

# Premiers plans

ANGERS

38<sup>e</sup> Festival  
17-25 janv. 2026



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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.



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.

PRESIDENT OF THE FEATURE FILMS JURY

THOMAS CAILLEY, DIRECTOR AND SCREENWRITER



After studying political science and working in documentary production, Thomas Cailley joined the screenwriting department at La Fémis.

In 2010, he directed the short film *Paris Shanghai*, that won awards at several international festivals and for which he received the Audience Award at Premiers Plans.

His first feature film, *Les Combattants*, was presented at the Directors' Fortnight in 2014 and won the Louis Delluc Prize for Best First Film. It received nine César nominations and won three: Best First Film, Best Actress for Adèle Haenel and Most Promising Actor for Kévin Azaïs.

In 2018, Thomas Cailley directed his first series, *Ad Vitam*, broadcast on Arte, which was selected at the Toronto Film Festival and awarded the prize for Best French Series at Séries Mania.

In 2023, he directed the environmental fable *Le Règne animal*, co-written with Pauline Munier, which opened the Un Certain Regard section of the Cannes Film Festival. Starring Romain Duris, Paul Kircher, Adèle Exarchopoulos, Tom Mercier and Billie Blain, the film was a huge success with audiences and critics alike, winning the Louis Delluc Prize for Best French Film, as well as eleven nominations and five awards at the Césars. Thomas Cailley also won the Lumière Award for Best Director.

A meeting with **Thomas Cailley** will take place after the screening of one of his films.

PRESIDENT OF THE SHORT FILMS JURY

IRIS KALTENBÄCK - DIRECTOR AND SCREENWRITER



Iris Kaltenbäck grew up in France with a French mother, an Austrian father and an American half-brother. After studying law and philosophy, she joined the screenwriting department at La Fémis and assisted director Declan Donnellan at the Théâtre Les Gémeaux (Scène nationale).

In 2015, she directed her first short film, *Le Vol des cigognes*, which won the International Next Generation Audience Award at the Brussels Short Film Festival.

Her first feature film, *Le Ravisement*, starring Hafsia Herzi, Alexis Manenti and Nina Meurisse, was selected for Critics' Week in 2023, where it received the SACD Award. Screened at numerous international festivals (Zurich, Ghent, Morelia, São Paulo, Hamburg, etc.), it went on to win several awards, including the Special Jury Prize in Turin. In 2024,

it won the Lumière Award for Best First Film. In France, where it was very well received by audiences and critics alike, *Le Ravisement* won the Louis Delluc Prize for Best First Film and was nominated for the César for Best First Film.

Iris Kaltenbäck is currently working on her second feature film.

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>Silent Rebellion</i>	Marie-Elsa Sgualdo	2025	Switzerland, Belgium, France	96'
<i>Bouchra</i>	Orian Yani Barki, Meriem Bennani	2025	Italy, Morroco, United-States	83'
<i>Wild Foxes</i>	Valéry Carnoy	2025	France, Belgium	92'
<i>The Last One for the Road</i>	Francesco Sossai	2025	Italy, Germany	100'
<i>What Marielle Knows</i>	Frédéric Hambalek	2025	Germany	86'
<i>A Light That Never Goes Out</i>	Lauri-Matti Parpei	2025	Finland, Norway	108'
<i>Pillion</i>	Harry Lighton	2025	United-Kingdom, Ireland	106'
<i>The Son and The Sea</i>	Stroma Cairns	2025	United-Kingdom	102'
<i>Deaf</i>	Eva Libertad	2025	Spain	99'
<i>Los Domingos</i>	Alauda Ruiz de Azúa	2025	Spain	115'



*A Light That Never Goes Out* by Lauri-Matti Parpei

DIAGONALES

FEATURE FILMS

<i>Anoche conquisté Tebas</i>	Gabriel Azorin	2025	Spain Portugal	111'
<i>Before / After</i>	Manoël Dupont	2025	Belgium	79'
<i>Autostop</i>	Roman Huben	2025	Switzerland	61'
<i>Dandelion's Odyssey</i>	Momoko Seto	2025	France	75'

SHORT FILMS

<i>Home Tour</i>	Laura Dauvin	2024	France	16'
<i>Homunculus</i>	Bonheur Suprême	2025	France, Italy	17'
<i>Intersecting Memory</i>	Shayma Awawdeh	2025	France, Palestine	20'
<i>The Roundabout</i>	Yohanne Lamoulère	2025	France	18'
<i>Their Eyes</i>	Nicolas Gourault	2025	France, Afghanistan	22'



## EUROPEAN SHORT FILMS

<i>Embodying</i>	Baptiste Guiard	2025	Belgium	18'
<i>Alişveriş</i>	Vasile Todinca	2025	Romania	15'
<i>Astro</i>	Tim Ewalts	2024	Netherlands	16'
<i>The Girls</i>	Laura Obradors	2024	Spain	16'
<i>Eraserhead in a Knitted Shopping Bag</i>	Lili Koss	2025	Bulgaria	19'
<i>With Tapes and Toasts in the Car</i>	Kiana Naghshineh	2025	France, Germany	14'
<i>Lessons</i>	Daria Blažević	2025	Croatia, France	10'
<i>Dog alone</i>	Marta Reis Andrade	2025	Portugal, France	13'
<i>Sol Menor</i>	André Silva Santos	2025	Portugal	27'
<i>A Sky So Low</i>	Joachim Michaux	2025	Belgium, France	32'

