

PATRICK GODEAU  
PRESENTS



Isabelle  
**HUPPERT** IN A FILM BY  
Claude **CHABROL**

François Patrick  
**BERLÉAND BRUEL**

**A COMEDY OF  
POWER.** ©

SCREENPLAY BY **ODILE BARSKI** AND **CLAUDE CHABROL**  
ROBIN RENUCCI MARYLINE CANTO THOMAS CHABROL JEAN-FRANÇOIS BALMER

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**ISABELLE HUPPERT  
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IN

# **A COMEDY OF POWER**

A FILM BY

**CLAUDE CHABROL**

WRITTEN BY

**ODILE BARSKI AND CLAUDE CHABROL**

Running time: 1h50 / Format: 1.85 / Sound: SRD - DTS

complete French text and images available at <http://www.livressedupouvoir.com>  
[www.pan-europeenne.com](http://www.pan-europeenne.com)

## **SYNOPSIS**

Judge Jeanne Charmant is assigned the job of investigating and untangling a complex case of embezzlement and misappropriation of public funds, and bringing a case against the president of a powerful industrial conglomerate.

As the investigation takes shape, as her questions dig deeper, she feels her power growing: the more secrets she penetrates, the greater her means of applying pressure. At the same time, and for the same reasons, her private life begins to fall apart.

She is quickly confronted with two vital, inescapable questions:

How far can she extend her power before colliding with a greater one?

And for how long can human nature resist growing drunk on this power?

Will she emerge shattered?

Starring Isabelle Huppert and François Berléand, Claude Chabrol's *A COMEDY OF POWER* is the work of an undisputed master still at the height of his powers.

**INTERVIEW WITH**  
CLAUDE CHABROL DIRECTOR

*"I still believe in the class struggle and hope that those who are worst exploited can squeeze the noses of those who exploit them to see whether milk or blood flows out."*

**You open the film with the warning: "Any resemblance to people living or dead is, as they say, coincidental." It cocks a real snook at the reality that inspired the film.**

Above all, I did it to show the audience that they should be prepared to see resemblances in the end, but not to look for them. We ensured that no 'real people' were named: we are in an entirely fictional world!

**Although there are no named historical characters, the film gives us to understand that there exist, among those who hold power, those who could be described as scum, and whom one could flush away...**

When I decided to make this film, I began by drawing up a list of traps to avoid, particularly those of immediate identification and of complete fiction. Certainly, if the film bears no relationship to reality, it will command very little interest... Fundamentally, what interested me was to demonstrate the plausibility of these events through something very close to reality.

**France has produced very few films about politico-financial scandals.**

In the 70s, you had exposés... Yves Boisset's films, for example. But in my case I wasn't looking to expose events already well known to the general public, but rather to show the possible repercussions of power on the human mind, what it can be and where it can drive individuals.

**What sort of research did you do?**

I consulted press clippings and public records from the time of the affair. But because I often found myself confronted by articles presenting contradictory versions, I took what fitted best with the requirements of the script. That corresponds in my view with the work of a good historian - and that is why there is never any certainty in history.

**There's a real pleasure in certain phrases in the film's dialogue, which nonetheless avoid the trap of the witty aphorism.**

I really tried to avoid witty aphorisms without losing politician-speak. There's one phrase of which I am particularly proud, when Senator Descarts declares with relish: "*The niggers are hopping mad!*" It's a typical politicians' phrase.

**You move back and forth with a disconcerting fluidity between the public and private stakes.**

For me it was essential. I admit that I desire fluidity more and more, all the more so as I very rarely find it in cinema nowadays. There's a bias towards the staccato that troubles me because directors have a tendency to mistake it for rhythm.

I have to say that I was helped greatly by the very structure of the script which makes us change location frequently: we go from the public - in the offices of the Palais de Justice - to the private - in the apartments.

This opposition becomes almost schizophrenic: on the one hand you have the private lives, and, on the other, the expression of power given shape by the face-to-face meetings in the judge's office. That's why, in the private sphere, we see the characters side by side, while I reserved the *champs/contrechamps*, which reflect antagonism, for the scenes in the office.

