

LES FILMS DU WORSO
PRESENTS

 **63** Internationale
Filmfestspiele
Berlin
Competition

PAULINE
ÉTIENNE

ISABELLE
HUPPERT

LOUISE
BOURGOIN

MARTINA
GEDECK

FRANÇOISE
LEBRUN

THE NUN

A FILM BY **GUILLAUME NICLOUX**

Le Pacte



Les films du Worso presents

THE NUN

A FILM BY
GUILLAUME NICLOUX

SCREENPLAY BY
GUILLAUME NICLOUX AND JÉRÔME BEAUJOUR

BASED ON THE NOVEL BY **DIDEROT**

WITH
**PAULINE ÉTIENNE - ISABELLE HUPPERT
LOUISE BOURGOIN - MARTINA GEDECK - FRANÇOISE LEBRUN**

114 mins - France/Germany/Belgium - 2012 - 1.85 - SRD

FRENCH RELEASE: 20 MARCH 2013

DISTRIBUTION

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SYNOPSIS

France, in the 1760s. Born to a bourgeois family, Suzanne (Pauline Etienne) is a beautiful young girl with a natural talent for music. Despite her faith, she is dismayed when her parents send her off to a convent, expecting her to become a nun. Suzanne first resists the rules of the convent, but soon finds out that she is an illegitimate child, leaving her no other option than to pronounce her vows and suffer the consequences of her mother's sin.

She soon wants to escape the religious path and is trying to revoke her vows when the Mother Superior, who had brought her comfort and solace, dies. Her successor, Sister Christine (Louise Bourgoin), turns out to be a sadistic and cruel Mother Superior, inflicting the worst forms of humiliation upon Suzanne, such as depriving her of food and clothing. Suzanne is finally transferred to another convent, where she discovers another kind of Mother Superior (Isabelle Huppert), who develops an inappropriate affectionate bond with her...

Adapted from Diderot's eponymous novel, *The Nun* tells the story of a woman trying to resist imposed religious values, revealing the dehumanizing effect of cloistered life.

INTERVIEW WITH GUILLAUME NICLOUX

When did you read Diderot's *The Nun* ?

I have nurtured this project since my teenage years. I had a religious education and after my profession of faith, entering the seminary was a real consideration for me. This temptation disappeared when I turned 13 and discovered sexuality and music, when my senses exploded. I'd never known about those things before, and that wasn't because I was raised particularly strictly – quite the opposite. But until then, I'd been preoccupied with my faith. As I was discovering punk and anarchy, I started reading everything I could lay my hands on and that included *The Nun*, which had a profound effect on me in my own personal rebellion and in the whirlwind of questions I had. I never forgot the book and it marked me for life. A few years later, I wondered how one might bring a cinematographic dimension to this story of a young girl shut up in a convent against her will. It was only three years ago that I found the angle for a potential adaptation.

What was the key to shooting the story ?

I had to be able to break away from the context of the novel and from Diderot's anti-clerical image, and focus on the very essence of the text, which is an ode to freedom. I've always been fascinated by people who voluntarily decide to join closed orders and the cloistered life, such as that described by Jean Genet and Edith Stein. That endless *mise en abîme* between what happens within us and without, that material envelope used as a shield. But *The Nun* is less of a novel about imprisonment and more one about freedom. So I wanted to refocus the book on some real desires, such as freedom of thought and accomplishment in one's life beyond any religious divide. Because deep down, Suzanne does not deny her faith or her love of God. She simply articulates her will to express them as she sees fit.

So you modernized it ?

That wasn't necessary. The themes dealt with in *The Nun* are extremely modern ones. A young woman's rebellion in the face of authority, her relentless battle for her freedom, the right to justice, the refusal to give in, the struggle against imprisonment. The most interesting thing is the obvious contemporary nature of the subject and the impact it has on young people. My 17-year-old daughter discovered the book last year and I realized that to her, Suzanne's story is still topical. To her mind, not much seems to have changed since Diderot's 18th century and the world we live in today.

What do you mean by that ?

We still live under a patriarchal regime where women are locked away in an extremely hypocritical and insidious manner. Teenage girls are deprived of their freedom of thought and forced to suffer the hegemony of alienating systems with traditional, religious or cultural motives right under our very noses. Society and the media show us daily examples of moral or physical brutality exercised by male authorities that prevent young women from making their own decisions. I think that the great strength and the contemporary nature of Diderot's *The Nun* reside in the universality and timelessness of the themes it explores.