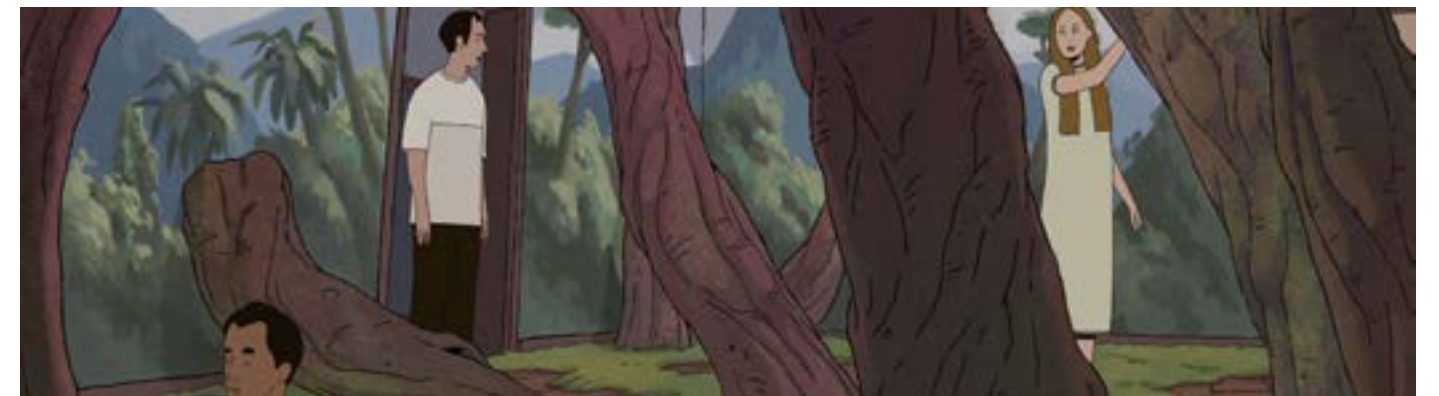
*Sol Menor* by André Silva Santos

## FRENCH SHORT FILMS

<i>If You Don't Like It, Look Away</i>	Margaux Fournier	2025	France	29'
<i>Daj Gas</i>	Anastasija Pavlovic Kulundzic	2025	France	33'
<i>God is shy</i>	Jocelyn Charles	2025	France	15'
<i>Léandre l'été</i>	Lucas Minier	2025	France	34'
<i>Don't wake the sleeping child</i>	Kévin Aubert	2025	France, Senegal, Morocco	27'
<i>Odonata</i>	Adrien Fonda	2025	France	29'
<i>Still Playing</i>	Mohamed Mesbah	2025	France	37'
<i>Sulaimani</i>	Vinnie Ann Bose	2025	France	19'
<i>Le Verre de thé</i>	Sara Bernanos	2024	France	
<i>Wonderwall</i>	Róisín Burns	2025	France, Royaume-Uni	27'
<i>A Winter Mirage</i>	Guoju Wang	2025	United Kingdom, China	30'

## STUDENT FILMS

<i>Life is like that and not otherwise.</i>	Lenia Friedrich	2024	Germany	13'
<i>Baby it's Cold Outside</i>	Jannik Weisse	2025	Germany	26'
<i>Beneath the Night</i>	Maximilian Karakatsanis	2025	Germany	13'
<i>Bimo</i>	Oumnia Hanader	2025	France	22'
<i>Close to September</i>	Lucía G. Romero	2025	Spain	30'
<i>Chaos et café froid</i>	Joséphine Reboh	2025	Belgium	25'
<i>Drop</i>	Martin Monk	2025	Austria	15'
<i>I Want to Know What Love Is</i>	Hanna Järgenstedt	2024	Sweden	6'
<i>L'Odyssée de la Pomme d'Api</i>	Maud Légise	2025	France	8'
<i>Past the Hill of Napoleon's Hat</i>	Arnas Balciunas	2024	Lithuania	15'
<i>Skin on Skin</i>	Simon Schneckenburger	2024	Germany	30'
<i>Sous les ruines</i>	Nadir Bouslama	2025	France	27'
<i>Tarik</i>	Adem Tutic	2025	Serbia	25'
<i>They Will Love Me Now</i>	Nikulás Tumi Hlynsson	2025	Czech Republic	21'
<i>Wish You Were Ear</i>	Mirjana Balogh	2025	Hungary	10'

*Amarelo Banana* by Alexandre Sousa

## ANIMATED FILMS

<i>Avant de rentrer...</i>	Arthur Bonneau	2025	France	16'
<i>Amarelo Banana</i>	Alexandre Sousa	2025	Hongrie, Portugal	12'
<i>Arachnophobia</i>	Melita Sandrin	2024	Slovénie	3'
<i>The Eating of an Orange</i>	May Kindred-Boothby	2025	Royaume-Uni	7'
<i>Hope is Lost</i>	Eno Enefiok	2025	Royaume-Uni	16'
<i>Kosmogonia</i>	Karolina Chabier	2025	France, Pologne	16'
<i>Murmuration</i>	J.Swinkels, T.Frijsinger	2025	Pays-Bas, Belgique	13'
<i>Glider</i>	Solbum Lee	2025	Belgique, Corée	6'
<i>S the Wolf</i>	Sameh Alaa	2025	France	10'
<i>Skroll</i>	Marten Visser	2024	Pays-bas	7'
<i>Stone of Destiny</i>	Julie Černá	2025	République tchèque	11'
<i>Two Points Five Stars</i>	S.Lerf, D.Marti, D.Boger	2024	Suisse	5'
<i>Winter in March</i>	Natalia Mirzoyan	2025	Estonie, Arménie, France	16'

CHENAPLANS

CHENAPLANS 3+

<i>Il était une fois à Dragonville</i>	Marika Herz	2024	France, Switzerland	9'
<i>When The Tide Comes</i>	Fêt-Nat Bailly	2025	United-Kingdom	11'
<i>The Rumble-Bumble Rally</i>	Annette Saugestad Helland, Johan Kaos	2024	Norway	8'
<i>Mû</i>	Malin Neumann	2024	Germany	6'
<i>De-sastre</i>	M.Ávila, T. Mangiacotti, K.Y.Lee, M.A.Fernández, C.Melio	2024	Spain	9'