**A COMEDY OF POWER is a more behaviourist than psychological work.**

Absolutely, even if the film might give the opposite impression. I think it stems from the fact that I was raised on behaviourist rather than psychological literature: that's especially the case with Anglo-Saxon literature, but also with Proust who I realized was hardly psychological...

**One gets the impression that you avoid all moral judgments linked to the affair, reserving your censure for class relationships...**

It's the principle of the '*little boss*': everyone is someone else's '*little boss*'! What interests me about the examining judge is that - in theory - he has all the power, although in reality he possesses only the power he is granted. And this reality holds true at every level: the entire ensemble of characters is lusting after power, even if it doesn't seem that way at first. As soon as anyone thwarts them, they stand there panting, not knowing what to do. For example, when Jeanne declares to the presiding judge: "*Buy yourself a pair of balls!*", he's utterly stunned: that's not in the rules of the game.

**The construction is reminiscent of theatre: the hearings constitute the scenes where the action occurs and the deals between the politicians and businessmen function like the chorus, commenting on the action...**

This idea of a commenting on the action has interested me for a long time. I've already made an attempt at it in LES INNOCENTS AUX MAINS SALES: we see two cops who follow events but find themselves always just missing the boat. They reach their conclusions from what has just happened, without ever knowing what is going to happen! It's a bit like that in A COMEDY OF POWER:

there's a perpetual time-lag between what the politicians are stirring up and the action in which Jeanne is involved. I love that!

**If our sympathies at first lie with the judge, Jeanne seems to become more and more of a Robespierre in petticoats, whereas we start to feel compassion for Humeau...**

Of course, the film's title applies equally to Jeanne: she pursues an idealised justice, but the power she embodies intoxicates her. Doesn't she say exultingly that the examining judge is the most powerful figure in France? Conversely, I wanted Humeau to be rather pathetic, above all when we see him stuck in his chair in the hospital.

For me, the ideal was that at the end of the film, these two characters would feel pity for each other. At that moment, she realises the futility of the whole affair, while he has understood by force of circumstance, by taking a real blow to the head. She becomes aware of the fact that although power waxes and wanes, there remains always enough for the most powerful, whoever he might be...

**This is the seventh time you've directed Isabelle Huppert.**

Frankly, I'd have had a tough time making the film without her. I don't know who else could have personified this sort of powerful fragility. I really like her '*little woman ready for a scrap*' side, it has the power to touch me deeply. In addition, I knew that at no point would Isabelle try to plead her case in relation to the spectator, but that she would constantly justify herself in relation to herself: by assuming the character she accepts herself without any trickery with regards to the audience - and that's something it's very difficult to get from actors.

**Her glasses are mauve, her gloves and hand bag are red...**

Isabelle even wanted us to call the film *THE RED GLOVES*, a title which had the advantage of conveying the fact that from the moment one exercises power against human beings, one's hands grow red.

**Philippe (Robin Renucci) is a complex character. You could say that Jeanne stirs up the mire, while he treats it...**

Of course! He is very aware that of course you have to stir up the mud, but that this is not enough. He's a completely desperate character, throughout the film: he fails to hold on to his wife because she holds the real power; he can barely keep up.

In addition, the union is misconceived, Philippe having married '*the janitor's daughter*', while he is of bourgeois stock.

**Félix (Thomas Chabrol) embodies a sort of conscience and hypothetical lover for Jeanne...**

As his name indicates, Félix is a happy person - happy because of his insouciance and refusal of ambition - in the midst of people who aren't. In fact, he's a little like Thomas. And it's this that attracts Jeanne, while he feels nothing but affection for her and sincerely wants to help her. I'm very fond of these sort of ambiguous relationships - not sexual but which maintain an area of mystery.

**Against all expectations, Jeanne and Erika (Maryline Canto) get along wonderfully**

It's because they're the same height! Seriously, I'm convinced that were one taller than the other, it would create a relationship of domination.

