

EUROPEAN FIRST FILM FESTIVAL
PREMIERS PLANS // FESTIVAL D'ANGERS
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PRESENTATION OF THE 33rd EDITION



President of the Festival: Jérôme CLÉMENT
President of the Association: Jean-Michel CLAUDE
General Delegate and Artistic Director: Claude-Éric POIROUX

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Le Festival Premiers Plans remercie

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THE PREMIERS PLANS FESTIVAL

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**.

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 on 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.

The Presidents of the Jury since 1989

Feature films

2020 Juliette BINOCHÉ **2019** Cédric KAHN **2018** Catherine DENEUVE **2017** Lambert WILSON **2016** Arnaud DESPLECHIN **2015** Laurent CANTET **2014** Catherine CORSINI **2013** Noémie LVOVSKY **2012** Christophe HONORÉ **2011** Robert GUÉDIGUIAN **2010** Lucas BELVAUX **2009** Claire DENIS **2008** Sandrine BONNAIRE **2007** Abderrahmane SISSAKO **2006** Radu MIHAILEANU **2005** Jacqueline BISSET / Claude MILLER **2004** Benoît JACQUOT **2003** Jeanne MOREAU **2002** Nathalie BAYE **2001** Pavel LOUNGUINE **2000** Agnès VARDA **1999** Lucian PINTILIE **1998** Claude CHABROL **1997** Agnieszka HOLLAND **1996** Freddy BUACHE **1995** Bertrand TAVERNIER **1994** Andrzej ZULAWSKI **1993** Jane BIRKIN **1992** André TÉCHINÉ **1991** Vojtech JASNY **1990** Henri ALEKAN **1989** Théo ANGELOPOULOS

Short films

2020 Claude BARRAS **2019** Michael DUDOK DE WIT **2018** Karim MOUSSAOUI **2017** Laurent LARIVIÈRE **2016** Dyana GAYE **2015** Jiří BARTA, **2013** Fabienne GODET, **2012** Mathieu DEMY, **2011** Tonie MARSHALL, **2010** Matthias LUTHARDT, **2009** Raoul SERVAIS



Juliette Binoche



Catherine Deneuve



Lambert Wilson



Abderrahmane Sissako



Jeanne Moreau

Among those discovered at Angers

AUSTRIA

Barbara Albert
Jessica Hausner
Sudabeh Mortezaei
Hubert Sauper

BELARUS

Lidiya Bobrova

BELGIUM

Alain Berliner
Lukas Dhont
Joachim Lafosse
Olivier Masset-Depasse
Guillaume Senez
Patrice Toye

BULGARIA

Kamen Kalev

CZECH REPUBLIC

Saša Gedeon
Bohdan Sláma
Jan Sverák
Petr Václav

DENMARK

Susanne Bier
Christopher Boe
Annette K. Olesen
Joshua Oppenheimer
Thomas Vinterberg

ESTONIA

Veiko Õunpuu

GERMANY

Fatih Akin
Valeska Grisebach
Benjamin Heisenberg
Christoph Hochhäusler
Ulrich Köhler
Pia Marais
Christian Petzold

GREECE

Athina Rachel Tsangari

FRANCE

Marie Amachoukeli
Mathieu Amalric
Danielle Arbid
Yvan Attal
Xavier Beauvois
Emmanuelle Bercot
Claire Burger
Thomas Cailley
Laurent Cantet
Emmanuel Carrère
Yves Caumon
Fred Cavayé
Sylvain Chomet
Jean-Paul Civeyrac
Marina de Van
Arnaud des Pallières
Arnaud Desplechin
Valérie Donzelli
Olivier Ducastel
Karim Dridi
Éléonore Faucher
Delphine Gleize
Éric Guirado
Lucile Hadzihalilovic
Gérald Hustache-Mathieu
Abdellatif Kechiche
Sophie Letourneur
Noémie Lvovsky
Gilles Marchand
Jean-Bernard Marlin
Jacques Martineau
Patricia Mazuy
Orso Miret
Gaël Morel
Emmanuel Mouret
Valérie Mréjen
Jacques Nolot
François Ozon
Melvil Poupaud
Philippe Ramos