CHENAPLANS 6+

<i>I Caught a Shark</i>	Emma Gueirouard	2025	France	3'
<i>Wolfie</i>	Philippe Kastner	2025	Czech Republic	13'
<i>L'Aveugle</i>	Remy Xu	2024	France	3'
<i>The Legend of the Hummingbird</i>	Morgan Devos	2024	France	9'
<i>The Day I Licked a Pebble</i>	F.Eliézer, C.Bernuchon, G.Atefi, M.Kolasa, N.Jauze, M.Pijollet	2025	France	6'
<i>Woodland</i>	Vanessa Chu, Jim Obmann, Emil Pogolski	2024	Germany	7'
<i>Pockets Full of Pebbles</i>	Elise Kerob	2025	France	4'



La Légende du colibri de Morgan Devos

FEATURE FILM SCRIPT READINGS

In partnership with SACD, the Fondation VISIO and Combier

<i>Chien noir</i>	Nyima Cartier Coécrit avec Samuel Doux	<b>Production</b> Mabel Films
<i>Tu feras tomber les rois</i>	Maïté Sonnet	<b>Production</b> Quartett Production
<i>Une de perdue, une de perdue</i>	Mathilde Elu	<b>Production</b> Films Grand Huit



Florence Loiret Caille et Olga Milshtein - Lecture de scénarios Premiers Plans 2025

SHORT FILM SCRIPT READINGS

In partnership with ADAMI and France Télévision

Scripts read by **Augustin DeWinter**, **Olga Milshtein**, and **Clara Wielick**, Talents Adami Cinema, and staged by director and screenwriter **Alice Douard**.

Thursday, January 22 - 2:15 p.m. - Centre de Congrès - Free admission

<i>Marcello se prend un train</i>	Rock Brenner	<b>Production</b> Jabu-Jabu
<i>Parler au vent</i>	Émilie Dubois	<b>Production</b> Qui vive !
<i>Une belle journée ensoleillée</i>	Sarah Bariset	<b>Production</b> KG Productions

FROM THE SCRIPT TO THE SCREEN - READING AND PROJECTION

In partnership with ADAMI

Screenplay read by **Alexia Chardard** and **Oscar Lesage**, Talents Adami Cinema, and staged by director and screenwriter **Alice Douard**. Screening followed by a discussion with **Adiel Goliot**, director.

Monday, January 19 - 2:15 p.m.- Centre de Congrès

<i>Bonnarien</i>	Adiel Goliot	2023	France	20'
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ARTISTIC DIRECTION - ALICE DOUARD



After studying history and art history, Alice Douard enrolled at La Fémis film school in the directing department. Her graduation film, *Extrasystole*, was purchased by Arte and selected for numerous festivals, including Premiers Plans (2014), Clermont-Ferrand, Brive, and Pantin. She then worked on various projects as a script supervisor and assistant director before directing two other short films, *Les Filles* and *Plein ouest*, which explore themes close to her heart: femininity, the search for identity within a group, and family relationships. At the end of 2016, she directed a TV movie, *Robin*, produced by CinéTévé and Arte (broadcast at the end of 2017). In 2022, she created the company Les Films de June with Marie Boitard and directed her fourth short film, *L'Attente*, for which she won the César Award for Best Short Fiction Film in 2024. That same year, she directed and co-produced her first feature film, *Des preuves d'amour*, selected for Critics' Week in 2025. The screenplay had been read at Premiers Plans in 2024, where it won the Audience Award.



For the fifth edition of Vertiges, the Premiers Plans Festival is offering four programs featuring new previews and classic films. A common thread: the strange!  
In the presence of Yanis Koussim, director, Melvin Poupaud, Jean-Baptiste Thoret, writer and film historian, and members of the film crew Stronger than the Devil



Stronger than the Devil by Graham Guit

PROGRAM 1 - DEVIANT NAPOLI

Napoli spara!	Mario Caiano	1977	Italy	90'
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PROGRAM 2 - WTF EVENING

Stronger than the Devil	Graham Guit	2025	Belgium, France	84'
Flush	Grégory Morin	2025	France	70'

PROGRAM 3 - BEWARE OF THE VICIOUS DOG

White Dog	Samuel Fuller	1982	United States	90'
Baxter	Jérôme Boivin	1989	France	82'

PROGRAM 4 - ROQIA

Roqia	Yanis Koussim	2025	France, Algeria, Qatar	94'
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A selection of previews, presented by the film teams in collaboration with independent French distribution companies.  
En the presence of Juliette Binoche, Laetitia Dosch, Mélisa Godet, Irene Iborra Rizo, Megan Northam (subject to), Karin Viard, Alice Winocour, Namir Abdel Messeeh, Samir Guesmi and Akihiro Hata

Couture	Alice Winocour	2025	France, États-Unis	106'
The Site	Akihiro Hata	2025	France, Luxembourg	92'
In-I in Motion	Juliette Binoche	2025	France	156'
La Maison des femmes	Mélisa Godet	2026	France	110'
Olivia and the Invisible Earthquake	Irene Iborra Rizo	2026	Espagne, France, Suisse	71'
Silent Friend	Ildikó Enyedi	2025	Allemagne, Hongrie, France	147'
The Testament of Ann Lee	Mona Fastvold	2025	Royaume-Uni, États-Unis	137'
Urchin	Harris Dickinson	2025	Royaume-Uni	99'
Life After Siham	Namir Abdel Messeeh	2025	France, Égypte	76'



In-I in Motion by Juliette Blnoché

## MEETING WITH THOMAS CAILLEY

Screening followed by a discussion with the **president of the Feature Films jury**

<i>The Animal Kingdom</i>	Thomas Cailley	2023	France, Belgium	128'
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## FILMS BY RESIDENT'S OF ANGERS WORKSHOP

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

<i>Les Dents du bonheur</i>	Josephine Darcy Hopkins	2023	France	25'
<i>Élancourt Mambo</i>	Romain André	2023	France	22'
<i>Pourquoi parlez-vous si bas ?</i>	Zoé Labasse	2025	France	25'
<i>Trace ta route</i>	Romuald Rodrigues Andrade	2019	France	21'
<i>Trois grains de gros sel</i>	Ingrid Choukhaoui	2022	France	26'



*The Animal Kingdom* by Thomas Cailley

21<sup>ST</sup> EDITION - 19 / 24 JANUARY 2026

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

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.