**The Jeanne / Sibaud (Patrick Bruel) relationship is intriguing: seduction and treachery...**

In his staggering conceit, Sibaud tells himself that he is going to get an ally on the cheap, and that he'll use this to hasten Humeau's fall. Patrick Bruel plays the gorged, satiated male wonderfully. Jeanne responds to his approach, and therefore feels betrayed by him, as if she'd been abandoned by her lover... Hence her very nasty attitude during the search of his premises.

**Why did you cast François Berléand and Jean-François Balmer?**

I found first of all that they had many things in common: they don't possess overinflated egos and aren't afraid of playing against type. Also, I had already directed Balmer, in *MADAME BOVARY* and *RIEN NE VA PLUS*, but never Berléand. And I noticed that he's worked with everyone except me!

Moreover, I very much like to call on actors from different 'areas' and to realise later that they know each other: that's the case with Berléand who has known Isabelle Huppert from his very early days. On the other hand, I'm always careful not to land myself with actors who can't stand each other, it's disastrous for a film.

That's why, without knowing anything of the relationship between Berléand and Balmer, I avoided shooting them together, only to discover that they were bosom buddies!

**How did you resolve to shoot the hearings, given that they are not particularly cinematic?**

It was impossible to film genuine one-on-one encounters because there was almost always someone else - the clerk - in the shot. It wasn't a pure confrontation... When the camera is on Isabelle, the clerk is invisible; when we frame the subject of her interrogation, the clerk is now in shot, now out of shot: I decided to reintroduce him into the shot at the moment when the person being

interrogated imagines he is there and so doing escapes the full pressure of the one-to-one encounter. Of course, the judge would like to make you forget the presence of the clerk, but it's impossible...

#### **What light did you want for the film?**

DP Eduardo Serra and I wanted the viewer to feel that it was either morning or evening. We absolutely wanted a variety of light, at any cost. Therefore we favoured natural light.

#### **Did you shoot in real locations?**

Yes, and I have to say I prefer it, because actors perform differently in the studio and in real locations. And when one wants to say close to reality, real locations work best...

We made numerous scouting trips to the Palais de Justice to get certain important details right, like the fact that the examining judge - this super-powerful character - enters by a side entrance rather than by the main staircase, or that his office should not be too luxurious. I also watched Depardon's *DÉLITS FLAGRANTS* again, to avoid making too many mistakes, and I had the film validated by the Dean of the examining judges, who gave us full approval.

## **INTERVIEW WITH**

ODILE BARSKI SCRIPTWRITER

#### **How did you approach the task of writing the script?**

I combed through a considerable body of research that I conducted at the same time as the writing. I have to say that my background in sociology was very valuable at this research stage, which is a necessary preliminary for all writing.

Nonetheless, the research is nothing more than a bag for me to dip into: it provides the building materials, but it's the plans for the building that really interest me. I try to pinpoint the tragic or comic heart, and the trajectory of the characters: is there something specific in this trajectory that allows us to speak of a contemporary world in flight from reality? It's from this flight from reality that fiction can take possession of us anew, put our feet back on the ground and, if possible, make us laugh a little.

#### **What interested you in the affair that inspired the film?**

It wasn't the scandal of this important case, about which so much has been said, but rather the other side of the picture. A spectacularly tough woman, Jeanne tells herself that she can implement justice in a world where, the closer she gets to her goal and to a certain truth, that very truth slips further away - even her life slips away from her.

In this world, everything is hidden under the floorboards, wealth as well as conscience: Jeanne therefore undertakes a sort of exploration, in which the illusory poles of power are very distant from her.

#### **What is your take on the film's characters?**

What strikes me as interesting is the loss of identity and singularity experienced by all these characters: no longer is anyone accountable, no longer is anyone responsible for anything, and those who are investigated claim to know nothing.

Conversely, Jeanne believes she is invested with an heroic power to be accountable for everything, including this corrupt world. It's an insane accountability and she will never reach the end of it. When she is at last approaching the truth, she's taken off the case... In reality, the great folly of this world - which the film postulates - is the economic madness and unbridled speculation that snowballs and replicates itself endlessly.

