

Premiers plans

ANGERS

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By focusing on the discovery of new talents in European cinema and on revealing its cultural heritage, the Festival Premiers Plans d'Angers has become an emblematic highpoint in the cultural year. It is recognised by artists and professionals alike, is followed by a curious and enthusiastic audience, and supported by a large number of partners and personalities.



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THE AIMS OF THE FESTIVAL

To reveal new european directors through a selection of a hundred first films presented in seven competitive sections.

To discover film history and heritage thanks to retrospectives on national cinematographies, tributes to major and unrecognized authors and actors, programs on specific themes.

Highlighting the diversity of European cinema by gathering professionals on questions relative to the production and circulation of European films.

To educate a new public of European cinema by favoring the young public to participate to the Festival.

To support scriptwriters and directors in their writing work by inviting professional actors to read scripts of first short and feature films in public before shooting the film.

NICOLE GARCIA - PRESIDENT



After an early career devoted to theater, **Nicole Garcia** first came to public attention in *Que la fête commence* (*Let Joy Reign Supreme*) by Bertrand Tavernier. She went on to play a number of striking roles, including in Laurent Heynemann's *La Question* (*The Question*), Jacques Rivette's *Duelle*, Philippe de Broca's *Le Cavaleur* (*Practice Makes Perfect*), Alain Resnais' *Mon oncle d'Amérique* (*My American Uncle*), Claude Lelouch's *Les Uns et les Autres* (*Bolero*), Bertrand Blier's *Beau-père* (*Stepfather*), Pierre Schoendoerffer's *L'Honneur d'un capitaine* (*A Captain's Honour*), José Pinheiro's *Les Mots pour le dire*, Claude Sautet's *Garçon* (*Waiter!*), Michel Deville's *Péril en la demeure* (*Death in a French Garden*), Brigitte Rouan's *Outremer* (*Overseas*), Claude Miller's *Betty Fischer et autres histoires* (*Betty Fischer and Other Stories*) and *La Petite Lily*, and Claire Simon's *Gare du Nord*.

Behind the camera, **Nicole Garcia** has become an accomplished and recognised filmmaker. After the short film *15 août*, she offered Nathalie Baye a role in *Un week-end sur deux* (*Every Other Weekend*), nominated for Best First Feature at the Césars and directed *Le Fils préféré* with Gérard Lanvin, who won the César for Best Actor, Bernard Giraudeau and Jean-Marc Barr, followed by *Place Vendôme*. For this role, Catherine Deneuve won the Volpi Cup for Best Actress at the Venice Film Festival. She successfully adapted Emmanuel Carrère in *L'Adversaire* (*The Adversary*), starring Daniel Auteuil. This film was presented in competition at the Cannes Film Festival. She returned to Cannes with *Selon Charlie* (*According to Charlie*), an ensemble comedy-drama starring Jean-Pierre Bacri, Benoît Magimel and Vincent Lindon.

She gave an emotional evocation of the Algeria of her childhood in *Un balcon sur la mer* (*A View of Love*), starring Jean Dujardin, and wrote a luminous film about the weight of the past in *Un beau dimanche* (*Going Away*), starring Louise Bourgoïn and Pierre Rochefort. She returned to the competition in Cannes with *Mal de pierres* (*From the Land of the Moon*) adapted from the novel by Milena Agus and starring Marion Cotillard. In her next film, *Amants* (*Lovers*), presented in Venice, she directed a love triangle in a thriller of feelings with Pierre Niney, Stacy Martin and Benoît Magimel. At the same time, she has continued her acting career in films by Bruno Podalydès, Sébastien Lifshitz, Lucas Belvaux, Jean-Paul Rappeneau, Safy Nebbou, Laurent Laffite, Mia Hansen-Løve and this year in *Marcello mio* by **Christophe Honoré**.

A meeting with Nicole Garcia will take place after the screening of one of her film

The other jury members and the short film jury will be announced shortly.

Young European filmmakers are invited to Angers to present their first films to the public, film professionals and the press.

Nearly 100 films are screened in 7 competitive sections: European Feature Films, Diagonales, European and French Shorts, School Films, Animated Plans and Films for Kids.

Screenplays from short and feature-length films are also read by actors.

EUROPEAN FEATURE FILMS

<i>Kneecap</i>	Rich Peppiatt	2024	Ireland, United-Kingdom	105'
<i>Little Jaffna</i>	Lawrence Valin	2024	France	100'
<i>Los Tortuga</i>	Belén Funes	2024	Spain, Chili	110'
<i>On Falling</i>	Laura Carreira	2024	United-Kingdom, Portugal	104'
<i>La Pampa</i>	Antoine Chevrollier	2024	France, Unites States	104'
<i>Pelikan Blue</i>	László Csáki	2023	Hungary	79'
<i>September & July</i>	Ariane Labeled	2024	Ireland, United-Kingdom Germany	98'
<i>Under the Volcano</i>	Damian Kocur	2024	Poland	105'
<i>Vermiglio</i>	Maura Delpero	2024	Italy, France, Belgium,	119'
<i>To A Land Unknown</i>	Mahdi Fleifel	2024	United-Kingdom, Greece, Denmark	105'



La Pampa by Antoine Chevrollier

DIAGONALES

FEATURE FILMS

<i>Intercepted</i>	Oksana Karpovych	2024	Ukraine, France, Canada	95'
<i>Kouté Vwa</i>	Maxime Jean-Baptiste	2024	France	76'
<i>Trans Memoria</i>	Victoria Verseau	2024	Sweden, France	72'

SHORT FILMS

<i>Accidental Animals</i>	Leila Fatima Keita, Felix Klee	2024	Germany	10'
<i>Attention brouillard</i>	Alice Brygo, Louise Hallou	2024	France	21'
<i>Between Delicate and Violent</i>	Sirin Bahar Demirel	2024	Netherlands, Turkey	15'
<i>What We Ask of a Statue Is That It Doesn't Move</i>	Daphné Hérétakis	2024	Greece, France	31'
<i>The Diffusion Pilot</i>	Aurelijus Čiupas	2024	Estonia	7'
<i>Généalogie de la violence</i>	Mohamed Bourouissa	2024	France	15'
<i>Histoire de mon pays d'enfance</i>	Marine Mabila	2023	France	17'
<i>Modèle animal</i>	Maud Faivre, Marceau Boré	2024	France	50'



Kneecap by Rich Peppiatt

EUROPEAN SHORT FILMS

<i>A Cappella</i>	Marcin Kluczykowski	2024	Poland	29'
<i>A Midsummer Night's Tale</i>	María Herrera	2024	Spain	22'
<i>Almost Certainly False</i>	Cansu Baydar	2024	Turkey	20'
<i>Dejar que muera</i>	Irène Segovia	2023	Spain	14'
<i>Francisco Perdido</i>	Frederico Mesquita	2024	Portugal	17'
<i>Hurikán</i>	Jan Saska	2024	Czech Republic, France, Slovakia	13'
<i>I Died in Irpin</i>	Anastasiia Falileieva	2024	Czech Republic, Slovakia, Ukraine	11'
<i>Immaculata</i>	Kim Lêa Sakkal	2024	Germany, France	21'
<i>The Sea in Between</i>	Lun Sevnik	2024	Slovenia, Czech Republic, Croatia	14'
<i>Zodiac</i>	Hans Buyse	2024	Belgium	15'

