

MK2 FILMS PRESENTS



# UN RÊVE PLUS LONG QUE LA NUIT

A FILM BY  
NIKI DE SAINT PHALLE

1976 – FRANCE – FRENCH – 82' – 4K



## SYNOPSIS

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Young Princess Camélia, magically transformed into an adult, must traverse a phantasmagoric and surreal landscape filled with enchanted beings, fantastical goblins, and human-like ghouls. Throughout her journey to adulthood, she navigates a minefield of patriarchy, facing a series of frightful encounters in this whimsical and surreal new world.

## RESTORATION NOTES

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The 4K restoration of UN RÊVE PLUS LONG QUE LA NUIT was completed using the original 16mm camera and sound negatives. The restored version corresponds to the edit in 1976 when the film was first released. The restoration was supervised and produced by Arielle de Saint Phalle and realized at L'Imagine Ritrovata (Bologna-Paris) in 2023. Restoration funding provided by Dior.

## DIRECTOR'S STATEMENT

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A dream longer than the night is an imaginary stroll, a night that would be life itself. Camélia is a little girl open to parallel worlds. She lives in the world of childhood, she plays, she experiences heartaches, loves. One day, she wakes up in the realm of the Dragon, the world has changed, the dream is here. The Dragon offers her everything, he would like to keep her, but she flees into the woods, only to fall into the nets of the High Priestess, the Magician, accompanied by the Shadow-Man, the ominous bearer of the mysterious ring. With the High Priestess, time is abolished, and Camélia chooses to become a young girl. A poisoned gift, to which is added the promise of a treasure that Camélia must seek in the world of adults. She discovers in adults a childish and infernal world, a gigantic city-machine of iron and noise, within which are the seven doors that will lead Camélia through horror, death, cruelty, corruption, lust, etc... even war. Lost, tossed about in all of this, Camélia, undeterred, seeks the treasure. A Bird-Man offers her air, flight, and love, but Camélia continues her quest... When the war in which she is the stake ends, everything is over, all those she knew are dead, only the High Priestess and the Shadow-Man remain, and with him, remains the last door to the light.

Niki de Saint Phalle

# NIKI DE SAINT PHALLE

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## BIOGRAPHY

Niki de Saint Phalle was born Catherine Marie-Agnès Fal de Saint Phalle on October 29, 1930 at Neuilly-sur-Seine in France. After a childhood of moving and changing schools often, she married Harry Mathews, now a prominent New York author.

Personal crisis lead her to painting and Saint Phalle decided to become an artist in the early 1950's. Experimental assemblages gave way to "Tirs", or shooting paintings, bringing her international fame and membership in a group of artists, the "New Realists", in 1961 which also included, Yves Klein, Arman and Jean Tinguely, Christo and Jeanne-Claude among others.

A close relationship to Swiss kinetic sculptor Jean Tinguely develops into creative collaboration and marriage in 1971. They worked together for the construction of many of Niki de Saint Phalle's major sculpture projects, like *Hon* in Stockholm (1966), *Paradis Fantastique* (1967), *Cyclop* in Milly la Forêt (1969-1987), *Golem* in Jerusalem (1972), *Dragon* in Knokke-le-Zoute (1973-75), *Tarot Garden* in Italy (1980-1998) and *Stravinsky Fountain* in Paris (1983).

Saint Phalle never stopped exploring working with different materials may it be polyester, bronze or mosaic. Other monumental projects of Saint Phalle include the *UCSD Sun God* (1983), *Noah's Ark* in Jerusalem (1998), *the Grotto* at the Royal Gardens of Hannover (1996 - 2003) and *Queen Califia's Magical Circle* in Escondido (1999 - 2003).

Beyond her artistic endeavors, Niki was a passionate advocate for social justice and environmental conservation. She used her platform to address issues such as gender inequality, racism, and environmental degradation, utilizing art as a tool for activism and social change.

Niki de Saint Phalle died on May 21, 2002 in La Jolla, California.

## FILMOGRAPHY

1973 DADDY  
1976 A DREAM LONGER THAN THE NIGHT

# CAST

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The Mother	Niki de Saint Phalle
Sebastien	Humbert Balsan
Camelia	Laura Duke Condominas
Camelia (as a child)	Laurence Bourqui
Basile	Laurent Condominas
The Pink General/ The Father	Jean Tinguely

# CREW

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Director & Screenplay	Niki de Saint Phalle
Photography	Bernard Zitzermann
Editing	Dominique Cazeneuve
Music	Peter Whitehead
Sound	Paul Bertault
Producer	Auditel
International Sales	mk2 Films

## FILM NOTES

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The film is an imaginary and poetic ballad, a marvellous tale that can be seen as the dream of a night brought to life. *Daddy*, Niki de Saint-Phalle's first feature film, a film-poem, was something of an exorcism through which the director seemed to want to surrender herself and cut loose from her own visions. *Un rêve plus long que la nuit* is the intimate, poetic vision that a mother, an artist, can have of her daughter's life. We know that Laura Condominas, who plays the role of Camélia, is Niki de Saint-Phalle's daughter. The film is therefore a fairy tale-like evocation of a female character's passage from childhood to adolescence and adulthood. Images of playfulness, joy and happiness, images of fear and terror when confronted for the first time with various experiences: sex, death, cruelty... And, as in a fairy tale, it all ends happily, with hope, the discovery of love and an open door leading to the light... The film wishes, it appears, to revive the marvellous, the fantastic, in the tradition of Méliès and Cocteau... There is no denying the originality of its poetic universe, of its delirious and surrealistic imagination. Landscapes, sets, costumes, music, sounds and Tinguely's machines plunge the viewer into a strange, magical, fairy tale land from which the obsessions of a creator who is both a woman and a mother emerge. It is a feminine version of a cinema that is quite close to that of Jodorowsky or Arrabal.

Absolutely love it, or utterly hate it. Either way, you cannot remain indifferent.

André Cornand, "Image et Son", n. 320-321, October 1977

*Un rêve plus long que la nuit*, in my opinion, is one of the few completely successful attempts at French baroque cinema, the richness of which aims to encapsulate many meanings; it ventures into the territory of traditional psychoanalysis, which finds itself entirely called into question, as well as that of artistic creativity, conceived in the heterogeneity of the materials used.

Raphaël Bassan, "Écran", n. 54, January 1977

The new 4K restoration of Niki de Saint Phalle's extraordinary, inventive film, *Un rêve plus long que la nuit*, is a brilliant addition to the New York Film Festival's line up. Beautifully shot by Bernard Zitzermann, the film creates a fairy tale of a young girl adventuring in a landscape of manor houses, magical creatures, men, and forests, and, by magic, becoming a woman and discovering adult life. de Saint Phalle turns the tale's typical gender roles, misogyny, and patriarchy on its head by both lauding some of the clichés and by newly representing them as female. As the film moves through these encounters, in a mix of '70s sex and a myth-making as seamlessly committed to its own world as that of Jean Cocteau, de Saint Phalle uses her drawings, with written lines, to punctuate the stories. The film comes together as an aggregate made up of old material, that gives birth to new ideas, something de Saint Phalle is known for.

**Must see. An ingenious, beautiful, groundbreaking film from surreal artist Niki de Saint Phalle. Long unavailable, now restored in 4K.**

New York Film Festival

## INTERNATIONAL SALES

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