#### **Jeanne is obsessed by tidiness, at home and on the job...**

Absolutely. She hates dust, she always wants to check what's hidden under the carpet. And because she is so close to the affair, she gets taken: she wants to see up close a reality that can only be apprehended from a great distance. She

tells herself that by taking a step towards the other, she is advancing towards the truth, and succumbs to the intoxication of this path.

### **Jeanne also engages in a sort of social revenge.**

Jeanne bears a real grudge: she comes from a modest background; from now on she wants to use those who have used her! It's the story of a woman's revenge.

She takes revenge for not possessing the correct social codes, but on the other hand, she has the penal code on her side! A duel begins between these men who have completely lost their hold on reality and a woman who has a full grasp of reality - but who starts to lose it, little by little...

### **She loses her footing but finds it again in the face of her troubled personal life.**

What I find wonderful is the way the affair ends brutally when we move on to something else. Put another way, Jeanne believed she was climbing the steps of power, while in fact she was being used - as those who used her will be used in their turn - used so well that we end up no longer knowing where the power comes from...

The 'toy' she relied on is taken away, and she finds herself left with the one thing she has absolutely no idea how to deal with: her own life. Because the film is also the story of a couple who have given up. At the end, she throws in the towel and perhaps a different confrontation will take place, in an arena other than that of the case...

### **Her relationship with Philip doesn't give much cause for optimism...**

They're an eminently sinister couple. They no longer know what it means to talk to each other. They have no children, probably because they have nothing to bequeath. Jeanne settles her score with her in-laws: she explains to her nephew that her mother-in-law made her a gift of some knives which no longer cut as well as they did. Doubtless they do her less harm since she has turned them against the adversaries who symbolize, in her eyes, her long-despised in-laws...

### **Jeanne and Humeau are not so different from one another.**

They share the fact that neither of them went to the 'right schools', but earned their ascent up the social ladder. Humeau recognizes this. Jeanne would never admit it.

He reflects back at her an image of herself she won't accept, and that's precisely what she makes him pay for. You have to understand that these are profoundly neurotic characters.

### **Two characters are constructed symmetrically: Félix and Erika, who act to help Jeanne interpret the world around her...**

In order not to go completely crazy, Jeanne needs ears; she, who orders microphones installed everywhere, would very much like to be listened to from time to time. She demands it, although this in no way affects her harshness towards others. It's a game that allows her sparse pleasure.

When her husband throws himself from the window towards the end of the film, she sobers up. She realises that not all possible routes are marked out beforehand: she had not foreseen anything because life is unpredictable...

I'm not trying to frighten or destabilize anyone. I'm simply trying in my own way to give shape to the independence of justice.

**INTERVIEW WITH**  
ISABELLE HUPPERT JEANNE CHARMANT-KILLMAN

**You've played both 'real' and purely fictional characters for Claude Chabrol. Do you approach both in the same way?**

Yes, at least consciously. Whether it's a fictional character very present in the collective imagination like Madame Bovary, or a completely original character like one of those in RIEN NE VA PLUS, you appropriate the roles very quickly, to the point where you forget their origins. It's the only way to free yourself from an imposed portrayal in favour of one that will bring more reality to a character.

**You play a multi-faceted character.**

That's what makes it interesting. She allows the circulation between public and private worlds. She is simultaneously a judge, a married woman, a friend to her young nephew, and the film shows how such a political affair can affect the behaviour of people in their emotional and personal - as well as their public - lives.

**Was the script as elliptical as usual?**

Perhaps a little less than LA CÉRÉMONIE and MERÇI POUR LE CHOCOLAT. But I find it far easier to read a script stripped down to the skeleton of the story, which allows the imagination to do its work. I tend not to trust scripts that are too descriptive, that veer towards literature.

**Jeanne discovers a little late that she does not have as much power as she thought.**

Her discovery is made even more painful by the fact that she is abandoned by her peers. It's not so much that the machine she's fighting against resists her: she's abandoned from the inside and there's nothing more terrible - less for her than for what it reveals about the extraordinarily perverse relationships between politics and justice. Hence her line at the end of the film: "*Let them get out of their own mess!*".