How faithful are you to the novel ?

It never occurred to me that I might betray the novel. When I adapt a book, my approach is inspired by Hitchcock's method: I read it, I close it, and I allow my imagination to work, in order to only keep what actually moved me from it. In a sense, that is a form of betrayal, but the important thing is to betray as faithfully as possible, using the book as a source of inspiration that will inspire your own vision. I don't think I went very far from Diderot's position because beyond his materialist philosophy, Diderot takes a stance against the arbitrary authority and intolerance of the Church, which Voltaire referred to as the "shameful".

Diderot's novel was unfinished and you changed the ending.

In Diderot's novel, Suzanne Simonin is a passive young girl, resigned to her fate. In our version, she resists and overcomes the trials she is set. Jacques Rivette and Jean Gruault had come up with an ending in which she kills herself. They stuck to the vision of the anticlerical tract, which I understand because in 1965, the separation between Church and State was still a delicate subject. The ORTF, France's broadcasting authority, and the office of censorship were working together. More than a hundred films were still banned in 1966, and it had been that way since the end of the war. As for me, the more I got to know Suzanne, the less I wanted her to die. My version of *The Nun* offers a possible future. I wanted to see her shrug off her mother's control and as a result, be free to rebel. I always saw Suzanne as a rebel who fights for her freedom even if that means temporarily renouncing it on the way.

It seems as if you are haunted by the loss of identity and the issues of biological parents.

The quest for the father is a theme that is very dear to me. It is often easier to imagine the future if one knows one's past, so I invented a father for Suzanne, a free-thinker, in order to amplify Suzanne's issues over her identity. And then it seemed essential to add a romantic dimension to her fate, a fantasy projection not dissimilar to a mental escape.

What did your co-writer Jérôme Beaujour bring to the project ?

A great deal. He allowed me to formulate the dialog so it clearly revealed the motivation of the different protagonists and clarified Suzanne's relationship with her faith. He introduced me to Sylvie Pialat, and together, they were key to the creation of the film. Sometimes I struggled to introduce direct emotions – my characters are often all about retention – when trying to formulate their love. The involvement of writers like Jérôme Beaujour allows me to overcome my shortfalls where necessary.

How did you approach the casting ?

I always try to find an imaginary link between the actor and their character. It's all about fantasy but I like that gradual slide, that strange inversion that happens during a moment like that, as if the character breaks away from me to inhabit somebody else. Then comes the encounter. It's at that moment that the desire is confirmed or ended. I don't do tests, I don't do readings, I speak as little as possible with the actors because I'm already certain that they are their character. The only thing I'm interested in is the moment where everything slots into place, the moment when we create together on set, with all the concrete elements of the film. The essential thing is that the actor and I believe; believe that it's not about acting well or badly, but about getting close to some kind of truth during filming.

The choice of Pauline Étienne was key.

I watched her walk into the room and it was immediately obvious that she was right for the part. The thing that moves me about her is to do with me feeling blessed. It's an odd word, "blessed". It's a little empathic and difficult to define without getting into the notion of something sacred, which is somewhat cumbersome. To me, it's a mixture of emotions that I sometimes feel when I meet a new person, because above and beyond the way they move or smile or focus on things, that person seems to impose a superior kind of strength which is both calming and disarming at the same time.

How did you choose the Mother Superiors ?

Françoise Lebrun has been a movie icon to me since I saw her in Jean Eustache's *THE MOTHER AND THE WHORE*. Moreover, I find her moving on a very human level and I could immediately imagine the link between her and Madame de Moni, and all things good.

For Sister Christine, I wanted someone who didn't immediately come across as a "wicked" Mother Superior. When I met Louise Bourgoïn, she seemed all sweet and sparkly, the exact opposite of the character. So Louise was the ideal person – intelligent and curious – and I also knew that she would be able to get across everything that was implied in the script.

As for Isabelle Huppert, she is an actress capable of bringing something wonderful to the idea you have of a role, of bringing it out of itself. That's what I find so fascinating about her; the depth of her performance and the way she is so pitch-perfect. Her desire for Suzanne had to go beyond simple sexual desire; it has to be sincere and troubling but never unhealthy. Almost mystical.

Were you concerned about historical accuracy ?

