983 | France | 59 min | Color and B&W
1.33:1 | Original English Version

a film by Jeanne MOREAU
starring Lillian GISH, Jeanne MOREAU
written and conceived by Jeanne MOREAU
cinematography by Thomas HURWITZ, Pierre GAUTARD
music by Roland ROMANELLI
directed by Jeanne MOREAU

THE FONDS JEANNE MOREAU



« The Fonds Jeanne Moreau pour le Théâtre, le Cinéma et l'Enfance was born of Jeanne's desire not to let the beautiful human and cultural adventure that was her life fade away.

Jeanne was devoid of nostalgia and the inventory of her traces in the theatrical and cinematographic activity of her century did not concern her.

On the other hand, she was grateful for the elements of alchemy that enabled her to put the energy and strength of a rebellious character at the service of her art: her discovery as a child of "the mysterious power of words"; learning about life through reading; the dazzling discovery, as a teenager, of her theatrical vocation ("My place was over there in the light... My choice was made. I was 16."); the discovery of the magic of the cinema, soon magnified by decisive encounters (L. Malle, F. Truffaut, O. Welles, P. Brook, J. Losey, L. Buñuel... and so many others); and finally, her demand for a more personal experience as an author, achieved through the three films presented here and various writings (which will be published in 2023).

"Life was like I wanted it to be" wrote Jeanne, and she invested the Fonds (which will become a Foundation) with the wish to encourage other artistic vocations and other magnificent lives. A vast task that the Fonds is currently accomplishing by promoting Jeanne's work in all its forms (singing, theatre, cinema, writing) and by supporting various programmes, in particular the programme Adolescence et Territoire(s) initiated and run by the Théâtre de l'Odéon, as well as a programme linked to the cinema currently being defined. »

Robert GUILLAUMOND, president of the Fonds Jeanne Moreau



« She succeeded where many stars have failed, stifled by their image, what the public believed they really were and were not or no longer. On the contrary, Jeanne was able to turn the myth upside down... Whatever she does, people are always amazed because she is real, she looks like herself and her whole career is completely Moreau! »

FRANCIS HUSTER

Texts extracted and translated from the book *Jeanne Moreau, cinéaste*, written by Jean-Claude Moireau and published by Carlotta Films.

Jean-Claude Moireau is a French photographer. He worked on over 70 feature films. He is also the official biographer of Jeanne Moreau, with whom he collaborated for 33 years.