**Do you think Jeanne feels compassion for Humeau when she encounters him in hospital at the end of the film?**

At that moment there is nothing more at stake, and she is moved to see him brought so low. For all that, she does not feel responsible: she feels a sort of compassion outside that which has occurred between them previously. She possesses a sort of conformity and functional adaptability to the situation as she lives it.

**Your accessories are very carefully chosen: you wear red gloves, carry a red bag, wear mauve glasses...**

These rather original glasses reveal a certain self-belief, as well as a touch of femininity. She likes to be on show, something that takes us back to the theatricality of the hearings process. In addition, it's easier to imagine a well-dressed judge than a well-dressed cop: unlike the policeman, the judge has no need of anonymity, can afford to be easily identifiable. It's an assertion of power and conviction. And of course a certain elegance gives Jeanne confidence as she faces the men she summons.

**How did you work on the relationship with Sibaud?**

She allows herself to be seduced by him, but then revenges herself fiercely when she discovers that she has been manipulated rather than the manipulator. When she is under the sway of his seduction, it was very interesting to play, I had to convey that she was in the grip of a feeling that she hadn't completely mastered, but that she nonetheless kept at a distance. A little breach in the armour of her convictions.

**The relationship Jeanne and Félix is rather troubling.**

Félix embodies the exact opposite of what she represents. He exists in the pleasure of the moment, while she exists in the pleasure of action. Félix's position confers on him skills of listening and understanding events that will lead Jeanne to reflect. For it's not a passive listening...

**We always hear that Chabrol doesn't talk much to actors.**

Strangely, he's never talked to me so much as on this film! He was particularly focussed, and gave me a lot of small pointers, very different from previous shoots. He paid incredible attention to the smallest detail. And the film is extremely tense, like a bow ready to launch its arrow.

**Chabrol talks about your 'powerful fragility', something he can't get from other actresses.**

I try to escape caricature. There's nothing worse than an overplayed portrayal based on a character's presumed social or professional definition. No one is identified simply by their function: there is clearly a living human being behind a cop or a judge who bears no relationship to our preconception of him.

What interests me is mixing power and fragility constantly. Even when Jeanne is conducting a hearing, where she is supposed to personify power, I endeavoured not to portray the character as one-dimensional. I wanted to show what lies beyond the interrogation: something human and unconscious that exists beyond words and social position.

**Chabrol also said that you don't try to justify your portrayal in relation to the audience, that you take on the role without any cheating of the spectator...**

It's something we both feel very strongly about. I don't see the point of smoothing off the rough edges. There's always a core of spitefulness or hardness in the Chabrolian heroine, which I never try to minimize, as his films all operate with the same mechanism: he plunges a female character into a hostile world and the protagonist acts like a resonating chamber for that which surrounds her. She fights, she tries to survive, with the same violence as that which she has to defeat. Often, without success. There is nothing cynical in the cinema of Claude Chabrol. He's a humanist.

## **INTERVIEW WITH FRANÇOIS BERLÉAND HUMEAU**

**What's your take on Humeau?**

He's someone of modest origins, someone who hasn't come up through the right schools, an entirely self-made man who has succeeded in becoming a top-ranking civil servant: this was an aspect I liked very much. I was also interested by his character's interior development, the incredible self-assurance arising from his sense of accomplishment at the beginning of the film, to the moment when he ends up falling apart...

**There's a sort of ingenuousness to him.**

Absolutely. He doesn't see the harm in using his company credit card for himself: he believes that as the director of a major public group, he is not justly rewarded, and that this is his legitimate compensation. When he takes over the leadership, he's happy to follow the actions of his predecessors - the financing of political parties, for example. Basically, when he is summoned by the judge, he's a fuse that blows, nothing more.

**You seem to feel a real affection for him.**

Yes, and I demand it! I find it a real problem understanding the scorn he is subjected to. For a long time, no one raised any objection to ministers receiving numerous fringe benefits, but now they are taken by a big boss, because he was abandoned by his peers...