## RESIDENTS' PRESENTATION

## ROMAIN ANDRÉ - ÉLANCOURT MAMBO - PRODUCTION : MABEL FILMS



Romain André studied cinema at Paris 7 University and documentary filmmaking in Lussas, Ardèche. After making his first documentary film about the Mexico City metro, he participated in the production of collective works, notably with the Boris Barnet collective. In 2018, he directed *À priori sauvage*, a short film combining fiction and documentary footage of wild weasels. This was followed by two other short fiction films, *Marée basse* (2022) and *Élancourt Mambo* (2023). He is also a member of ACID and participates in the collective that runs the magazine *Jef Klak*.

*Synopsis: Émilie, 50, a tough butch with a shaved head, works part-time as a sales assistant at "Vie Sauvage et Bien-Être" (Wild Life and Well-Being). She wants to build a more stable life for herself so she can take in Katell, her 18-year-old niece, whom she feels responsible for since her sister's death. A promotion to assistant manager and a new apartment give her the opportunity to look forward to a reassuring future. But then the building's sewage system backs up into her bathroom, just as a gigantic UFO lands off the coast of the Falkland Islands. While the whole world, torn between terror and fascination, is preoccupied with the alien spacecraft, Émilie finds herself alone with her water damage and her plans for the future.*

## INGRID CHIKHAOUI - MAIS LA MER ELLE S'INVENTE PAS - PRODUCTION : LES FILMS NORFOLK



Born in 1985, Ingrid Chikhaoui grew up among the chicory fields of northern France and the wild oyster beds of Loire-Atlantique. After studying fine arts and then cinema, her short film *Trois grains de gros sel* won numerous awards around the world, starting with Clermont Ferrand in 2022. Her work revolves around the themes of resilience, marginality, and ambivalent feelings. She lives in Nantes, where she is preparing her first feature film while working as a casting director and teaching filmmaking. She spends her spare time experimenting with baking and botany, and eating lots of cheese.

*Synopsis: August 1999, on the Atlantic coast. Eleven-year-old Judith is eagerly preparing to survive the Y2K bug, as her father, who is away on a scientific mission, has taught her to do. When her mother Estelle turns their vacation on this magnificent coastline into a surprise installation, Judith tames an old fishing hut and turns it into a fortress, a refuge from the chaos of a world that is beginning to slip away from her. Faced with the unexpected disasters of winter, despite the unspoken words, wounds, and illusions, mother and daughter*



try, each in their own way, to rebuild their family.

#### JOSÉPHINE DARCY HOPKINS - *DOCILE* - PRODUCTION : KAZAK PRODUCTIONS & TBC PRODUCTIONS



Joséphine Darcy Hopkins began her career with a series of short films that were quickly spotted and selected for more than forty festivals. She followed this up with *Nuage* (2020), her first feature film, which won the Audience Award at the Étrange Festival before being broadcast on Canal+. With *Les Dents du bonheur* (2023), she confirmed her taste for a unique genre of cinema: the film enjoyed a very successful run, accumulating prestigious selections—including Clermont-Ferrand and Fantasia—and winning some twenty awards. She is currently developing *Docile*, her first feature film, produced by To Be Continued and Kazak Productions, continuing her personal and deeply engaging genre cinema.

*Synopsis: Following the death of their mother, Madeleine and Eugénie, two sisters aged 8 and 12, spend the summer with their grandparents, whom they have never met. Their grandparents are funny and welcoming. The girls quickly feel at home and think they have found a family. But everything changes when Paul, their grandfather, gives Madeleine a hairless rat and makes her promise not to tell anyone.*

#### ZOÉ LABASSE - *LES DANSEURS DE STRASBOURG* - PRODUCTION : AVENUE B PRODUCTION, KALPA FILMS



With a background in theater, Zoé Labasse studied at EHESS and then went on to complete a Master's degree in Screenwriting at Nanterre. Her graduation screenplay, *Les Danseurs de Strasbourg*, received praise from the jury chaired by Robin Campillo. Now produced by Caroline Bonmarchand (Avenue B) and Tristan Bergé (Kalpa Films), the project has received several grants and won the "Prix coup de cœur de la présidente du Jury" (Jury President's Special Prize) at the 2023 Screenplay Awards. In parallel with this development, she has directed several short films, notably *Pourquoi parlez-vous si bas ?*, co-directed with Pauline Broulis and selected and awarded at several festivals.

*Synopsis: 1518, Strasbourg. Hilde, a surgeon's assistant, is convinced that dissection is the future of medicine, but her status prevents her from studying anatomy. Strasbourg is then struck by a strange epidemic: women and men begin to dance day and night, unable to stop. Some succumb to exhaustion. Determined to find a cure, Hilde opens the bodies of the dead dancers. When she plunges her hands into the flesh, she is overcome by dizziness.*

#### ROMUALD RODRIGUES ANDRADE - *1998* - PRODUCTION : FILMS DE FORCE MAJEURE



Born in Marseille in 1986, Romuald Rodrigues Andrade spent several years leading film workshops before becoming an assistant director. In 2018, he wrote and directed his first short film, *Trace ta route*, which won awards at festivals. Winner of the Cinétalents 1000 Visages award in 2019, he directed *Enclos* and then *Le Jour de gloire* in 2022. He is currently developing *1998*, his first feature film, co-written with Martin Drouot, which will be presented at the Alpi Film Lab 2022. Winner of the CNC (Fonds Images de la Diversité) and Méditalents writing grants in 2024, he received CNC rewriting assistance in 2025. He is also a producer at Entourage Films.