Set designer Olivier Radot, costume designer Anaïs Romand and I did a lot of research. I prefer shooting in real surroundings so we looked for convents that had been preserved as they were. There are some in France but when they found out about the subject of the film, the two most interesting ones closed their doors to us. So we started looking abroad and found two in Germany that had barely changed for more than three centuries. Then we had to bring them to life. I didn't want to get into a stereotype of a stony-faced, miserable film that perpetuated the myth of the austerity of monastic life. Back then, many convents were very opulent. And for the most part, life was relatively normal – one prayed of course, but one also ate well, laughed and even danced sometimes.

The film is lit by candlelight, the colors are warm and sometimes lively.

Yves Cape and I used the photography of Sergei Prokudin as a reference. Prokudin developed a trichromy process through which colors could appear both saturated and desaturated. The traditional image of a dusty convent was thus replaced by a more shimmering, almost warm look in which the focus is primary colors and where unmade-up faces can reveal natural-looking weathered skin.

How did you choose the music ?

I was already a fan of Max Richter's work, even before he wrote the soundtrack to *WALTZ WITH BACHIR*. Few young composers remind me of Philip Glass, Arvo Part and Mogwai; all three artists I particularly enjoy. I also knew he was a big fan of Bach and Purcell, as I am.

I wanted him to write the pieces to be performed by Suzanne much ahead of time so that I could film her and record her live. He also composed some music that was going to provide the basic theme for the film, but unfortunately I couldn't use it. The film didn't allow it.

Did you have a cinematographic reference in mind for *THE NUN* ?

EDWARD MUNCH by Peter Watkins was with me throughout the shoot, and I really can't say why. Perhaps because he asks more questions than he provides answers. And I think that for believers, that is exactly what faith is – an eternal questioning. The fascination I have for watching the faces in this film feels almost like I'm under a spell. The looks into the camera are like questions directly addressed to me. I don't have an answer to them, but my stubbornness in terms of being a witness keeps me constantly on the alert. I also felt the need to use those looks into the camera on several different occasions. When Marc Barbé tells Pauline Étienne the truth about her birth and when Isabelle Huppert goes into a state of exultation.

From experimental cinema to the film noir triptych, from comedy to political thriller, you seem to explore different genres and weave a complicated network between each of your films.

The thing that interests me most in any work, beyond the genre one chooses, is human relationships and how individuals forge and break links – how they evolve or regress, alone or with others. My plots are simply means through which to explore that breeding ground of human emotion.

Does this film have any conscious or sub-conscious elements of autobiography in it ?

Do you know how the novel came about ? Officially, Diderot wrote *The Nun* as a joke for a friend. But when you look into his life, you discover that one of his brothers was a canon, and one of his sisters entered a convent and died there. Diderot himself had his head tonsured at the age of 13, and his father shut him up in a monastery at the age of 30, although he escaped.

So I don't know if you can talk about autobiographical influences but one must recognize that the man had very good reasons for exploring the subject.

Filmography

2013 **THE NUN**
2012 **THE GORDJI AFFAIR** (Canal +)
2010 **HOLIDAY**
2009 **LA REINE DES CONNES** (Arte)
2007 **THE KEY**
2006 **THE STONE COUNCIL**
2003 **HANGING OFFENSE**
2002 **A PRIVATE AFFAIR**
1998 **LE POULPE**
1995 **FAUT PAS RIRE DU BONHEUR**
1992 **LA VIE CREVÉE** (Arte)
1990 **LES ENFANTS VOLANTS**
1988 **LA PISTE AUX ÉTOILES**

PAULINE ÉTIENNE

I'd never seen a film made by Guillaume Nicloux when I met him two years ago. I think it was thanks to Brigitte Moidon, who'd seen me in Joachim Lafosse's PRIVATE LESSONS, who told him about me. We spoke and it was very easy after that.

To get into the role, firstly I had to work on the musical part – the singing and the spinet. I did four years of piano but I don't know how to read music. I took four months of singing lessons with a teacher to be able to sing a piece by Bach and another piece specially composed for the film by Max Richter. In Diderot's book, Suzanne Simonin is described as having a magnificent voice. But I was so nervous having those real singers all around me that I wasn't as good as I'd hoped. If I'd worked a bit more, I would have gotten over my fear. I get like that when I'm asked to do things that aren't part of my normal repertoire. I need reassurance. And Guillaume Nicloux wanted it to be recorded live, in the church where the sound is terrific.

I also did some research to try and understand the vocation; how people behave in those orders, how you get to be in a convent, and the stages involved in becoming a nun, with all the ceremonies. I even entered a convent to see what it was like but I couldn't manage more than 48 hours. I soon escaped. I spent two days participating in their prayers. It wasn't possible to be in contact with the nuns because they were reclusive and, as such, separated from visitors.