In reality, he has paid for the others, those who remain at liberty. In becoming pitiable, my character becomes human.

**What are your feelings about Jeanne?**

She's a formidable woman! It was extraordinary, witnessing Isabelle become the character completely, with that jubilant spitefulness, that terrible look and that voice, now cruel, now soft. When we were playing the scenes of the hearings, I said to myself that this must be just how it is in real life.

**You have a real complicity with Isabelle Huppert.**

We've known each other since the age of 14! We'd already worked together in films such as Benoît Jacquot's L'ÉCOLE DE LA CHAIR or Alexandra Leclère's LES SOEURS FÂCHÉES, but this is the first time we've played real face-to-face encounters, the first time we've acted a lot of big scenes together.

While we were shooting the hearings, we didn't talk much about personal things because Isabelle required complete concentration to remain in character, and our complicity would have made the confrontation difficult. But during the hospital scenes, towards the end of the film, the tension eased up a notch and we began to relax...

## CAST

Isabelle HUPPERT	<i>Jeanne</i>
François BERLEAND	<i>Humeau</i>
Patrick BRUEL	<i>Sibaud</i>
Robin RENUCCI	<i>Philippe</i>
Maryline CANTO	<i>Erika</i>
Thomas CHABROL	<i>Félix</i>
Jean-François BALMER	<i>Boldi</i>
Pierre VERNIER	<i>President Martino</i>
Jacques BOUDET	<i>Descarts</i>
Philippe DUCLOS	<i>Holéo</i>
Jean-Christophe BOUVET	<i>Maître Parlebas</i>
Roger DUMAS	<i>René Lange</i>
Yves VERHOEVEN	<i>The Clerk</i>

## CREW

DIRECTOR	Claude CHABROL
SCREENPLAY	Odile BARSKI Claude CHABROL
DP	Eduardo SERRA AFC-ASC
CAMERA OPERATOR	Michel THIRIET
SOUND	Pierre LENOIR
MIX	Thierry LEBON
MUSIC	Matthieu CHABROL
ORCHESTRATION	Laurent PETITGIRARD
ASSISTANT DIRECTOR	Cécile MAISTRE
CASTING	Cécile MAISTRE
EDITOR	Monique FARDOULIS
PRODUCTION DESIGNER	Françoise BENOIT-FRESCO
WARDROBE	Mic CHEMINAL
CONTINUITY	Aurore CHABROL
STILLS PHOTOGRAPHER	Moune JAMET
SET DECORATOR	Catherine PIERRAT
LOCATION MANAGER	Thierry MAGNIEZ
KEY GRIP	Dominique ROBERT
GAFFER	Michel ATANASSIAN
PRODUCTION MANAGER	Michel JULLIEN
EXECUTIVE PRODUCER	Françoise GALFRE
COPRODUCER	Alfred HÜRMER
PRODUCER	Patrick GODEAU

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THE MINISTÈRE DE LA CULTURE  
ET DE LA COMMUNICATION (CNC)

WITH THE PARTICIPATION OF  
FILMFÖRDERUNGSANSTALT (FFA)