FRENCH SHORT FILMS

<i>L'Avance</i>	Djiby Kebe	2024	France	18'
<i>Baby Blue</i>	Aurore Levy, Carla Audebaud	2024	France	22'
<i>Le Bal des oubliés</i>	Guillaume Perrin	2024	France	15'
<i>Dans la nuit</i>	Corentin Vouzellaud	2024	France	18'
<i>Les Dernières Neiges</i>	Sarah Henochsberg	2024	France	27'
<i>J'ai avalé une chenille</i>	Basile Khatir	2024	France	10'
<i>Lou</i>	Tara Maurel	2024	France	18'
<i>Les Petits Monstres</i>	Pablo Léridon	2024	France	13'
<i>For Real</i>	Malou Lévêque	2023	France	22'
<i>Xristos Anesti</i>	Justine Bo	2024	France	23'

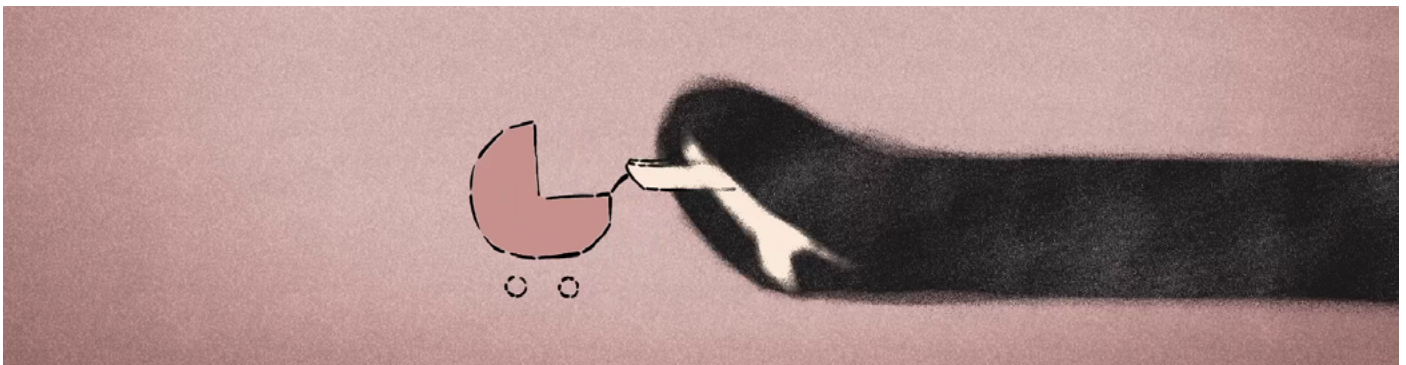
*For Real* by Malou Lévêque

STUDENT FILMS

<i>At Home I Feel Like Leaving</i>	Simon Maria Kubiena	2024	Germany, Austria	20'
<i>Between the Lines: A Filmic Suada About Momentum</i>	Niklas Pollman	2024	Austria	20'
<i>Bunnyhood</i>	Mansi Maheshwari	2024	United-Kingdom	9'
<i>Donnerstag</i>	Maja Bresink	2024	Germany	16'
<i>Grey at Night</i>	Carlos Llaó	2023	Spain	29'
<i>Humanity</i>	Tereza Kovandová	2024	Czech Republic	7'
<i>I See Them Bloom</i>	Mykyta Gibalenko	2024	Germany	27'
<i>Januari</i>	Jetske Lieber	2024	Netherlands	22'
<i>Mama!</i>	Theodor Ionita	2024	Romania	15'
<i>Poet</i>	Kun Sun	2023	United Kingdom	22'
<i>Resort</i>	Chanelle Eidenbenz	2024	United Kingdom, Spain	20'
<i>Solo</i>	Carolina Rosendo	2024	Portugal	16'
<i>Tabac froid</i>	Arthur Jamain	2023	France	9'
<i>Tout le monde va bien</i>	Adèle Shaykhulova	2024	France	28'
<i>Underground Invaders</i>	S. Courthalac, I. Molinier, V. Lesaffre, M. Metaireau, D. Guyot, I. Dolivet, M. Bernier	2024	France	8'
<i>Where We Belong</i>	Jonah Wögerbauer	2024	Germany	15'

ANIMATED FILMS

<i>Adiós</i>	José Prats	2024	United Kingdom	8'
<i>Scars We Love</i>	Raphaël Jouzeau	2024	France	15'
<i>Entre les jours</i>	Martin Bonnin	2024	France	4'
<i>Intermission</i>	Milo Bonnard	2024	United Kingdom	9'
<i>It's Just A Whole</i>	Bianca Scali	2024	Germany	10'
<i>Jugement dernier</i>	Clémence Taveau	2024	France	4'
<i>The One Who Knows</i>	Eglė Davidavičė	2024	Lituania	12'
<i>Plat de résistance</i>	Marie Royer	2024	Belgium, France	12'
<i>Soleil gris</i>	Camille Monnier	2024	France, Belgium	12'
<i>Sous ma fenêtre, la boue</i>	Violette Delvoye	2024	France, Belgium	12'
<i>Stories of Jacob</i>	Perghuzat Enver	2024	Germany	12'
<i>Todos los futuros</i>	Bárbara Cerro	2024	France, Argentina	12'
<i>You Are My Light</i>	Hana Stehlíková	2024	Czech Republic	10'



You Are My Light by Hana Stehlíková

SHORT FILMS FOR KIDS

CHENAPLANS 3+

<i>Bolshaya</i>	Anastasiia Chikerlan	2023	Russia	6'
<i>La Carpe et l'Enfant</i>	Morgane Simon, Arnaud Demuynck	2024	France, Belgium	7'
<i>L'Ourse et L'Oiseau</i>	Marie Caudry	2024	France	26'
<i>Sous le ciel bleu de la Guadeloupe</i>	Cléane Ambry	2024	France	2'

CHENAPLANS 6+

<i>Bonjour l'été</i>	Veronika Zacharovà, Martin Smatana	2024	Czech Republic, Slovakia, France	11'
<i>Gilbert</i>	Arturo Lacal, Alex Salu, Jordi Jiménez	2024	Spain	13'
<i>Jour de vent</i>	M. Chailloux, A. K. Crespin, E. Golfouse, C. Lab, H. Tailleux, C. Truding	2024	France	7'
<i>Moineaux</i>	Rémi Durin	2024	Belgium, France	11'
<i>Plevel</i>	Pola Kazak	2024	Czech Republic	14'
<i>Le Tunnel de la nuit</i>	Annechien Strouven	2024	Belgium, France	9'

FEATURE FILM SCRIPT READINGS

In partnership with SACD, the Fondation VISIO, Combiar and Mauboussin

<i>Corps étranger</i>	Zoé Cauwet	Production Mabel Films
<i>Hôtel Saga</i>	Clara Lemaire Anspach	Production Belladone Films and Le Bureau Films
<i>Le Courage des oiseaux</i>	Mathilde Profit Co-writer Julie Debiton	Production Apaches Films and Pan Cinéma



Cyril Gueï, Yves-Marina Gnahoua, Frank Onana and Mathieu Volpe while reading *L'Or rouge* (2024)

SHORT FILM SCRIPT READINGS

In partnership with ADAMI and France 2

Screenplays read by **Liza Alegria Ndikita**, **Héloïse Janjaud**, **Lauréna Thellier**, **Sam Chemoul**, **Adrien Dewitte** and **Léon Plazol**, Talents Adami Cinéma and read by director and screenwriter **Cristèle Alves Meira**.