*Synopsis: June 1998, in Vitrolles as elsewhere, World Cup fever is in full swing. Except that here, a hot topic is dividing the town: the National Front has won the mayoral election. That summer, Cédric fails his high school exams and is looking for a job. He is black, and people constantly remind him of his skin color. His little brother, Stanley, is enjoying his vacation more happily. As France wins match after match, proudly flying the "black, white, Arab" flag, the FN turns their lives upside down forever.*

#### SPEAKERS' PRESENTATION

##### THOMAS CAILLEY - DIRECTOR AND SCREENWRITER



After studying political science and working in documentary production, Thomas Cailley joined the screenwriting department at La Fémis. In 2010, he directed the short film *Paris Shanghai*, that won awards at several international festivals and for which he received the Audience Award at Premiers Plans. His first feature film, *Les Combattants*, was presented at the Directors' Fortnight in 2014 and won the Louis Delluc Prize for Best First Film and received three César Awards. In 2018, Thomas Cailley directed his first series, *Ad Vitam*, which was selected at the Toronto Film Festival and awarded the prize for Best French Series at Séries Mania. In 2023, he directed *Le Règne animal*, which opened the Un Certain Regard section of the Cannes Film Festival. The film was a huge success with audiences and critics alike, winning the Louis Delluc Prize for Best French Film, as well as eleven nominations and five awards at the Césars. Thomas Cailley also won the Lumière Award for Best Director.

##### MARINE ATLAN - DIRECTOR OF PHOTOGRAPHY AND DIRECTOR



Marine Atlan is a director of photography and filmmaker. She has worked on films by, among others, Alexis Langlois, Iris Kaltenbach, Simon Rieth and Louise Hémon. Her first film, *Les Amours vertes*, won the Grand Prix at the Clermont-Ferrand Film Festival and a special mention from the jury at Premiers Plans in 2016. *Daniel fait face*, her second film, was selected for Berlin in 2018 and Premiers Plans the following year. She is currently editing *La Gradiva*, her first feature film.

##### NATHALIE HERTZBERG - SCREENWRITER



A graduate of the École Normale Supérieure and holder of an agrégation in philosophy, Nathalie Hertzberg went on to train in editing at La Fémis. While still studying, she worked as an assistant director at the Comédie-Française, where she had the opportunity to write and direct a staged reading at the Studio Théâtre. Her first screenplay to be filmed was a series called *Scalp*, broadcast by Canal Plus, co-written with director Xavier Durringer. She has since worked regularly as a scriptwriter for television (the series *Kaiser Karl* on Disney +, and the one-off *Adieu de Gaulle* on Canal Plus) and cinema. Recently she co-wrote *Le Procès Goldman* with director Cédric Kahn, the opening film of the 2023 Directors' Fortnight. In parallel to her work as a screenwriter, she occasionally teaches philosophy, notably at La Fémis, the Théâtre National de Bretagne in Rennes and Sciences Po Paris.

##### JULIE ALLIONE - CASTING DIRECTOR



After growing up between the mainland and the village, like many children from 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. As a casting director, she has worked with Thierry de Peretti, Rebecca Zlotowski, Rachel Lang, Louis Garrel, Stéphane Demoustier, Catherine Corsini, Samuel Theis and Maïwenn, among others.

### LILIAN CORBEILLE - EDITOR



After studying at La Fémis, Lilian Corbeille worked as an editor on several short films while also serving as an assistant editor, before getting the chance in 2013 to work on his first feature film, Thomas Cailley's *Les Combattants*, for which he was nominated for a César. This led to work with various directors such as Leyla Bouzid, Saïd Hamich, Hubert Charuel, Thomas Lilti, Manuel Shapira, Antoine Chevrollier and, most recently, Alice Winocour. He enjoys working with the same filmmakers (*Le Règne animal* by Thomas Cailley) as much as meeting new ones, and he has also edited series including *Engrenages*, *Baron noir*, *Vernon Subutex* and *Oussekin*.

### MICHEL PETROSSIAN - COMPOSER



Michel Petrossian is a composer of concert music and film scores. A graduate of the Paris Conservatoire National de Musique et de Danse in composition, winner of the Queen Elisabeth Grand Prize and the Grand Prix Lycéen des Compositeurs, he has written an opera, a ballet, three concertos and numerous vocal and instrumental works. He has composed the music for three films by Robert Guédiguian, *Gloria mundi*, *Et la fête continue !* and *La Pie voleuse*, as well as *En fanfare* by Emmanuel Courcol, for which he was also the musical advisor. Fully committed to these two creative pursuits, he is currently working on Robert Guédiguian's *Une femme aujourd'hui*, as well as a new opera in collaboration with Éric-Emmanuel Schmitt.

### CARLA PALLONE - COMPOSER



Composer and violinist Carla Pallone is currently working with Pierre Menahem on his feature film *Demande à la montagne* and with Émilie Rousset on her play *Affaires familiales*. In 2024, she completed the soundtrack for *Grand ciel*, a feature film by Akihiro Hata, which premiered this year at Premiers Plans, as well as *Phèdre*, directed by Matthieu Cruciani. She also composed the music for the podcast series *The Retrievals* (Serial & The New York Times), which won a Peabody Award.

### WERNER HERZOG



Werner Herzog

A unique explorer of both margins and vast expanses, Werner Herzog has established himself as one of the most breathtaking filmmakers in contemporary cinema. Through a prolific body of work, where fiction dialogues with documentary, he has carved out a unique place for himself as a tenacious interpreter of the world.