HUNGARY

Benedek Fliegauf
Agnes Kocsis
Kornél Mundruczo
László Nemes
György Palfi

ICELAND

Dagur Kari
Rúnar Rúnarsson

IRELAND

Jim Sheridan
Perry Ogden

ITALY

Matteo Garrone
Claudio Giovannesi
Vincenzo Marra
Mario Martone
Paolo Sorrentino

KAZAKHSTAN

Émir Baygazin
Sergei Dvortsevov
Guka Omarova
Nariman Turebayev

KYRGYZSTAN

Aktan Abdykalykov

NETHERLANDS

David Verbeek

NORWAY

Joachim Trier
Rune Denstad Langlo

POLAND

Andrzej Jakimowski
Slawomir Fabicki

PORTUGAL

Miguel Gomes
Inês Oliveira
João Salaviza
Teresa Villaverde

ROMANIA

Marian Crisan
Catalin Mitulescu
Cristian Nemescu
Cristi Puiu
Corneliu Porumboiu
Adrian Sitaru

RUSSIA

Nicolaï Khomeriki
Vassili Pitchoul

SLOVAKIA

Martin Šulík

SPAIN

Fernando Leon de Aranoa
Marc Recha
Daniel Sanchez Arevalo
Raúl Arévalo
Carla Simón Pipó
Benito Zambrano

SWITZERLAND

Milagros Mumenthaler

TADJIKISTAN

Djamshed Usmonov

TURKEY

Özcan Alper
Nuri Bilge Ceylan
Zeki Demirkubuz
Deniz Gamze Ergüven
Semih Kaplanoglu
Seren Yüce

UNITED KINGDOM

Danny Boyle
Duane Hopkins
Shane Meadows
Peter Mullan
Nick Park

Among the feature films selected in 2020



OFFICIAL SELECTION

Young European directors, invited in Angers, come to show their first films to the audience, to the film professionals and to the press. Almost 100 first films will be projected, directed by about a hundred new European directors. The official selection will be announced mid-December.

FILMS IN COMPETITION

More than 70 films as part of the 7 sections of the competition. At the end of the Festival, audiences and juries will award more than €150 000 in prize money to the winners.



EUROPEAN FIRST FEATURE FILMS

EUROPEAN FIRST SHORT FILMS

FRENCH FIRST SHORT FILMS

EUROPEAN STUDENT FILMS

EUROPEAN ANIMATED FILMS

SHORT FILMS FOR KIDS

Various programs of European short films to discover from 6 to 9 years old



PUBLIC READING OF FIRST FEATURE FILM SCRIPTS

In partnership with SACD and Fondation VISIO

3 first feature film scripts are read in public by professional actors.

PUBLIC READING OF FIRST SHORT FILMS

In partnership with Adami and France 2

3 first short film scripts are read in public by Talents Adami actors

DE L'ÉCRIT À L'ÉCRAN

In partnership with Adami

A short film script, from which the film was shot, will be read in public by Talents Adami actors and will be followed by the screening of the film.

OUT OF COMPETITION FILMS

More than 20 of other films will be shown out of the competition:



NEXT SHOTS

Films by young directors following their discovery at the Festival Premiers Plans.

L'AIR NUMÉRIQUE

In partnership with la collégiale Saint-Martin and le Conseil Départemental de Maine-et-Loire

Premiers Plans is giving festival-goers an opportunity to experience L'Air Numérique, a program dedicated to digital creation and its authors.

SHORTS FILM FOR KIDS

A program of European short films to discover from 9 to 12 years old

Events

In addition to the opening and closing ceremonies, premieres and special sessions will complete the selection.

DIRECTORS' FORUM

Not to be missed at the Festival, about twenty meetings are proposed at the end of the screenings of the movies in competition.