Thursday 23 January - 14:15 - Centre de Congrès - Free entrance

<i>Pam s'absente</i>	Colombe Rubini	Production Smac Productions
<i>Pour ceux</i>	Émile Parseghian - Co-writer Méлина Pétrou	Production Morituri
<i>Le Printemps des miens</i>	Murat Kilinc	Production Vilanova Productions

FROM THE SCRIPT TO THE SCREEN - READING AND PROJECTION

In partnership with ADAMI

Screenplay read by **Elliott Margueron** and **Gabriel Washer**, Talents Adami Cinéma, and read by director and screenwriter **Cristèle Alves Meira**. Screening followed by a meeting with director **Garance Kim**.

Monday 20 January - 14:15 - Centre de Congrès

<i>Ville éternelle</i>	Garance Kim	2022	France	19'
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ARTISTIC DIRECTION - CRISTÈLE ALVES MEIRA



Of Portuguese and French nationality, **Cristèle Alves Meira** made her first documentary in Cape Verde, *Som & Morabeza*, in which she explored the question of immigration in Portuguese-speaking Africa, followed by a second in Angola, *Born in Luanda*. She made three short films in Portugal, *Sol branco*, *Campo de Víboras* and *Invisível Herói*, all selected at Premiers Plans. Her first feature, *Alma Viva*, was selected at the Cannes Film Festival's Critics' Week in 2022 and represented Portugal at the 2023 Oscars. The script was developed at Angers Ateliers in 2016.

For the fourth edition of Vertiges, the Premiers Plans Festival is offering three programs featuring new previews and classic films. A common thread: the strange!

In the presence of director Thibault Emin, Jean-Baptiste Thoret, writer and cinema historian, and G eralD Duchaussoy, manager of Cannes Classics and film writer.



Else de Thibault Emin

PROGRAM 1 - ASSAULT ON JOHN CARPENTER WITH JEAN-BAPTISTE THORET

Screening of *Assaut*, John Carpenter's first professional feature film. The screening will be followed by a discussion with **Jean-Baptiste Thoret** on the filmmaker and the release of his book *Back to the Bone, John Carpenter 202* (Magnani  diteur), which will be offered at the Festival as a preview to its release in bookshops in February 2025.

<i>Assaut</i>	John Carpenter	1976	United States	91'
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PROGRAM 2 - BAVA, FATHER AND SON

Mario Bava's name alone evokes all the magnificence of the golden age of Italian cinema. And yet, for a long time, his films were passed around like rarities to be protected and difficult to see in the right conditions. His first feature, *Le Masque du d mon* (*The Demon's Mask*), with its black-and-white beauty and magical tricks, spawned a whole production of gothic titles and launched an adventurous, pioneering career. On the other side of the spectrum, *Demons*, directed by his son Lamberto Bava, continued the tradition of popular, bloodthirsty exploitation cinema. But this story of an invitation to a mysterious screening in a gigantic movie theater contains within it a post-modern reflection on the programmed destruction of movie theaters. From one Bava to the next, we take you on an accelerated journey through a parallel history of Italian cinema.

<i>The Demon's Mask</i>	Mario Bava	1960	Italy	87'
<i>Demons</i>	Lamberto Bava	1985	Italy	88'

PROGRAMME 3 - SHE AND HIM

Two never-before-seen sci-fi films that share a confining situation and apocalyptic romanticism! French director Thibault Emin will talk about the complicated genesis (it took him 14 years to complete *Else*) of his first feature film, full of stunning visions at the crossroads between body and matter. In the second half of the evening, *U Are The Universe* is a funny and spectacular UFO from Ukraine. This is director Pavlo Ostrikov's first film, and his space odyssey is particularly accomplished.

<i>Else</i> - Premiere	Thibault Emin	2024	Belgium, France	100'
<i>U Are The Universe</i> Premiere	Pavlo Ostrikov	2024	Ukraine	90'

OPENING CEREMONY

The opening evening is followed by a preview screening of a film.
In the presence of Carine Tardieu and Valéria Bruni-Tedeschi

Saturday 18 January - 19h - Centre de Congrès

<i>Attachment</i>	Carine Tardieu	2024	France, Belgium	106'
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Attachment by Carine Tardieu

CLOSING CEREMONY

The awards ceremony is followed by a preview screening of a film.
In the presence of Dominique Baumard, Melvil Poupaud and Sofiane Zermani

Saturday 25 January - 19h - Centre de Congrès

<i>Les Règles de l'art</i>	Dominique Baumard	2025	France
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© Eloïse Legay - SrabFilms

Les Règles de l'art by Dominique Baumard

A selection of previews, presented by the film teams in collaboration with independent French distribution companies.

In attendance of Jeanne Balibar, Claire Simon, Guillaume Brac, Costa-Gavras, Michèle Ray-Gavras, Sylvain Desclous, Saïd Hamich, Julien Menanteau and Leonardo Van Dijn

<i>A Real Pain</i>	Jesse Eisenberg	2024	Poland, United States	90'
<i>The Brutalist</i>	Brady Corbet	2024	United States, United Kingdom, Hungary	215'
<i>Julie Keeps Quiet</i>	Leonardo Van Dijn	2024	Belgium, Sweden	100'
<i>Lads</i>	Julien Menanteau	2024	Belgium, France	91'
<i>Across the Sea</i>	Saïd Hamich	2024	France, Qatar, Belgium	112'
<i>Le Dernier Souffle</i>	Costa-Gavras	2024	France	97'
<i>Le Système Victoria</i>	Sylvain Desclous	2024	France	101'
<i>Harvest</i>	Athina Tsangari	2024	Great Britain, Germany, Greece	131'
<i>Apprendre</i>	Claire Simon	2024	France	100'
<i>So Long</i>	Guillaume Brac	2024	France	66'

The opening film (*Attachment*) and closing film (*Les Règles de l'art*) are also previewed.



Lads by Julien Menanteau

MEETING WITH NICOLE GARCIA

Screening followed by a meeting with the Feature films jury president

<i>The Favorite Son</i>	Nicole Garcia	1993	France	99'
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Close by Lukas Dhont

ANGERS ATELIERS

RESIDENT'S FILMS

Screening of short films by Ateliers d'Angers residents. **In their presence**

<i>Les Artifices</i>	Kahina Le Querrec	2024	France	23'
<i>Brazil</i>	Mathilde Elu	2018	France	11'
<i>L'Homme silencieux</i>	Nyima Cartier	2020	France	14'
<i>Je suis rentrée</i>	Valentine Lapière	2023	Belgium	19'
<i>Un bon garçon</i>	Paul Vincent de Lestrade	2023	Belgium, France	19'

Monday 20 January - afternoon

SPEAKER'S FILMS

Projection of the speaker's of Angers Ateliers.

In attendance of Guillaume Brac, Lukas Dhont and Thierry de Peretti

<i>Lutte jeunesse</i>	Thierry De Peretti	2018	France	56'
<i>Girl</i>	Lukas Dhont	2018	Netherlands, Belgium	105'
<i>Close</i>	Lukas Dhont	2022	Belgium, France, Netherlands	104'
<i>Linda and Irina</i>	Guillaume Brac	2023	France	38'
<i>So Long - Premiere</i>	Guillaume Brac	2024	France	66'

WORK WITH JEANNE MOREAU

Screening followed by a discussion of the working process with Jeanne Moreau, creator with the Festival of th Angers Ateliers. **In the presence of Jeanne Balibar, Delphine Gleize, Guillaume Senez and Claude-Éric Poiroux - Programming in progress**

TRANSMISSION

Following the transmission symposium, Claire Simon's latest documentary, *Apprendre*, will be screened.
In the presence of Claire Simon, director

Apprendre - Premiere Claire Simon 2024 France 100'

PRIZE JEAN VIGO

In partnership with SACD

The Prix Jean Vigo Association promotes the 7th art and the work of Jean Vigo, notably by organizing and awarding the Prix Jean Vigo each year. A screening of one of these awards will be organized during the Festival.