Discovered at Cannes with his early films, he has created works during the 1970s and 1980s that have become legendary – *Aguirre, the Wrath of God* (1972) and *Fitzcarraldo* (1982) – epic tales of obsession and excess, in which man reveals both their greatness and their blindness as they struggle against forces beyond their control. But beyond fiction, Herzog has never stopped exploring the real world, camera in hand. In *Encounters at the End of the World* (2007), he expresses his desire to approach people and their worldviews as a visitor from elsewhere, a curious and detached “alien”. It is in this deliberate distance, free of emotion, that he seeks to grasp a deeper truth, a truth about things and beings that escapes the siren-song of romanticism.

For Herzog does not believe in “nature” as an idyllic refuge. For him, jungles, ice, volcanoes and deserts are indifferent, and sometimes hostile, forces that shape and test human beings. His approach is less about contemplation than scientific expedition: relentlessly scrutinising, understanding, and questioning the flaws and fragments of human experience.

This retrospective at Premiers Plans, featuring a dozen films combining fiction and documentaries, including two new 4K restorations, *Aguirre* (1972) and *Nosferatu the Vampyre* (1979), invites audiences to explore this world of work.

Thanks to Potemkine Films



LONGS MÉTRAGES

<i>Signs of Life</i>	1968	West Germany	90'
<i>Aguirre, The Wrath of God</i>	1972	West Germany, Mexico, Peru	95'
<i>Kaspar Hauser</i>	1974	West Germany	110'
<i>Stroszek</i>	1977	West Germany	115'
<i>Nosferatu The Vampyre</i>	1979	West Germany, France	107'
<i>Fitzcarraldo</i>	1982	West Germany, Peru	158'
<i>My Best Fiend</i>	1999	Germany, United Kingdom, France	95'
<i>The Bad Lieutenant: Port of Call - New Orleans</i>	2009	United States	122'
<i>Cave of Forgotten Dreams</i>	2010	France, Canada, United States	90'
<i>The Fire Within: Requiem for Katia and Maurice Krafft</i>	2022	United Kingdom, Switzerland, United States	84'
<i>Ghost Elephants</i>	2025	United-States	98'

COURTS MÉTRAGES

<i>Herakles</i>	1962	Allemagne de l'Ouest	12'
<i>La Grande Extase du sculpteur sur bois Steiner</i>	1974	Allemagne de l'Ouest	45'
<i>Gasherbrum, la montagne lumineuse</i>	1984	Allemagne de l'Ouest	45'

CONFÉRENCE

As part of this retrospective, a discussion will be held on the work of Werner Herzog, led by Hervé Aubron, critic and specialist in Werner Herzog’s cinema.



*The Fire Within: Requiem for Katia and Maurice Krafft* by Werner Herzog

FOCUS ON KARIN VIARD

In attendance



Originally from Rouen, Karin Viard discovered her passion for theatre at the drama school, alongside Valérie Lemercier and Franck Dubosc. At the age of 17, she moved to Paris and took on a series of roles, ranging from memorable supporting roles (such as in Jeunet and Caro’s *Delicatessen*, 1991) to lead characters (*Les Randonneurs*, 1997). She made her mark with *Haut les cœurs !* (1999), and the film earned her a César and a Lumière award for Best Actress, confirming her talent and audacity.

Since then, Karin Viard has become a key figure in French cinema. Fourteen of her films have had more than one million admissions, and her 13 César nominations testify to her versatility and high standards. She has worked with some of the greatest directors: François Ozon (*Potiche*), Maïwenn (*Polisse*), Cédric Klapisch (*Ma part du gâteau*), and the Larrieu brothers (*Vingt et une nuits avec Pattie*). Her natural acting style, her wit and her emotional intelligence allow her to move from one role to another with apparent ease, while embodying characters of great complexity.

What is striking about Karin Viard is her rare authenticity, a combination of honesty and sensitivity that makes each performance unique. She works on her characters with rigour, without ever losing the pleasure of acting.

As a guest of the Festival, Karin Viard will talk with audiences about her career after the screening of *Battle Cries* (1999) by Sólveig Anspach and *Strangers by Night* (2023) by Alex Lutz, and will present a preview of *La Maison des femmes* (2026), the first film by Mélisa Godet.

PREMIERE

<i>La Maison des femmes</i>	Melisa Godet	2026	France	110'
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FEATURE FILMS

<i>Battle Cries</i>	Sólveig Anspach	1999	France, Belgium	110'
<i>Strangers by Night</i>	Alex Lutz	2023	France	91'

MEETING WITH KARIN VIARD

As a guest of the Festival, Karin Viard will chat with the audience about her career after the screening of Alex Lutz’s *Une nuit* (2023).



*Strangers by Night* by Alex Lutz

FOCUS SUR LAETITIA DOSCH

In attendance



French-Swiss actress, film director and stage director Laetitia Dosch trained in drama in France and Switzerland before establishing herself as a leading figure in contemporary cinema.

Her film career began under the direction of Frédéric Mermoud in *Complices* (2010), then with Justine Triet, who cast her in the lead role in *Vilaine fille, mauvais garçon* (2011). This short film, which won the Grand Prix du Jury at the Premiers Plans Festival in 2012, was an early showing of her unique talent. That same year, at Cannes, she confirmed this revelation in *La Bataille de Solferino* (2012), where her performance alongside Vincent Macaigne was praised by critics.

In 2017, Laetitia Dosch brilliantly portrayed the character of *Montparnasse Bienvenüe* in Léonor Serraille’s debut feature, which won the Caméra d’Or at Cannes. Her performance as a thirty-something woman seeking to rebuild her life left a lasting impression and cemented her status as an actress to watch.

In 2024, she diversified her career by starring in *Le Roman de Jim* by Arnaud and Jean-Marie Larrieu, while also stepping behind the camera for *Dog on Trial*, her first film as a director, in which she humorously tackles the issue of animal rights. Virginie Ballet, writing in Libération, noted “her disconcerting blend of warm fantasy, sensitivity and deep reflection”.

At Premiers Plans, Laetitia Dosch will look back on the highlights of her career and present a preview of Mélisa Godet’s first film, *La Maison des femmes* (2026), alongside Karin Viard.