TRIBUTES AND RETROSPECTIVES

Federico Fellini

In collaboration with the Bologna Il Cinema Ritrovato Festival and the Cineteca de Bologna

Programming to be completed



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 the writer Italo Calvino wrote: "The film we had the illusion of being mere spectators of is the story of our lives." (*Autobiography of a spectator*).

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 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**.

101 years after his birth, we should return to the abundance of Fellini and his films which have no borders between dream, imagination and reality. In collaboration with the Festival Il Cinema Ritrovato of Bologna and the Cineteca of Bologna, the Festival Premiers Plans is offering you restored copies of about ten titles, all of which may tell you something about our present.

Luci del varietà	Italy	97'	1950
Lo Sceicco bianco	Italy	86'	1952
I Vitelloni	Italy / France	109'	1953
La strada	Italy	108'	1954
La dolce vita	Italy / France	174'	1960
Otto e mezzo	Italy / France	138'	1963
Toby Dammit - Tre Passi nel delirio	Italy / France	37'	1968
Roma	Italy / France	120'	1972
Amarcord	Italy / France	123'	1973
Prova d'orchestra	Italy / West Germany	70'	1979
E La nave va...	Italy / France	132'	1983



La strada



La dolce vita

Chantal Akerman

Programming to be completed



Chantal Akerman has said it time after time: her vocation for the cinema was born following her discovery, as a teenager, of **Pierrot le fou**. She suddenly understood that it was possible to make films different from those produced by the industry and – at barely 18 years of age – she took the plunge. This was **Saute ma ville**, a semi-professional short film in which she already: 1) filmed herself, 2) in her mother's kitchen, 3) until death. To say that this small film is prophetic is no exaggeration. This was followed by a period New York which was an aesthetic education. While there she met Babette Mangolte, who would become her cinematographer, and discovered the work of the experimental filmmaker Michael Snow, from whom she adopted the extreme concentration of long shots despite any absence of events.

"Chantal Akerman wrote to us regularly. She put her address on the back of the envelope (Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles - 1975), she signed (Je, tu, il, elle - 1974), she gave news in English (News from Home - 1976), she even made appointments (Les Rendez-vous d'Anna - 1978). Letters arrived, thrown in the waste basket by some, read with passion by others. I was more a part of the 'others'." These words of Serge Daney (in volume 1 of his Ciné-Journal), clearly show the extent to which Akerman, at the heart of the 1970s, made films of capital importance, at the limits between the essay and self-fiction, haunted by her relationship with her mother, Natalia, a death-camp survivor. Each is different from the other through the use of individual directing styles producing works which are as conceptual as they are visceral, and which have been a constant source of inspiration for other filmmakers such as Gus Van Sant and Todd Haynes.

Akerman saw this golden age of her work as a heavy burden, especially **Jeanne Dielman**, her epic masterpiece, which was so accomplished and yet directed at such a young age that she feared she would never be able to do any better. She continued her existential exploration, daring to explore other registers. This meant musical comedy for the ambitious **Golden Eighties** – a studio film bringing together different generations of French cinema actors, from her first "fetish" actress Delphine Seyrig to Charles Denner and Lio. **D'Est** saw her set out on the roads of a Europe once again visible after the fall of the Berlin Wall. She returned with almost spectral images of a frozen world. A woman waiting for the bus makes a lasting impression. Is she not the distant mirror of Jeanne Dielman's ritualised and asphyxiating daily life?

In 2000, **La Captive**, based on Proust, a tale of obsessive love, came back to the inventiveness of her first films and **No Home Movie**, in 2014, about her sick mother, brought the work to a definitive close. Claire Atherton, her editor and accomplice for thirty years, revealed in a posthumous text the evidence that seized Akerman as she started to work on 20 hours of rushes: "(...) this film is about a character, a woman born in Poland, who arrived in Belgium in 1938 fleeing the pogroms and exactions. This woman is my mother. In, and only in, her flat in Brussels." The tragic tone that Akerman's work takes on with this final film should not hide the fact that her constant experimentation and her capacity to renew herself also takes the form of humour and a certain fantasy, particularly when she directs herself in numerous short films.