In the presence of Rosalie Varda of the Prix Jean Vigo Association.

Program in progress

CINE-CONCERT BURLESQUE

In partnership with Le Printemps des Orgues

The Festival Premiers Plans d'Angers and Le Printemps des Orgues join forces for a ciné-concert reminiscent of the silent film era, when hucksters, noisemakers and musicians accompanied the films. In this spirit, **Guy Baptiste Jaccottet**, fascinated by the organ in all its facets, attracted by creation, spectacle and cinema, improvises on the hybrid organ of Angers, the musical score of two burlesque films honored at the 37th edition of the Premiers Plans Festival.

<i>One week</i>	Buster Keaton, Edward F. Cline	1920	United States	25'
<i>Laurel and Hardy - The Second Hundred Years</i>	Fred Guiol	1927	United States	23'



One Week by Buster Keaton, Edward F. Cline

20TH EDITION - 20 / 24 JANUARY 2025

In partnership with the Ville d'Angers, the Direction régionale des affaires culturelles des Pays de Loire, SACEM and SADC

This year, Les Ateliers d'Angers celebrates its 20th anniversary!

Founded by Jeanne Moreau and the Festival in 2005, the Ateliers aim to support the development of first feature films. Since 2022, the Ateliers have been held during the Festival. Directors, producers and renowned speakers come together for a rich exchange of ideas and numerous meetings.

With the help of experienced professionals, filmmakers have 5 days to perfect their artistic project, through practical instruction on the financial and technical conditions of first films. Emphasis is placed on scriptwriting, directing, editing, directing actors, production or music, depending on the profile of the participants.

5 young filmmakers will be present in Angers this year.

RESIDENTS PRESENTATION

NYIMA CARTIER - CHIEN NOIR - FRANCE - MABEL FILMS



© Emilie Zasso

A graduate of London's Metropolitan Film School, Nyima Cartier directed *White Lie in England*, adapted from her graduation script. Back in France, she made a short film, *Nako* (Best Fiction at Bogoshorts, selected in Palm Springs, Hamptons, Uppsala...). In 2021, she directed two short films produced by Mabel Films, *Le Lac* (Paris Court Devant, Sarasota...) and *L'Homme silencieux* (Prix Qualité du CNC, Selected for César 2022, Diff Canal+). She is currently working on her first feature film, *Chien noir*, co-written with Samuel Doux and produced by Mabel Films in co-production with 2.4.7. Films.

Synopsis: Claire, barely 30, works in a start-up set up by two ambitious young men, Arthur and Benjamin. As they celebrate their first fund-raiser, Benjamin sexually assaults Claire. The young woman collapses, never to be heard from again, and stays at home, stunned. Until she meets a mysterious dog, a new companion who gives her the strength to stand up to her attacker.

MATHILDE ELU - UNE DE PERDUE, UNE DE PERDUE - FRANCE - FILMS GRAND HUIT



Mathilde Elu studied economics in Canada before becoming a all-purpose for film. She directed her 1st short film, *Brazil*, a thriller about pubic hair that made the festival circuit. She wrote a series, *Tartine*, and is currently working on her animated film *Face to fèces*. Her first feature film, *Une de perdue, une de perdue*, developed at the Atelier Scénario de la Fémis, is currently in development.

Synopsis: Camille is too quick to fall in love, scaring off the chicks she meets. She should be taking her time, but it's bad timing: in three weeks, her friends are getting married, and there's no way she's going to be the only one there. So she decides to go on her tandem bike: from Nantes to Crozon, determined to find a chick along the way, in a hurry and as creepy as ever! Biological clock and global warming, the pressure is atmospheric.

VALENTINE LAPIÈRE - PASSER L'HIVER - BELGIUM - ROUE LIBRE PRODUCTION



Valentine Lapière is a Belgian actress and director. She graduated from the IAD in 2009 with a degree in acting. A true jack-of-all-trades, she acts, assists, writes and directs. As far as cinema is concerned, she has learned and experimented a great deal, mainly through short films. After co-writing *Petits pas* in 2015, she moved on to directing with the shorts *Aube* in 2019 and *Je suis rentrée* in 2023. She is currently developing her first feature film, *Passer l'hiver*, co-written with Judith Perrin.

Synopsis: Sandra, a 37-year-old single mother, is fighting to regain custody of her foster children. A few months earlier, she had no choice but to abandon them. Haunted by remorse but driven by immense love, Sandra is ready to do anything to redeem herself. But the harshness of the legal system and the precariousness of her daily life soon put Sandra in a difficult position.

KAHINA LE QUERREC - LA FAILLE - FRANCE - AMÉTHYSTE FILMS



After completing a degree in performing arts at Paris 8, Kahina Le Querrec joined Claude Lelouch's Ateliers du Cinéma. There, she directed *L'Heure bleue* and *Contre la nuit*, produced by G.R.E.C. In 2022, she directed *Les Artifices*, produced by Amethyste Films and selected in Brest, before entering the script workshop at La Fémis. Since then, she has been developing her first feature film, *La Faille*, co-written with Maïté Sonnet, winner of the CNC writing grant and co-writer for directors such as Cédric Kahn.

Synopsis: At the end of August, Maria turns eighteen and has to leave the home where she has been living until now. All she can think of is how to get back to her mother, whom she hasn't seen since she was eight. She knows only two things about her mother: she's a maintenance worker in a luxury hotel and she lives in Biarritz. Alone for the first time, she sets off to find her mother.

PAUL VINCENT DE LESTRADE - HELTER SKELTER - BELGIUM - NEED PRODUCTIONS



Born in Paris, Paul Vincent de Lestrade trained as a filmmaker between his native city and Brussels, where he now lives. Based on the expressiveness of the body, his films feature characters grappling with an obsessive dilemma that they must resolve if they are to emancipate themselves from a world that traps them, as evidenced by *Un bon garçon*, his first professional short film, which won the Audience Award at Premiers Plans in 2024. He is currently developing *Helter Skelter*, his first feature film project.

Synopsis: Eva, 14, has been raised in a radical nationalist extremist group, by a single father who has taught her everything and whom she admires more than anything. Until death comes into her life.

SPEAKERS PRESENTATION

THIERRY DE PERETTI - ACTOR, STAGE DIRECTOR, FILM DIRECTOR



Actor, director and producer Thierry de Peretti was born in Ajaccio. He has directed plays by Bernard-Marie Koltès, Grégory Motton and Don DeLillo at the Théâtre de la Bastille, the Comédie-Française and the Théâtre de la Ville in Paris. His acting credits include *Le Silence* by Orso Miret, *Yves Saint-Laurent* by Bertrand Bonello, *Ceux qui m'aiment prendront le train* by Patrice Chéreau and *Moi qui t'aimais* by Diane Kurys. *Les Apaches*, selected for the Directors' Fortnight (Cannes 2013), is his first feature film. *Une vie violente*, his second film, was selected for Critics' Week (Cannes 2017). *Lutte jeunesse*, a feature-length documentary, was shown at FID Marseille in 2017, and in 2022, his third feature, *Enquête sur un scandale d'état*, was released. It was selected for the San Sebastián festival in 2021, where it won the Best Image award. *À son image*, his fourth feature, was selected for the Quinzaine des Cinéastes in Cannes in 2024.

