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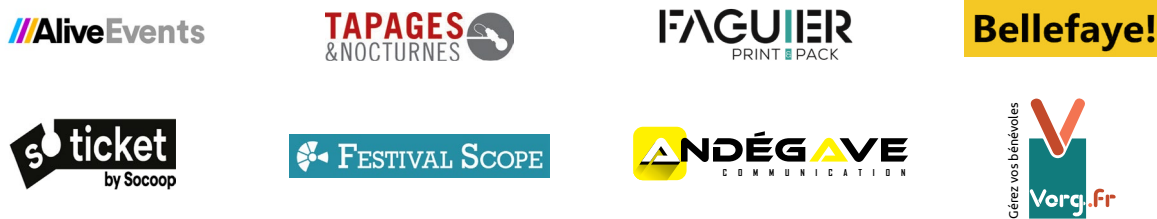
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By focusing on the discovery of new talents in European cinema and on revealing its cultural heritage, the Festival Premiers Plans d'Angers has become an emblematic highpoint in the cultural year. It is recognised by artists and professionals alike, 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.

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

<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'

Programming in progress



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

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'

Programming in progress



Martin Eden by Pietro Marcello

JUDGES AND WITNESSES

In attendance (to date) 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 & 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 Raimbault	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

PREVIEWS AND SPECIAL SCREENINGS

Previews and special screenings will be announced in **December**.

PREVIEWS

A selection of previews, presented by the film teams in collaboration with French independent distribution companies, will be offered during the Festival.



Valeria Bruni Tedeschi and Carine Tardieu during the opening of the 2025 Festival

SPECIAL SCREENINGS

Several special screenings with invited guests will take place during the Festival:

- Sessions with the presidents and/or members of the three juries (feature films, shorts and Diagonales)
- Short films by Ateliers d'Angers residents



Closing ceremony - 2025

The selection of films in competition and screenplays will be announced on **December 8**.

COMPETITION FILMS

Nearly 100 films are screened in 7 competitive sections and rewarded by juries and/or audiences.

- European feature films
- Diagonales (*first films free in form, format, narrative or duration*)
- European shorts
- French short films
- School films
- Animated shots
- Chenaplan (European shorts for ages 3 and 6)

After the competition screenings, the public can meet the filmmakers at the **Directors' Forum**.



Mahdi Fleifel (Grand Jury Price) and Nicole Garcia, président of the jury

SCRIPT READINGS

Feature film scripts

In partnership with SACD, Fondation VISIO and Combier

Three scripts for first feature films will be read in public by professional actors or actresses.

Short film scripts

In partnership with Adami and France Télévisions

Three short film scripts will be read in public by six Talents Adami Cinéma, directed by Alice Douard, director and screenwriter.

Thursday, January 22 - 2:15pm - Centre de Congrès

From the written word to the screen

In partnership with Adami

Two Talents Adami Cinéma will read the script of a short film for an audience, followed by a screening of the film. The actors will be directed by Alice Douard.

Monday, January 19 - 2:15pm - Centre de Congrès

21TH EDITION - 19 / 24 JANUARY 2026

In partnership with the City of Angers, the Conseil Régional des Pays de la Loire, the Direction régionale des affaires culturelles des Pays de Loire, the SACEM and the 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.

5 young filmmakers will be present in Angers this year. Residents and speakers will be announced **in December**.



The 2025 résidents with Fanny Burdino, Guillaume Brac and Amine Berrada

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

Reduced¹ : €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 rate¹ : €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 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

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

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