Chantal Akerman accepted to be a member of the jury in 1992 and it is with great joy and deep admiration that the Festival Premiers Plans is presenting her fundamental films in restored copies and in the presence of numerous guests.



Golden Eighties

Feature films

<i>Hôtel Monterey</i>	Chantal Akerman	Belgium / USA	65'	1973
<i>Je, tu, il, elle</i>	Chantal Akerman	Belgium / France	86'	1974
<i>Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles</i>	Chantal Akerman	Belgium / France	202'	1975
<i>News from Home</i>	Chantal Akerman	France / Belgium / West Germany	85'	1977
<i>Anna's Meetings</i>	Chantal Akerman	France / Belgium / West Germany	120'	1978
<i>Golden Eighties</i>	Chantal Akerman	France / Belgium / Switzerland	96'	1986
<i>From the East</i>	Chantal Akerman	Belgium / France / Portugal	107'	1993
<i>The Captive</i>	Chantal Akerman	France / Belgium	118'	2000
<i>No Home Movie</i>	Chantal Akerman	Belgium / France	115'	2015
<i>I Don't Belong Anywhere: the Cinema of Chantal Akerman</i>	Marianne Lambert	Belgium	67'	2015

Short films

<i>Saute ma ville</i>	Chantal Akerman	Belgium	13'	1968
<i>La Chambre</i>	Chantal Akerman	Belgium	11'	1972
<i>Le 15/8</i>	Chantal Akerman	Belgium	42'	1973
<i>Family Business</i>	Chantal Akerman	UK	18'	1984



Les Rendez-vous d'Anna



La Captive

CHRISTIAN PETZOLD

In attendance

Programming to be completed



Since the end of the 1990s, Christian Petzold has established himself as the most important German director to emerge after the fall of the Wall. His work is impressive in its attempts to embrace the issues of contemporary Germany and to question the legacy of reunification. He collaborated on his screenplays with experimental documentary filmmaker Harun Farocki until the latter's death in 2014.

Not afraid of pure fiction, and enjoying playing on detective, romantic and even horrific references, Petzold began his career with several films directly rooted in a certain type of everyday life. **Die innere Sicherheit (The State I Am In)**, his first feature film, which the Festival Premiers Plans screened in official competition in 2001, evokes the traces of extreme left-wing terrorism; **Yella**, in 2007, tackles contemporary capitalism as a mirage, and **Jerichow** the role of money in the story of a love trio.

Actress Nina Hoss became the face of his films and their collaboration is compared to that of Fassbinder and Hanna Schygulla. She is the force behind **Barbara** in 2012 and **Phoenix** in 2014. With these two films, Christian Petzold began to gain public recognition as his cinema took a more historical turn. He then explored going back in time, returning to the traumatic origins of his country (the communist bloc in the first; the post-war period in the second). Claude Chabrol is a reference for him (his film **Wolfsburg** is an adaptation of the novel at the origins of **Que la bête meure (This Man Must Die)**) and like Chabrol, he tries to question the contemporary through narrative plot and an acute knowledge of the cinema of Alfred Hitchcock. **Transit** (2018) further extends his research with a singular adaptation of a 1940 novel by Anna Seghers. Georg, the central character, transits through Marseilles with the aim of going to the United States while Nazi troops are advancing into French territory. The wild originality of the film is to have transposed the story into the contemporary world without going through a historical re-enactment. Finally, **Undine** (2020), which won two prizes at the last Berlin Film Festival, is a variation on the myth and a new way of renewing his cinema by taking it on the path of the dream.

Twenty years after the screening of his first feature at the Festival, and more than seven films later, the time has come for Christian Petzold to come and meet the audiences at Premiers Plans.