LUKAS DHONT - DIRECTOR, SCREENWRITER



A graduate in audiovisual arts from the KASK Conservatorium, Lukas Dhont has won numerous awards for his short films *Corps perdu* and *L'Infini*. Throughout his studies, he focused on fiction, but also studied the possibilities of documentary. In 2016, he took part in the Ateliers d'Angers with his first feature film project, *Girl*. In 2018, the film was presented at Cannes as part of the Un Certain Regard selection, where it won the Caméra d'or for Best First Film, the Queer Palm and an acting award for its young actor, Victor Polster. Critically acclaimed, the film met with international success, and received numerous awards (Lumière for best French-language film, two Magritte awards, etc.). In May 2022, his second feature, *Close*, was selected for official competition at the Cannes Film Festival, winning the Grand Prix du Jury. This success confirms the young Belgian filmmaker's rising place on the European cinema scene. jury member

GUILLAUME BRAC - DIRECTOR, SCREENWRITER



After studying production at La Fémis, Guillaume Brac directed and produced *Un monde sans femmes* in 2011, a multi-award-winning medium-length film that was successfully released in cinemas. In 2013, *Tonnerre*, presented in competition at Locarno, ventured onto the shores of film noir. Enjoying the freedom to juggle genres and formats, he alternates between short and feature films, fiction and documentary. In 2018, he won the Prix Jean Vigo for *Contes de juillet*, a film that grew out of a workshop with young actors. This was followed by a feature-length documentary *L'Île au trésor*, and a youth comedy *À l'abordage*, selected at the Berlin Film Festival. In 2023, he directed *Un pincement au cœur*, the first part of a documentary diptych on high-school friendships, which is extended by his latest feature *Ce n'est qu'un au revoir*, presented at ACID in Cannes in 2024. Guillaume Brac is no stranger to the Premiers Plans Festival, where he has presented several of his films, and took part in the Angers Ateliers in 2007.

FANNY BURDINO - SCREENWRITER



With a solid academic background in political science, Fanny Burdino joined the scriptwriting workshop at La Fémis in 2006. Today, as a screenwriter, she has worked on films by Cédric Kahn, Laurent Cantet, Arnaud Desplechin, Clément Cogitore, Antoine Barraud, Guillaume Gouix and others. She is also involved in the creation and writing of series - including the first HBO Max series, *Une amie dévouée*, directed by Just Philippot. She has also taught at university, where she defended her doctoral thesis on Ingmar Bergman in 2017.

AMINE BERRADA - DIRECTOR OF PHOTOGRAPHY



Born in Casablanca, Amine Berrada discovered his passion for cinema through the works of Kubrick, Kurosawa and Scorsese. He studied cinema in Paris, obtaining a diploma in image from La Fémis in 2013. He has worked on a number of award-winning films, including Ramata-Toulaye Sy's *Banel e Adama* (Official Selection at Cannes 2023) and Kamal Lazraq's *Les Meutes* (Jury Prize at Cannes 2023). He recently designed the image for Vladimir de Fontenay's film *Sukkwan Island*. Renowned for his ability to adapt to different styles, in 2021 he won the Best Photography Award at the Namur Festival for Astel.

JULIE ALLIONE - CASTING DIRECTOR



After growing up between the mainland and the village, like many children of the Corsican diaspora, Julie Allione entered the Paris VII university in 1998, where the first gender studies were taught. In 2001, she missed Corsica and left Paris to become a casting director in Bastia. Her casting credits include Thierry de Peretti, Rebecca Zlotowski, Rachel Lang, Louis Garel, Stéphane Demoustier, Catherine Corsini, Samuel Theis, Maïwenn...

FRÉDÉRIC JOUVE - PRODUCER



Frédéric Jouve is producer and head of Les Films VELVET, a production company with over fifteen feature films to its credit, some of which have been selected for major film festivals. He has accompanied director Rebecca Zlotowski since her debut with *Belle épine* (Critics' Week, 2010), followed by *Grand Central* (Un Certain Regard 2013), *Planétarium* (Venice Film Festival 2016) and *Les Enfants des autres* (Venice Film Festival 2022). He also produced Thierry de Peretti's films *Une vie violente* (Semaine de la Critique 2017), *Enquête sur un scandale d'État* (San Sebastián 2022) and *À son image* (Quinzaine des Cinéastes 2024). Committed to discovering young talent, he is the producer of the first film *Les Pires* by Lise Akoka and Romane Gueret, Grand Prix Un certain Regard at Cannes in 2022.

DELPHINE MALAUSSÉNA - COMPOSER



Her musical universe is influenced by her passion for mathematics and quantum mechanics, Delphine Malausséna is currently composing the music for Vincent Cardona's film *Le Roi Soleil* and the HBO series *Merteuil*, directed by Jessica Palud. In 2024, she was nominated for the César for Best Music for *Chien de la casse* by Jean-Baptiste Durand, which won the Audience Award at Premiers Plans in 2023. Her film scores include *Hiver à Sokcho* by Koya Kamura, *Cassandra* by Hélène Merlin and *Oxana* by Charlène Favier. She received the revelation prize at the 2023 Les Arcs festival, the Michel Legrand revelation prize, and the Best Film Music 2023 prize at the La Baule festival.

WISSAM HOJEIJ - COMPOSER



Franco-Lebanese, speaking four languages, Wissam Hojeij is naturally international and open to a wide variety of collaborations. Over the course of feature films such as *Ceniza Negra* by Sofía Quirós (Costa Rica, Cannes Film Festival, Critics' Week 2019), *Headbang Lullaby* by Hicham Lasri (Morocco, Berlinale Panorama 2017) or more recently *Mi bestia* by Camila Beltrán (Colombia, ACID Cannes 2024), he has signed original scores noted for their artistic quality and evocative power. He is regularly invited to share his expertise outside the studio, and was a musical consultant for the Semaine de la Critique's Next Step.

JEANNE BALIBAR

In attendance

In partnership with Le Quai CDN The Inspirantes cycle



© Julien Mignot

Actress, singer, director Jeanne Balibar is a figure whose vocal phrasing is instantly recognisable. Initially a pensionnaire of the Comédie Française, she made her mark at the Avignon Festival as Elvire in Molière's *Dom Juan*. Her theatre career continued with Olivier Py and German director Frank Castorf, with whom she has continued to work since 2012.

She began her film career in 1992 in Arnaud Desplechin's *La Sentinelle (The Sentinel)*, before playing the lead role in Laurence Ferreira Barbosa's *J'ai horreur de l'amour (I Hate Love)* (1997), followed by Bruno Podalydès's *Dieu seul me voit (Only God Sees me)* (1998) and Jacques Rivette's *Va savoir (Who Knows?)* (2001). She has also worked with Jean-Claude Biette, Olivier Assayas, Raoul Ruiz, Pedro Costa, Ladj Ly and Apitchapong Weerasethakul.

In her more than sixty films she has never hesitated in alternating between leading and supporting roles, maintaining an adventurous taste for the projects she is offered. She was once considered a whimsical and elusive actress, but there is something defiant about her roles, a frankness coupled with a certain malice.

In 2018 she won a César for her role in Mathieu Amalric's *Barbara*, playing an actress preparing to play the role of the famous singer. A committed performer, she uses the spotlight to highlight the difficulties faced by women over forty in getting leading roles.

At the Théâtre Le Quai, she will be starring in *Les Historiennes*, which she is also directing. At the Festival, she will be presenting a number of screenings showcasing an uninhibited and audacious career.