It was more about feeling the character than about reflecting on her. Religion is something quite remote for me. I don't have faith, but I was touched by Suzanne's. Despite her love for God, she feels that the monastic life is not for her, and she does everything she can to escape it. She never plays the victim in her trials. I was impressed by the pride and dignity she maintains. Suzanne taught me a great deal.

There are many scenes where I felt like I wasn't acting. Guillaume is a real actors' director. Nobody has ever worked with me like that before, except Joachim Lafosse. I was nervous before the shoot because I understood the importance of the role. On the first day, I couldn't get anything out. Guillaume had to start over and give me a shove. And after that, I got into the character. I even let her get to me a little too much. There are some scenes that are extremely hardcore and which have really stayed with me. The ones in the dungeon for example. They were very tough to film, on an emotional as well as physical level. I came away very marked by this film

and I had a tough time getting out of character. I let it run away with me. The film touched me deeply.

The other actresses were very important to me. For example, Alice de Lencquesaing told me that she thought her role was to carry me, to help me as best she could, and that I shouldn't hesitate to ask her if I needed help. I think that friendship comes across on screen. She really took her character to heart. Françoise Lebrun was very sweet and generous and she doesn't judge. She's there for you.

ISABELLE HUPPERT

This is not the first time I have played a nun. In the theater, I played Isabella in Shakespeare's *Measure for Measure*, directed by Peter Zadek in 1991, but I've never played a nun in a film before. I started by reading Diderot's novel, which was new for me. I found it extremely passionate, sometimes very funny, and it described some very intense, excessive emotions. Conceiving it like some kind of literary con trick no doubt gave him a certain amount of freedom. It's a novel of transgression.

There are two aspects to my character. She is a Mother Superior in a convent, and she is a nun who has amorous aspirations. Intuitively, I favored an approach that was more affectionate rather than being amorous or sexual. She's not a predator, an amazon, or someone who preys on young girls. She's someone who is looking for affection from someone else. She cannot control her impulses and she doesn't act out of any perversity, but in a spontaneous way, and as such, she is vulnerable. This affair weakens her authority. She falls in love, but she also falls in a physical way and it's going to kill her. There is something irrational in the attraction, in her need to seek Suzanne's attention. She slips into her bed because she is cold, to get warm, almost like a child who wants to cuddle up next to another child.

Guillaume Nicloux doesn't give instructions; he encourages spontaneity and snap reactions. I like his way of working. He captures something ephemeral, very quickly, with no preparation. He enters into his characters' universe with irreverence and brutality, and that makes it very natural. He refuses to make literature.

LOUISE BOURGOIN

Guillaume Nicloux offered me the role of Sister Christine at least a year and a half before the shoot. We were in a café. He was telling me about his project, almost like a professor, in a very intelligent manner. Then we didn't see each other for a long time. Normally, directors try to create a link, send you little notes, but that wasn't his style.

My mother is a French teacher, so I know my classics pretty well; the books you study for the baccalaureat. I'd read *The Nun* a long time ago and I returned to it for the film. Guillaume Nicloux had forbidden me from watching the version shot by Jacques Rivette before the shoot, but I watched it anyway and thought it was very theatrical in its approach.

I asked Guillaume Nicloux how I should prepare for the role and he said there was no point. I laughed, thinking he was just trying to get a rise out of me because normally you rehearse, normally directors give you details and indications to help feed into the person you are embodying. "Do absolutely nothing!" he said. And with a slightly sardonic smile, he said he hadn't seen any of my films, whereas directors usually go on about how fabulous they think you are, and that they particularly liked you in such-and-such a film. I felt like I'd been forced upon him by a producer and I was kind of surprised, but nothing ever really bothers me.

I insisted: you could play that nun a thousand different ways! So he said, "Because you're insisting and because you went to art school, I'm going to send you a painting that makes me think of the film, and a song." The painting was very obscure, an abstract, a kind of conglomerate of green moss like traces of oxidization on bronze. And the song was just a few notes, a very faint woman's voice, very meditative, that made Sigur Rós sound like hardcore techno. It gave me a perspective. He also told me that there wouldn't be any heating and that he didn't want any makeup or preparation. He even gave me a news report from the 1980s about old Carmelites, which reported both their frustration at spending their whole life in the same place, and their love of God. When these women spoke, their eyes were shining with emotion. One of them, who almost had tears in her eyes, confessed that she stopped loving God for 15 years, but never doubted that her love would return. I saw a determination in it, close to that demonstrated by great artists like Louise Bourgeois, for example, who are lit up from inside, who never deviate from the path they have chosen. I tried to find that same sense, to get that emotion held inside. I played a Sister Christine who takes a back seat in order to hold onto her rank.