PREMIERE

<i>La Maison des femmes</i>	Melisa Godet	2026	France	110'
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FEATURE FILMS

<i>Montparnasse Bienvenue</i>	Léonor Serraille	2017	France, Belgium	97'
<i>Dog on Trial</i>	Laetitia Dosch	2024	Switzerland, France	83'

MEETING WITH LAETITIA DOSCH

Following the screening of her first film as a director, *Dog on Trial*, Laetitia Dosch will look back on the highlights of her career.



*Jeune femme* by Léonor Serraille

NAPOLI

In attendance (to date) of Jean-Baptiste Thoret, writer and cinema historian.



*Hands Over the City* by Francesco Rosi

After Sicily in 2020, it is now Naples’ turn to reveal itself to us through a dozen films. A city of contrasts, Naples is captured on camera as if it was open-air theatre, where tensions between misery and grandeur, light and shadow are constantly being played out. Dominated by the menacing shadow of Vesuvius, the city lives under the constant threat of a tragic fate, recalled by the ruins of Pompeii. Yet far from resigning themselves to this, Neapolitans seem to embrace this fragility with a frenetic, almost vital energy.

Founded under the Greek name of Parthenope, Naples is one of the oldest continuously inhabited cities in the world. Its legendary port, its tumultuous history – it was under Angevin rule for almost two centuries (1282-1442) – its vibrant culture, and its generous cuisine make it a unique place, an inexhaustible source of inspiration for artists. But Naples is also home to the Camorra, the local mafia that runs like a silent character through the history of the city and its cinema. From Luigi Zampa’s *The City Stands Trial* (1952) to *Gomorra* (2008), adapted from Roberto Saviano’s book, the Camorra is a common thread, a pervasive presence marking stories and destinies.

This tension between exuberance and angst, between beauty and chaos, has captivated many directors and actors. From the legendary Totò (born to a single working-class woman who had a relationship with the son of a marquis) to Roberto Rossellini, whose film *Journey to Italy* (1954) is considered a major modern work by Jacques Rivette, who admired this daring project, written day by day. Vittorio De Sica, although of noble origin, never forgot the poverty of his early years. While *Bicycle Thieves* (1948) and *Umberto D.* (1952) remain masterpieces of neorealism, it was with *The Gold of Naples* (1954) and *Marriage Italian Style* (1964) that he immortalized the tragicomic soul of the city. Through these films, Sophia Loren, who was discovered by De Sica, embodied Neapolitan beauty and resilience, becoming a global icon.



Closer to home, Paolo Sorrentino, who is from Naples, has also turned his camera on his native city. After *One Man Up* (2001), he returned with *The Hand of God* (2021), a deeply autobiographical film in which Naples becomes a central character. Other contemporary filmmakers, such as Pietro Marcello (*Martin Eden*, 2019), Leonardo di Costanzo (*The Interval*, 2012; *The Intruder*, 2017), Mario Martone (*Nostalgia*, 2022) and, more recently, Gianfranco Rosi (*Below the Clouds*, 2025) have explored the city from various angles, revealing its many faces.

Finally, how can we not mention the man who, in the 1980s, restored its dignity to Naples, wiping away the image of its inhabitants as people doomed to filth and degradation? Diego Maradona gave Naples an epic destiny when he joined their football club. Asif Kapadia’s eponymous film (2019) traces the life of the famous Argentine footballer through numerous archives, most of which are unpublished. Through his magic on the field, Maradona changed the way the world saw the city, giving it a new, almost mythological aura.

<i>The City Stands Trial</i>	Luigi Zampa	1952	Italy	103’
<i>Journey to Italy</i>	Roberto Rossellini	1954	Italy, France	97’
<i>Hands Over the City</i>	Francesco Rosi	1963	Italy, France	101’
<i>Marriage Italian Style</i>	Vittorio De Sica	1964	Italy, France	102’
<i>The Skin</i>	Liliana Cavani	1981	Italy, France	131’
<i>Gomorra</i>	Matteo Garrone	2008	Italy, Belgium	137’
<i>Diego Maradona</i>	Asif Kapadia	2019	United Kingdom	130’
<i>Martin Eden</i>	Pietro Marcello	2019	Italy, France, Germany	129’
<i>The Hand of God</i>	Paolo Sorrentino	2021	Italy, United States	130’
<i>Nostalgia</i>	Mario Martone	2022	Italy, France	117’



Martin Eden by Pietro Marcello

JUDGES AND WITNESSES

In attendance of Stéphane Demoustier and Laetitia Dosch, filmmakers, Nathalie Hertzberg, screenwriter, and Jean-Baptiste Thoret, writer and cinema historian.



Anatomy of a Fall by Justine Triet

Trials and the judicial world are so closely linked to the history of cinema that they are a genre in their own right. From *M* (1931) to *Anatomie d’une chute* (*Anatomy of a Fall*) (2023), through *La Vérité* (*The Truth*) (1960), *Procès de Jeanne d’Arc* (*The Trial of Joan of Arc*) (1962), *A Dry White Season* (1989) and *Il traditore* (*The Traitor*) (2019), the courtroom has established itself as a favoured setting for the films. It has always fascinated filmmakers, raising questions of staging, and becoming the scene of intense drama where the truth of human beings is played out as much as the truth of facts.

American cinema, in particular, is full of courtroom dramas, right up to the most recent works by William Friedkin (*The Caine Mutiny Court-Martial*, 2023) and Clint Eastwood (*Juror #2*, 2024). These films borrow from the codes of thrillers and whodunits, revealing beneath the surface the hidden layers of a truth that is always in suspension. *12 Angry Men* (1957), Sidney Lumet’s first feature film, offers an exemplary model: the doubt expressed by a lone juror becomes a discreet but powerful tribute to the democratic vitality of American institutions.