<i>I Hate Love</i>	Laurence Ferreira Barbosa	1997	France	130'
<i>Only God Sees Me</i>	Bruno Podalydès	1998	France	117'
<i>The Duchess of Langeais</i>	Jacques Rivette	2007	France, Italy	137'
<i>Barbara</i>	Mathieu Amalric	2017	France	97'
<i>Wonders in the Suburbs</i>	Jeanne Balibar	2019	France	109'
<i>Let Me Go</i>	Maxime Rappaz	2023	France, Swiss, Belgium	93'
<i>Lads</i>	Julien Menanteau	2024	Belgium, France	91'
<i>Le Système Victoria</i>	Sylvain Desclous	2024	France	101'



© Eurozoom

Let me go by Maxime Rappaz

NICOLAS PHILIBERT

In attendance



Nicolas Philibert is a precious filmmaker, and for over thirty years has been working on the relationships human beings have with their fellow human beings. After an initial foray into filmmaking co-directing, with Gérard Mordillat, *La Voix de son maître (His Master's Voice)* (1978), based on a series of interviews with the new leaders of major French companies, he decided to go it alone and explore subjects he felt more empathy with. He found ways to make humans speak through their observations of objects (*La Ville Louvre*, 1990) or animals (*Nénette*, 2010). Nicolas Philibert uses a slightly off-beat approach, tinged with humour and tenderness, to dramatise what observers project onto works of art in the Louvre or onto Nénette, an orang-utan and the oldest animal in the Jardin des Plantes, who the camera never leaves. Through words, he captures the imaginations of his fellows, creating a mirror effect that questions us.

In 1996, he stepped reluctantly into the world of psychiatry with *La Moindre des choses (Every Little Thing)*, which follows the daily lives of the residents and carers at the La Borde psychiatric clinic. He decided to abandon himself to the present, to allow himself to be surprised by the patients and to overcome his prejudices. He returned to psychiatry twenty-five years later with *Sur l'Adamant (On the Adamant)* (2023), which won the Golden Bear in Berlin. The title refers to a centre that has resisted everything that is crushing hospital psychiatry and, here again, discreet and patient, he films the exchanges or how the carers try to welcome the singular words of all these people who are suffering from disorders, who are afraid, who are closed in on themselves and who say so. This was followed by two other films that form a triptych, *Averroès & Rosa Parks* (2024) and *La Machine à écrire et autres sources de tracas* (2024). In 2001, Nicolas Philibert made *Être et avoir (To Be and to Have)*, about the daily life of a one-room school in a small village in the Auvergne region of France. The film won awards around the world and was a huge success in France (1.8 million admissions). Following in the footsteps of *Pays des sourds (In the Land of the Deaf)* (1992), it is an extension of Nicolas Philibert's reflections on passing on knowledge and its limits, in which he never interferes, remaining precise and modest in his observations, working to shed light on what moves human beings: quite simply, humanity..

<i>The Louvre City</i>	1990	France	84'
<i>Land of the Deaf</i>	1993	France, Italy, United Kingdom	99'
<i>Every Little Thing</i>	1996	France	105'
<i>To be and to Have</i>	2002	France	104'
<i>Each and Every Moment</i>	2018	France	105'
<i>Nenette</i>	2021	France	70'
<i>On the Adamant</i>	2023	France, Japan	109'



Each and Every Moment by Nicolas Philibert

JUHO KUOSMANEN

In attendance



© 2021 Henri Vares

Finnish filmmaker Juho Kuosmanen made a name for himself at the 2021 Cannes Film Festival with his second feature, **Compartment No. 6**, which won him the Grand Jury Prize. Having presented three films between 2009 and 2011 (**Roadmarkers**, **Citizens** and **The Painting Sellers**), he developed his first feature film, **Olli Mäki**, at the Ateliers before once again being awarded the Grand Prix of Un Certain Regard at Cannes.

Born in 1979, Juho Kuosmanen is a filmmaker, actor and editor. His films focus on gentle, often shy characters confronted with others who are their opposites. Local featherweight boxer Olli Mäki is about to take on the American Davey Moore for the world title. But he can't stand the media circus that is interfering with his future fight. This charming and witty film becomes a reflection on life choices. In **Compartment No. 6**, Laura, a Finnish archaeology student, embarks on a train journey from Moscow to Murmansk, beyond the Arctic Circle, to observe some famous petroglyphs (symbolic drawings carved in stone) that are ten thousand years old. On this 2000 km journey she has to live with a stranger, Ljoha, a boorish man who swears by vodka. Packed with devastating humour, these two titles have established Kuosmanen as a filmmaker who is interested in the precise and poignant destinies of modest characters. It is no coincidence that Aki Kaurismäki came to him and said: "I've waited thirty-five years, but with you I finally have a colleague in Finnish cinema".

Juho Kuosmanen will be present at this 37th edition of the Premiers Plans Festival with a surprise, **Silent Trilogy**, his latest film, which is a compilation of three short silent films made between 2012 and 2023 and not yet seen in France.

FEATURE FILMS

Olli Mäki	2016	Finland, Sweden, Germany	92'
Compartment Number 6	2021	Finland, Russia, Estonia	107'
Silent Trilogy	2024	Finland	59'

SHORT FILMS

Roadmarkers	2007	Finland	19'
Citizens	2008	Finland	28'
The Painting Sellers	2010	Finland	58'



© Haut et Court

Compartment Number 6 by Juho Kuosmanen

FEDERICO FELLINI

Screening of films in restored prints, in the presence of Jean Gili, critic, historian and author of the book *Fellini: le magicien du réel*, and Gian Luca Farinelli, director of the Cineteca di Bologna.



Screening of restored prints, in the presence of Jean Gili, critic, historian and author of the book *Fellini: le magicien du réel* and Gian Luca Farinelli, director of the Cineteca di Bologna

Multi-award winning filmmaker Federico Fellini, considered an absolute master of cinema during his lifetime, was able to surpass himself by inventing a unique and personal art form on which Martin Scorsese wrote: *“All you have to do (...) to say “Fellinian” is to conjure up clowns, bulging women, crowds of costumed clerics and parties, the face of Marcello Mastroianni or Giulietta Masina. So that our ears can hear a melody by Nino Rota, the wind, the sound of a sea in winter, lost cries, monstrous laughter. To evoke a delicate sense of melancholy, of memory and childhood, of the strange and the bizarre.”*

At the age of 19, Federico Fellini moved to Rome and began a career as a cartoonist for popular Italian newspapers. Far from being anecdotal, this first profession established his taste for the grotesque inspired by reality. He opened a small shop where passers-by could have their portraits drawn. For Fellini, the world then became a permanent parade of faces and situations. Six years later, he had his first screenwriting contracts and collaborated on important Italian films with Roberto Rossellini, Pietro Germi and Alberto Lattuada. It was with Alberto Lattuada, in 1951, that he co-signed *Les Feux du music-hall*, his “semi” first film. One more foot in neo-realism, this portrayal of post-war Italy proved to be very personal for Fellini and already revealed a complex vision of the world that would blossom in the works to come.

It is well known that the maestro’s career functions in two stages. There is the first part of the work up to *La Dolce Vita* in 1960, which breaks definitively with neo-realism, and then the second from *8½* in 1963, which plunges into introspection. Fellini was then in search of a form of writing capable of capturing an inner feeling between memory and the unconscious. He confided to Simenon (with whom he kept up a regular correspondence) that he was now building his sequences on “visions”. In *Roma*, memories and scenes of pure fantasy mingle with other elements showing a permanent attention to limbo: whether it be extraordinary bodies, crowded motorways, contrasts between the ancient and the modern.