We did agree on one thing when we met in that café, and that was what made me want to play that woman: Sister Christine says some very hard things but you need to feel that she thinks she's doing the right thing, that she's doing it for her love of God, that she just soldiers on. When I read it, I imagined this woman at face value, full of hatred, with a desire to hurt, and he wanted me to have a moment of hesitation, of regret, each time I deliver a chastisement. He wanted me to seem like I was suffering when imposing suffering on others. I really liked that idea.

I wanted to wear prosthetic teeth and to have really horrible dentures. Because I say crazy things, because evil comes out of my mouth, it had to be like a gutter, something putrefied. And it forced me to articulate the 18th century text really well and at the same time, made me look like some devilish medieval gargoyle.

On the first day of shooting, I was opposite Pauline Étienne for the scene when I search her and ask her to get undressed to make sure she's wearing a cilice belt and that she's not hiding any letters. He asked me to read my lines, so I did and he told me it wasn't very good at all. That was pretty tough, so much so that it made me doubt myself and feel very vulnerable. I was shaking. And that's when he decided he was ready to shoot. That technique was new to me. He's very sweet but he gets you in a particular state and depending on your reaction, he might start shooting.

In the morning, he'd come to makeup to check that we weren't using any foundation. Nothing on the face at all. It looks wonderful on screen and that's why my eyes are often red: you can see that I've been crying, just before the shot. He insisted on there being no music played while we were getting ready. He was there, not speaking to us, looking at us, staring at us for a half-hour. As if to force us to concentrate and make us think about the task in hand.

FRANÇOISE LEBRUN

We have a mutually very respectful relationship, Guillaume and I. Three years ago, he said he wanted to make Diderot's *The Nun* into a movie, but I never ask questions and he didn't say any more. Then I learned through various people that he was thinking of me for Madame de Moni but he didn't say anything to me. Then one day he called me : "You must know..." he said. I said, "No, while you've said nothing then I know nothing." He never gave me any reasons for his choice, and I never asked for any. It's a relationship of trust. There's no point knowing why someone asks something of you. The important thing is to know where the character is going, who they are and what you have to embody.

I didn't play this nun with any particular intentions. Let's say that the music of the tongue brings about a certain behavior. I have worked a lot on classical theater with the students of the Théâtre National in Strasbourg, on that tongue that allows you to say very violent things in a very gentle way. Racine says terrifying things in twelve syllables in perfect harmony. I think Madame de Moni is someone whose faith is threatened by the sincerity and energy of this little novice. She's just peacefully living her life, putting things into perspective, and Suzanne Simonin's arrival throws her very faith into question. She had based her life on this gift that she thought she owed to God : convincing without forcing, without coercion, just by sort of radiating, and then she realizes that that doesn't exist any more. Suddenly, her world falls apart.

I have neither preconceived ideas nor intentions when I act. It depends on the relationship you have with the person you're acting with and with the director. An actor is a medium. They try to give what is desired through the character and through a story of identity. It was brilliant to work with Pauline Étienne, as with Alice de Lencquesaing, and with the whole team in fact, united by a shared, unspoken desire to make everything as best we possibly could.

Guillaume Nicloux has a wonderful understanding of actors. He takes people and brings something out of them that you've never seen from them before. It's like he's giving his actors a gift, opening another door. Guillaume always reevaluates what he's done. And every time, he goes in a different direction. He's like some kind of radical experimenter. And I told him that I knew why he wanted to make THE NUN. The key is in one of the last lines spoken by the priest who is going to throw Suzanne out of the convent. He tells her he was forced to become a priest and didn't fight it, and that he

admires her struggle : "We need people like you !" That's Guillaume. He fights, he keeps blazing new trails, and we need people like him. He's one of the most inventive filmmakers around today.

DENIS DIDEROT (1713-1784)

His life

Diderot was a French philosopher, art critic and writer. He was born in Langres in the Haute-Marne department and his father was a cutler who lived by very strict morals. One of Diderot's brothers was a priest and he had a sister who became a nun, went mad and died in the Ursulines convent aged 28. Diderot himself was tonsured at the age of 13, having the hair shaved from his scalp in the style of a monk. Aged 16, he went to Paris to become a Jesuit. He was passionate about the arts, and secretly married a linen maid in 1743 although his father refused to authorize the union. His wife remained his companion until he died.