Feature films

Cuba Libre	Germany	92'	1996
Die Beischlafdiebin	Germany	85'	1998
Die innere Sicherheit	Germany	106'	2000
Wolfsburg	Germany	90'	2003
Yella	Germany	89'	2007
Jerichow	Germany	93'	2008
Barbara	Germany	105'	2012
Phoenix	Germany / Poland	98'	2014
Transit	Germany / France	101'	2018
Undine	Germany / France	90'	2020

Short films

Süden	Germany	9'	1990
Où en êtes-vous Christian Petzold	Germany / France	23'	2017



Die innere Sicherheit



Barbara

Escape

Programming to be completed

If, by definition, escape means a prisoner escaping from the prison where they are being held, the Festival Premiers Plans wanted to push back the bars a little and bring in a few outsiders. This is the case of Buster Keaton, who in **Sherlock Jr.** (1924) escapes... through mind power! Elsewhere, you will find some great escape film classics, starting with two legendary French filmmakers, Robert Bresson with **Un condamné à mort s'échappé (A Man Escaped)** (1956) and Jacques Becker with **Le Trou (The Hole)** (1960). Each in their own way are experimental films, which are must-sees in theatres, to feel the self-sacrifice of the characters, the repetition of their gestures and the mastery of the rhythm creating a kind of alternative reality.

Escape can also take the path of a fiery road-movie like **Thelma & Louise's** (1991) leap for freedom, or the French drama **Le Petit Prince a dit (And the Little Prince Said)** by Christine Pascal (1992). It can also take the form of emancipation from a dark influences and psychological confinement, like in Deniz Gamze Ergüven's **Mustang** (2015). Fifteen films connected by a lust for life which cannot be contained!

Feature films

La Grande Illusion	Jean Renoir	France	113'	1937
Little Fugitive	Morris Engel, Ruth Orkin	USA	80'	1953
A Man Escaped	Robert Bresson	France	101'	1956
The Defiant Ones	Stanley Kramer	USA	96'	1958
The Hole	Jacques Becker	France / Italy	131'	1960
Wanda	Barbara Loden	United States	102'	1970
Down by Law	Jim Jarmusch	USA	107'	1986
Thelma & Louise	Ridley Scott	USA / UK / France	130'	1991
And the Little Prince Said	Christine Pascal	France / Switzerland	105'	1992
Chicken Run	Peter Lord, Nick Park	UK/ USA / France	84'	2000
Ne me libérez pas, je m'en charge	Fabienne Godet	France	107'	2009
Mustang	Deniz Gamze Ergüven	Turkey / France / Germany / Qatar	97'	2015
This Train I Ride	Arno Bitschy	France	78'	2019

Cine-concert

The Adventurer	Charles Chaplin	USA	24'	1917
Sherlock Jr	Buster Keaton	USA	45'	1924

Organist : **Baptiste-Florian Marle-Ouvrard**

Winner of numerous international competitions and organist at Saint-Eustache in Paris, he belongs to the young generation of French organists defending an eclectic repertoire while giving an important part to the art of improvisation.

In partnership with le Printemps des orgues

Open to all from 5 years old- Tuesday, January 26th – 10hAM– Auditorium - Centre des Congrès

Cinema Lesson

Escape by Louis Mathieu

Wednesday, January 27th – Salle Grand Angle - Centre des Congrès



The Hole by Jacques Becker



Mustang by Deniz Gamze Ergüven

PRACTICAL INFORMATION

New: online TICKETING and BOOKING OF SESSIONS FOR ALL

In order to offer each festival-goer the possibility of reserving their seats at each screening, and to manage as closely as possible the number of people who can enter the venues, the Festival ticket office will be digitized.

Festival Venues

- Centre de Congrès Jean Monnier, 33 boulevard 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 Qu4tre, espace culturel de l'université, 4 allée F. Mitterrand

Some useful DATES

- November : Opening call for volunteers
- Novembre, 25th : Opening of school reservations
- Mid-December : Announcement of the official selection
- Mid-January : The detailed schedule of all Festival sessions online

The organization of the Festival is subject to change depending on the health situation.

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Front page: *Otto e mezzo* by Federico Fellini, *Thelma & Louise* by Ridley Scott, *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* by Chantal Akerman, *Phoenix* by Christian Petzold

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