## SELECTED FILMOGRAPHY

CLAUDE CHABROL

LA DEMOISELLE D'HONNEUR (2004)  
LA FLEUR DU MAL  
aka THE FLOWER OF EVIL (2003)  
MERCİ POUR LE CHOCOLAT (2000)  
AU COEUR DU MENSONGE  
aka THE COLOR OF LIES (1999)  
RIEN NE VA PLUS aka THE SWINDLE (1997)  
LA CÉRÉMONIE (1995)  
L'ENFER (1994)  
MADAME BOVARY (1991)  
UNE AFFAIRE DE FEMMES  
aka STORY OF WOMEN (1988)  
MASQUES (1987)  
INSPECTEUR LAVARDIN (1986)  
POULET AUVINAIGRE aka COP AU VIN (1985)  
LE CHEVAL D'ORGUEIL  
aka THE HORSE OF PRIDE (1980)  
VIOLETTE NOZIÈRE (1978)  
ALICE OU LA DERNIÈRE FUGUE  
aka ALICE OR THE LAST ESCAPE (1977)  
LES INNOCENTS AUX MAINS SALES  
aka DIRTY HANDS (1975)  
NADA aka THE NADA GANG (1975)  
LES NOCES ROUGES  
aka WEDDING IN BLOOD (1973)  
DOCTEUR POPAUL (1972)  
LA DÉCADE PRODIGIEUSE  
aka TEN DAYS WONDER (1971)  
LA RUPTURE aka THE BREAK UP (1970)  
LE BOUCHER aka THE BUTCHER (1970)  
QUE LA BÊTE MEURE (1969)  
LA FEMME INFIDÈLE  
aka THE UNFAITHFUL WIFE (1969)  
LES BICHES (1968)  
LA LIGNE DE DÉMARCATION (1966)  
LE TIGRE SE PARFUME A LA DYNAMITE (1965) LE  
TIGRE AIME LA CHAIR FRAICHE  
aka CODE NAME: TIGER (1964)  
LES PLUS BELLES ESCROQUERIES  
DU MONDE (1964)  
LANDRU aka BLUEBEARD (1963)  
LES SEPT PÉCHÉS CAPITALAUX  
aka THE SEVEN DEADLY SINS (1962)  
LES BONNES FEMMES  
aka THE GOOD TIME GIRLS (1960)  
À DOUBLE TOUR  
aka WEB OF PASSION (1959)  
LES COUSINS aka THE COUSINS (1959)  
LE BEAU SERGE (1958)

## SELECTED FILMOGRAPHY

ISABELLE HUPPERT

GABRIELLE Patrice Chereau (2005)  
LES SOEURS FÂCHÉES Alexandra Leclerc (2004)  
LA VIE PROMISE  
aka GHOST RIVER Olivier Dahan (2003)  
8 FEMMES aka 8 WOMEN Francois Ozon (2002)  
LA PIANISTE  
aka THE PIANO PLAYER Michael Hanaeke (2001)  
MERCİ POUR LE CHOCOLAT Claude Chabrol (2000)  
LES DESTINÉES SENTIMENTALES  
aka LES DESTINÉES Olivier Assayas (2000)  
PAS DE SCANDALE  
aka KEEP IT QUIET Benoit Jacquot (1999)  
L'ÉCOLE DE LA CHAIR  
aka THE SCHOOL OF FLESH Benoit Jacquot (1998)  
RIEN NE VA PLUS  
aka THE SWINDLE Claude Chabrol (1997)  
LES PALMES DE M. SCHUTZ Claude Pinoteau (1997)  
LA CÉRÉMONIE Claude Chabrol (1995)  
LA SÉPARATION Christian Vincent (1994)  
AMATEUR Hal Hartley (1994)  
APRÈS L'AMOUR Diane Kurys (1992)  
MADAME BOVARY Claude Chabrol (1991)  
LA VENGEANCE D'UNE FEMME Jacques Doillon (1990)  
UNE AFFAIRE DE FEMMES  
aka STORY OF WOMEN Claude Chabrol (1988)  
LA FEMME DE MON POTE  
aka MY BEST FRIEND'S GIRL Bertrand Blier (1983)  
COUP DE FOUDRE  
aka AT FIRST SIGHT Diane Kurys (1983)  
LA TRUITE aka THE TROUT Joseph Losey (1982)  
PASSION  
aka GODARD'S PASSION Jean-Luc Godard (1982)  
EAUX PROFONDES  
aka DEEP WATER Michel Deville (1981)  
COUP DE TORCHON  
aka CLEAN SLATE Bertrand Tavernier (1981)  
VIOLETTE NOZIÈRE Claude Chabrol (1978)  
LE JUGE ET L'ASSASSIN Bertrand Tavernier (1976)

## PRESS

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PLEASE NOTE:

High definition can be downloaded from the 'press' section of <http://www.wildbunch.biz>