He devoured encyclopedias and works on medicine. A jack-of-all-trades, he wrote philosophical novels but also stories, accounts of meetings, dialogs and reflections. He had exchanges of literary letters with the author Friedrich Grimm, and wrote novels and plays. He was also an art critic, and sold works of art to Catherine II of Russia. He published aesthetic criticism in a review entitled *Salons*. His essay entitled *Lettre sur les sourds et les muets* (1751) explored the wealth of sensations created by music and underlined the particularity of each art, with each developing a unique kind of expression. His discussion on what makes an ideal citizen, *Rameau's Nephew* (written between 1762-1773 because he would constantly return to his works to make changes), was a dialog between a philosopher and a provocative materialist. His novel, *Jacques the Fatalist and his Master* (1764-1784), which partially inspired Robert Bresson's *The Ladies of the Bois de Boulogne* (1945), was a social critique in which he considered moral relativism, the Church, materialism and sexuality, and in which he asserted that nothing is irredeemable. *The Paradox of Acting*, written as a dialog between 1773-1777 and published posthumously in 1830, is an essay on theater in which he maintains that a good actor is one who is capable of expressing an emotion he doesn't feel. He compares the art of "acting with the soul" which uses emotion, and the art of "acting with intelligence" which uses appearance.

His philosophy

Aside from his battle against zealotry and superstition, Diderot's philosophy offers a materialistic vision of the world with a touch of spiritualism. He was consumed with passion for any number of things and was opposed to Pascal, refuting asceticism. He was hungry for ideas, for women and for food, but staunchly defended the cult of virtue, without necessarily linking it

with religion: just and unjust, good and evil were, to his mind, natural ideas. He defended the idea that sensitivity and morals are the result of biological and social factors and that tastes, desires and ways of life are inherited, and stem education as much as they do from chance.

Key dates

1742 : Diderot meets Jean-Jacques Rousseau. They enjoy five years of friendship and philosophical exchanges with a hiatus when they had a major argument in 1770.

1747 : Diderot starts putting together *L'Encyclopédie*, a major work edited with Jean le Rond d'Alembert, that took 20 years to complete. It consists of a series of reflections on knowledge in which he advocates the study of physics, chemistry and natural sciences that he believe are less abstract than mathematics.

1749 : In his *Lettre sur les aveugles*, Diderot refutes the idea that the spectacle of nature proves the existence of God, which leads to him being incarcerated in Vincennes.

1755 : He meets Sophie Volland who becomes his soul mate. They start a secret affair that involves voluminous correspondence.

1796 : *The Nun* is published. He began the work in 1760 and the final version was published posthumously.

CAST

Suzanne Simonin	PAULINE ÉTIENNE
Mother Superior at the St Eutrope convent	ISABELLE HUPPERT
Sister Christine, Mother Superior at the St Marie convent	LOUISE BOURGOIN
Madame de Moni, Mother Superior at the St Marie convent	FRANÇOISE LEBRUN
Suzanne's mother	MARTINA GEDECK
Sister Thérèse	AGATHE BONITZER
Sister Ursule	ALICE DE LENCQUESAING
Suzanne's father	GILLES COHEN
Father Castella	MARC BARBÉ
Mr. Manouri	FRANÇOIS NÉGRET
Baron de Lasson	LOU CASTEL
Marquess of Croismare	PIERRE NISSE

CREW

Directed by	GUILLAUME NICLOUX
Screenplay	GUILLAUME NICLOUX JÉRÔME BEAUJOUR
Based on the novel by	DENIS DIDEROT
Photography	YVES CAPE
Art direction	OLIVIER RADOT
Costumes	ANAÏS ROMAND
Accessories	CHRISTOPHE OFFRET
First assistant director	GUY-WILLIAM ADOH
Casting	BRIGITTE MOIDON
Editing	GUY LECORNE
Music	MAX RICHTER
Sound	OLIVIER DÔ HÛU / JULIE BRENTA / CHRISTIAN MONHEIM
Production manager	DIDIER ABOT
Head of post-production	TOUFIK AYADI
Producer	SYLVIE PIALAT / BENOÎT QUAINON
Associate producer	GILLES SITBON
Coproduced by	NICOLE RINGHUT JACQUES-HENRI BRONCKART OLIVIER BRONCKART
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