But the legal arena can also become a dark mirror of political excesses. In *Punishment Park* (1971), Peter Watkins’ dystopian work born out of the turmoil of the protest years (against the Vietnam War, the repression of minorities, and so on), trials are nothing more than Kafkaesque parodies, ringing out to the chilling echoes of the worst authoritarian regimes. From the 1950s to the 1970s, as America was undergoing a profound transformation, legal fiction captured the upheavals brought by this change.

Some films, such as *A Dry White Season* (1989), *In the Name of the Father* (1993) and *Philadelphia* (1993), are rooted in reality. They recount true stories and seek, through cinema, to heal the wounds of history. These trials become milestones of memory in tense political contexts – from apartheid South Africa through British-ruled Ireland to America grappling with the AIDS crisis. They offer a space for recognition and symbolic healing, and contribute to the social struggles that shake people’s consciences.



By its very nature, the courtroom is a place of eloquence, dramatic tension, and theatricality – but it is also fertile ground for fiction, ambiguity, and doubt. Three recent French films - *Une intime conviction* (*Conviction*) (2018), *La Fille au bracelet* (*The Girl with the Bracelet*) (2019), and *Anatomie d'une chute* (*Anatomy of a Fall*) (2023) - powerfully demonstrate this. All three reject the easy option of a clear-cut resolution, instead allowing confusion to emerge, questioning the characters’ morals, and inviting the viewer to become not only a witness, but also a juror.

FEATURE FILMS

<i>M</i>	Fritz Lang	1931	Germany	118'
<i>12 Angry Men</i>	Sidney Lumet	1957	United States	96'
<i>The Truth</i>	Henri-Georges Clouzot	1960	France, Italy	130'
<i>The Trial of Joan of Arc</i>	Robert Bresson	1962	France	64'
<i>Punishment Park</i>	Peter Watkins	1971	United States	91'
<i>A Dry White Season</i>	Euzhan Palcy	1989	United States	106'
<i>In the Name of the Father</i>	Jim Sheridan	1993	Ireland, United Kingdom, United States	133'
<i>Philadelphia</i>	Jonathan Demme	1993	United States	125'
<i>Erin Brockovich</i>	Steven Soderbergh	2000	United States	131'
<i>The 10th District Court</i>	Raymond Depardon	2004	France	105'
<i>Cleveland versus Wall Street</i>	Jean-Stéphane Bron	2010	France, Switzerland	98'
<i>Ernest &amp; Celestine</i>	B. Renner, S. Aubier et V. Patar	2012	Belgium, France, Luxembourg	80'
<i>A War</i>	Tobias Lindholm	2015	Denmark, France	115'
<i>Conviction</i>	Antoine Rimbault	2018	France, Belgium	110'
<i>The Traitor</i>	Marco Bellocchio	2019	Italy, France, Germany	153'
<i>The Girl with a Bracelet</i>	Stéphane Demoustier	2019	France, Belgium, Argentina	95'
<i>Anatomy of a Fall</i>	Justine Triet	2023	France	151'
<i>Le Procès Goldman</i>	Cédric Kahn	2023	France	115'
<i>I am Nevenka</i>	Icíar Bollaín	2024	Spain, Italy	112'
<i>Dog on Trial</i>	Laetitia Dosch	2024	Switzerland, France	83'



Erin Brockovich by Steven Soderbergh

THAT’S NOT FAIR!  
In partnership with Benshi

**A short films programme for the whole family, recommended for ages 4 and up**  
Why do some people have more than others? Why is life sometimes so... unfair? Through three poetic, funny, or mischievous short films, this programme invites children to explore the feeling of injustice that can be so revolting. Benshi offers a unique selection of animated short films that give a voice to the little ones facing the big ones, the clever ones facing the powerful ones, the dreamers facing the norms. An invitation to reflect on the world around us, to question power relations and to believe in our ability to transform them.

<i>Blueprint</i>	Alice De Vliegheer	2019	Belgium	6'
<i>The eagle and the wren</i>	Paul Jadoul	2024	Belgium, France	6'
<i>The Highway Rat</i>	Jeroen Jaspaert	2017	United Kingdom	26'



The Highway Rat by Jeroen Jaspaert

## PRICES 2026

### 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: €9.50**

**Reduced<sup>1</sup> : €6.50**

**Opening: €15** (single price - limited seating)

**Closing: €15** (single ticket - limited seating)

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

### 20-SEAT INDIVIDUAL PASS

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 (€5.25 full price or €3,50 reduced price).

**Full price: €105** (i.e. €5.25 per seat)

**Reduced rate<sup>1</sup> : €70** (i.e. 3.50€ per seat)

### 6-SEAT SHAREABLE PASS

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: €42** (i.e. €7 per seat)

### PASS CULTURE (15 / 18 YEARS)

**Individual pass 20 seats : €70** (i.e. €3,50 per seat)

**Shared pass 6 seats : €42** (i.e. €7 per seat)

**Single ticket : 6,50€**

### SCHOOLS

**Ticket for 1 screening<sup>2</sup> : €5 per student**

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

<sup>1</sup> 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".

<sup>2</sup> Two free places for accompanying adults for a group of 30 students.

<sup>3</sup> 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

## SOME DATES

- **December 3:** Individual Passes, Shareable Passes and Gift Cards go on sale online
- **December 8:** Official selection announced
- **January 7:** Official program of all Festival screenings online
- **January 9:** Opening of online ticketing (per-session bookings)



## FESTIVAL PREMIERS PLANS

**President of the Festival** Jérôme CLÉMENT  
**President of the Association** Louis MATHIEU  
**General Delegate** Claude-Éric POIROUX

**Paris**  
54, rue Beaubourg  
75003 Paris  
+33 6 65 21 38 29

info@premiersplans.org  
www.premiersplans.org

**Angers**  
9, rue Jeanne Moreau  
49100 Angers  
+33 7 49 15 77 02

## PRESSE OFFICER

**Catherine GIRAUD**  
catgiraud@gmail.com