As American novelist Gore Vidal says in the same film, *“Rome is the best place to wait for the Apocalypse”*. In his first period, Fellini shows us individuals on the verge of shipwreck (like his group of young thirty-somethings lost in *I vitelloni* in 1953) and then it is the whole of Rome that is decadent in *La Dolce Vita*. However, the films are not dark, but, on the contrary, luminous. As if Fellini was telling us that everything was saved if, in the midst of collapse, it was possible to keep your conscience. Often, a character stands out from the human magma, especially after a party scene, forced to face himself. This is the case of Marcello (Mastroianni) who wanders through the Roman upper middle class of *La Dolce Vita*.

105 years after his birth, we should return to the abundance of Fellini and his films which have no borders between dream, imagination and reality. The Premiers Plans Festival will be offering restored copies of eight titles, all of which are astonishingly inventive in terms of both form and narrative.



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La Dolce Vita by Federico Fellini

<i>The Vitelloni</i>	1953	Italy, France	109'
<i>La Strada</i>	1954	Italy	108'
<i>La Dolce Vita</i>	1960	Italy, France	174'
<i>8½</i>	1963	Italy, France	138'
<i>Fellini Roma</i>	1972	Italy, France	120'
<i>Amarcord</i>	1973	Italy, France	123'
<i>Orchestra Rehearsal</i>	1979	Italy, RFA	70'
<i>The Ship Sails On</i>	1983	Italy, France	132'



© Collection Gaumont

The Ship Sails On by Federico Fellini

20 YEARS OF THE ATELIERS JEANNE MOREAU

In partnership with the Fonds Jeanne Moreau

In attendance of the filmmakers

Founded by Jeanne Moreau and the Premiers Plans Festival in 2005, the Ateliers d'Angers are aimed at young filmmakers who have already made one or more short films and are preparing to make their first feature-length fiction film.

During the workshops, young filmmakers have an opportunity to develop their projects and prepare their next shoots with the active contribution of filmmakers, scriptwriters, composers, technicians, producers and casting directors who have read their scripts and that they meet with throughout the week.

Over the past 20 years, 150 young filmmakers have benefited from this initiative, and many have been selected for major festivals, winning awards, Cameras d'or and Jury Prizes at Cannes, Venice, Berlin and, of course, Angers.

They include *Olli Mäki* by Juho Kuosmanen (2016), *Girl* by Lukas Dhont (2018), *Petit paysan (Bloody Milk)* by Hubert Charuel (2017), *Ni le ciel ni la terre (The Wakhan Front)* by Clément Cogitore (2015) and *Party Girl* by Marie Amachoukeli, Claire Burger and Samuel Theis (2014), *Salvo* by Fabio Grassadonia and Antonio Piazza (2013), *Belle épine (Dear Prudence)* by Rebecca Zlotowski (2010), *Gagarine* by Fanny Liatard and Jérémy Trouilh (2020), *En attendant les hirondelles (Until the Birds Return)* by Karim Moussaoui (2017), *Été 93 (Summer 1993)* by Carla Simón (2017), *Keeper* by Guillaume Senez (2015), *Alma Viva* by Cristèle Alves Meira (2016), *Dalva (Love According to Dalva)* by Emmanuelle Nicot (2019), *20 000 espèces d'abeilles (20,000 Species of Bees)* by Urresola Estibaliz (2020) not forgetting *Les Fantômes (Ghost Trail)* (2024) by Jonathan Millet which has had almost 200,000 entries since its release in France!

Made by filmmakers now aged between 35 and 45, these films represent the very best in young European cinema, and the Premiers Plans Festival is proud to be playing an active part in bringing them to audiences and film fans around the world.

This 20 th anniversary is an opportunity to look back at some of these titles with guest filmmakers, who will talk about their careers and the memories of their first film developed in Angers!

<i>Dear Prudence</i>	Rebecca Zlotowski	2010	France	80'
<i>Keeper</i>	Guillaume Senez	2015	Belgium, Swiss, France	95'
<i>Olli Mäki</i>	Juho Kuosmanen	2016	Finland, Sweden, Germany	92'
<i>Bloody Milk</i>	Hubert Charuel	2017	France	90'
<i>Girl</i>	Lukas Dhont	2018	Netherlands, Belgium	105'
<i>20,000 Species of Bees</i>	Estibaliz Urresola	2022	Spain	128'
<i>Alma Viva</i>	Cristèle Alves Meira	2022	Portugal, Belgium, France	85'



Alma Viva by Cristèle Alves Meira

NEIGHBOURS

Neighbours are so close and yet so far... people whose coexistence inevitably leads us to question our relationship with the Other.

Cinema has often drawn inspiration from the figure of the neighbour, because it is clearly a formidable catalyst for fiction, bringing with it its share of contradictory feelings: desire, empathy, mistrust... the neighbours we distrust (***Panic, The Hunt***), those who are supportive (***The Old Oak***), those we fantasise about (***Edward Scissorhands, In the Mood for Love***), those we fear (***As Bestas, Common Wealth***) or those we spy on (***Rear Window***).

There are also wonderful stories of neighbourhoods and communities (***Do the Right Thing***) that invite us to reflect on our models of society and give us an opportunity to see how cinema reflects our ways of living together.

A retrospective of 20 films combining classics and curiosities from all eras!



Panic by Julien Duvivier

FEATURE FILMS

<i>Panic</i>	Julien Duvivier	1946	France	99'
<i>Rear Window</i>	Alfred Hitchcock	1954	United States	112'
<i>A Special Day</i>	Ettore Scola	1977	Italy, Canada	106'
<i>Do The Right Thing</i>	Spike Lee	1989	United States	120'
<i>Edward Scissorhands</i>	Tim Burton	1990	United States	105'
<i>Delicatessen</i>	Jean-Pierre Jeunet, Marc Caro	1991	France	99'
<i>In the Mood for Love</i>	Kar-Wai Wong	2000	Hong-Kong, France	98'
<i>Common Wealth</i>	Álex de la Iglesia	2000	Spain	110'
<i>The Lives of Others</i>	Florian Henckel von Donnersmarck	2006	Germany, France	137'
<i>The Hunt</i>	Thomas Vinterberg	2012	Denmark, Sweden	115'
<i>Just the Wind</i>	Benedek Fliegau	2012	Hungary, Germany, France	95'
<i>Borgman</i>	Alex van Warmerdam	2013	Netherlands, Belgium, Denmark	113'
<i>One Floor Below</i>	Radu Muntean	2015	Romania, France, Sweden	93'
<i>Les Misérables</i>	Ladj Ly	2019	France	104'
<i>Limbo</i>	Ben Sharrock	2020	United Kingdom	104'
<i>The Beasts</i>	Rodrigo Sorogoyen	2022	France, Spain	137'
<i>R.M.N.</i>	Cristian Mungiu	2022	Romania, France, Belgium	125'
<i>The Old Oak</i>	Ken Loach	2023	United Kingdom, France, Belgium	113'



© Folimage

La Tête dans les étoiles by Sylvain Vincendeau

SHORT FILMS - DEAR NEIGHBOURS

In partnership with Benshi

A program of short films for the whole family, recommended for ages 5 and up.

To coincide with the 2025 edition of the Premiers Plans Festival, the children’s cinema platform Benshi is offering families a new programme of short films exploring neighbourhood relationships. Sometimes frightening like the ogre in ***La Saint-Festin***, intriguing like the neighbour in ***Suzie in the garden***, or irritating like the characters in ***Balcony Cacophony***, our neighbours have many surprises in store for us. From little squabbles to wonderful encounters and love affairs, life as a neighbour can be exciting... or dangerous! Let us take you on an adventure full of twists and turns, with a selection of short films taking a different approach to life in the community. A selection of original, touching and funny films, to share with your family and in the cinema... with your neighbour!

<i>Balcony Cacophony</i>	Quentin Haberham	2022	Pays-Bas	5'
<i>Suzie in the Garden</i>	Lucie Sunková	2022	République tchèque	13'
<i>La Tête dans les étoiles</i>	Sylvain Vincendeau	2005	France	8'
<i>Flatlife</i>	Jonas Geirnaert	2004	Belgique	11'
<i>A Vertebral Story</i>	Jérémy Clapin	2004	France	9'
<i>Saint Feast Day</i>	Léo Marchand, Anne-Laure Daffis	2007	France	15'

A LESSON IN CINEMA

by **Louis Mathieu**, cinema teacher and president of the Premiers Plans association.



© Sixteen Oak Limited-WhyNot Productions

The Old Oak by Ken Loach

ANIMATION ET ECOLOGY

In partnership with NEF Animation

Environmental danger has always been very present in animated films. From the works of Tex Avery (*The Farm of Tomorrow*) to those of Hayao Miyazaki, from Jean-François Laguionie to Tomm Moore, this issue crosses periods and continents. It has to be said that for these creators, animation is, to a certain extent, a way of recreating life and, each in their own way, asking us about the relationship between man and nature.

While some films are concerned about a world on the brink of collapse, others question the spiritual connection with nature (*Wolfwalkers*). There is also a vein of animation that is very sarcastic and highly critical of consumer society (Trash programme).

In the space of a few years, our societies have become largely urbanised, and the digital transition is accentuating our disregard for nature and our relationship with reality. In this context, animation can make audiences aware of the diversity and richness of nature, but above all remind them that they are part of it.

The environmental crisis we are living through is also a crisis of sensitivity to nature. The ecological question is also an inner question, and this is what animated films remind us of with poetry and emotion.

A text inspired by the writings of Xavier Kawa-Topor for a retrospective comprising three programmes of short films, five feature films and a masterclass by **Xavier Kawa-Topor**.

FEATURE FILMS

<i>Princess Mononoke</i>	Hayao Miyazaki	1997	Japan	133'
<i>Wall-E</i>	Andrew Stanton	2008	United States, Japan	98'
<i>The Boy and the World</i>	Alê Abreu	2013	Brasil	80'
<i>Wolfwalkers</i>	Tomm Moore, Ross Stewart	2020	Ireland, Luxembourg, France	103'
<i>White Plastic Sky</i>	Tibor Bánóczki, Sarolta Szabó	2023	Hungary, Slovakia	110'



Wolfwalkers by Tomm Moore et Ross Stewart

THE GREEN BEAUTY

Program of short films, recommended for ages 9 and up

Orgiastic Hyper-Plastic	Paul Bush	2020	Denmark, United Kingdom	7'
My Name is Edgar and I Have a Cow	Filip Diviak	2023	Czech Republic, Slovakia	8'
Tant de forêts	Burcu Sankur, Geoffrey Godet	2014	France	3'
The Peculiar Crime of Oddball Mr Jay	Bruno Caetano	2019	Portugal, France	10'
Funny Birds	Charlie Belin	2022	France, Swiss	34'

SOME GREEN AND SOME BLACK

Program of short films, recommended for ages 13 and up

Au 8ème jour	Alicia Massez, Agathe Sénéchal	2023	France	8'
Poles Apart	Paloma Baeza	2017	United Kingdom	12'
Tombés du nid	Loïc Espuche	2015	France	4'
Wild Summon	Karni Arieli, Saul Freed	2023	United Kingdom	15'
Copier-cloner	Louis Rigaud	2014	France	3'
Logorama®	François Alaux, Hervé de Crécy, Ludovic Houplain	2009	France	16'

GREEN FURY - TRASH PROGRAM

Kuhina	Joni Männistö	2011	Finland	7'
PLSTC	Laen Sanches	2022	France	2'
The Cow Who Wanted To Be A Hamburger	Bill Plympton	2010	United States	6'
Doom Cruise	Hannah Stragholz, Simon Steinhorst	2021	Germany	17'
Carp Xmas	Anna Heribanová	2023	Czech Republic	7'
Il était une fois l'huile	Vincent Paronnaud	2010	France	15'



The Peculiar Crime of Oddball Mr Jay by Bruno Caetano

A LESSON IN CINEMA

by **Xavier Kawa-Topor**, Managing Director of NEF Animation

PRICES 2025

SINGLE TICKETS

Each ticket is a reservation for the screening of your choice (excluding opening and closing nights, free screenings or screenings with ticketing partners). Available from January

Full price: €9

Reduced¹ : €6.50

Opening: 13€ (single price - limited seating)

Closing: 13€ (single ticket - limited seating)

Family screening: 6.50€ (single price - screening + workshop)

INDIVIDUAL PASS 20 PLACES

The individual pass is nominative. It entitles the holder to 20 Festival tickets (excluding opening and closing nights, free screenings and partner ticketing), one per screening. It comes with the 40x60 poster. From January onwards, the code indicated on the pass will enable you to choose your screenings, either online or at the box office. Once the 20 tickets have been used up, the pass can be reloaded at the preferential rate (€4.50 full price or €3 reduced price).

Full price: €100 (i.e. €4.50 per seat)

Reduced rate¹ : 70€ (i.e. 3€ per seat)

SHARE PASS 6 PLACES

The shareable pass can be used for all screenings (excluding opening and closing nights, free screenings or screenings with ticketing partners). It allows you to reserve one or more seats for each screening, and to share this preferential rate with friends and family. From January onwards, the code shown on the pass can be used to select sessions, either online or at the box office.

Shared 6-seat pass: 40€ (i.e. 6€ per seat)

PASS CULTURE (15 / 18 YEARS)

Individual pass 20 seats : 70€ (i.e. 3€ per seat)

Shared pass 6 seats : 40€ (i.e. 6€ per seat)

Single ticket : 6.50€

SCHOOLS

Ticket for 1 screening² : 5€ per student

Immersion ticket 9 sessions and +³: €4 per student per screening

1 Upon presentation of proof of less than 3 months old: -18 years old, student, civic service volunteer, job-seeker, RSA beneficiary, "Partenaires" card (issued by the City of Angers), "carte mobilité inclusion mention invalidité".

2 Two free places for accompanying adults for a group of 30 students.

3 This rate applies when the same group/class attends more than 9 sessions during the festival. 1 accompanying adult per group of 10 students.

PLACES OF THE FESTIVAL

- Centre de Congrès Jean-Monnier, 33 bd Carnot
- Cinémas Les 400 Coups, 2 rue Jeanne Moreau
- Pathé Angers, 1 avenue des Droits de l'Homme
- Grand Théâtre, place du Ralliement
- La Collégiale Saint-Martin, 23 rue St-Martin
- Le Joker's, 32 rue Saint-Laud
- Le Quai CDN, cale de la Savatte

SOME DATES

- **December 3:** Individual Passes, Shareable Passes and Gift Cards go on sale online
- **January 8:** Official program of all Festival screenings online
- **January 10:** Opening of online ticketing (per-session bookings)
- **January 14 at 12pm :** Opening of the ticket office at the Centre des Congrès



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