Premiers Plans
ANGERS

39e Festival
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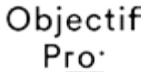

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Front page: *Deep End* by Jerzy Skolimowski, *Drunk* by Thomas Vinterberg, *2001: A Space Odysse* by Stanley Kubrick , *Persepolis* by Vincent Paronnaud, Marjane Satrapi

Texts introducing the retrospectives written by: Fabien Hagège, programmer

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.

Fabrice Luchini

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.

JERZY SKOLIMOWSKI

In attendance

Jerzy Skolimowski

Boxer, painter and occasional actor (he even appears interrogating Scarlett Johansson in the opening scene of *Avengers Assemble*), Jerzy Skolimowski is, above all, in the hearts of film lovers, a much-admired figure in the world of directing. From Polish cinemas to Hollywood studios, via Belgium and England, the quality of his films has never faltered, at any time, in any country.

A unique opportunity to rediscover the work of this cinematic genius, who has managed to reinvent himself at every turn of his career. Having made his name in the mid-1960s with his early slapstick films, followed by *Walkover* (1965), which was praised by Jean-Luc Godard, and *Rysopis* (1965), in which he played his own nostalgic alter ego, Skolimowski left a Poland stifled by communist censorship and went into exile in Belgium. There he directed *The Departure* (1967), a frenetic comedy alongside a sparkling Jean-Pierre Léaud, which earned him the Silver Bear for Best Director at Berlin. Then came England and *Deep End* (1970), a haunting masterpiece centred on two teenagers in a swimming pool, filmed in a London buzzing with excitement, the London of the Swinging Sixties.

Whilst still in England, he directed *The Shout* (1978), a fantastical, unclassifiable and fascinating film, which won the Grand Prix du Jury at Cannes, followed by *Moonlighting*, written and shot in just a few months following the imposition of martial law in Poland in December 1981 and presented at Cannes in May 1982! Its screenplay won awards and it was hailed as a truly great film. It stars Jeremy Irons as Nowak, a Polish labourer leading a small team working illegally in London whilst their country is living under curfew. Finally, he went to the United States, where he directed a superb suspense drama, *The Lightship* (1985), starring Robert Duvall, Klaus Maria Brandauer and Michael Lyndon, who also happens to be his own son.

After a seventeen-year hiatus in the 1990s, during which cinema screens were deprived of his films, Skolimowski made his big comeback with the opening film of the Directors' Fortnight at Cannes in 2008 with *Four Nights with Anna*. In 2010, he electrified audiences with *Essential Killing*, a breathless survival thriller in which Vincent Gallo, a terrorist on the run, fights for his life. Then, in 2022, in competition at Cannes, *EO*, a deeply moving fable told entirely through the eyes of a donkey, cemented his reputation amongst a new generation of audiences.

A leading figure in Polish cinema, Jerzy Skolimowski will be at Premiers Plans to present around ten of his feature films. A unique opportunity to discover or rediscover a great cinematic body of work, with many titles being shown in restored versions.

With thanks to Jerzy Skolimowski, Ewa Piaskowska, Potemkine, Mk2 and Malavida.

Signes particuliers : néant	1965	Poland	1h13
Walkover	1965	Poland	1h17
The Departure	1967	Belgium	1h33
Deep End	1970	United Kingdom / West Germany	1h35
The Shout	1978	United Kingdom	1h26
Moonlighting	1982	United Kingdom	1h37
The Lightship	1985	United States	1h29
Four Nights with Anna	2008	Poland / France	1h27
Eo	2022	Poland / Italie	1h28

Programming in progress

The Departure by Jerzy Skolimowski

DANISH CINEMA, 1996–2026: 30 YEARS OF DISCOVERIES

Pusher by Nicolas Winding Refn

Danish cinema boasts a number of great pioneers, starting with Carl Theodor Dreyer and Henning Carlsen. Then came Lars von Trier, to whom Premiers Plans already dedicated a major retrospective in 2014. in the mid-1990s it was he, alongside Thomas Vinterberg, who launched Dogme 95.

A reaction to Anglo-Saxon blockbusters and their excessive use of artifice and special effects, Dogme 95 sought to restore a formal simplicity able to address the challenges of the contemporary world. The manifesto imposed strict rules: shooting with a handheld camera, natural light, no added music, no special effects. The films that emerged, starting with Vinterberg's *Festen* (1998), crystallised a lively, edgy style, directly in touch with reality, in which improvisation played a major role. Even though its proponents never fully adhered to their own commandments. That same year, a young, anti-establishment director set out to shoot *Pusher*, a rebellious and aggressive genre film, out on the streets without authorisation. This film gave rise to a violent, urban trilogy. His name: Nicolas Winding Refn; his actor: a certain Mads Mikkelsen…

This impetus led to the emergence of a generation of films, filmmakers and actors who have graced our screens, both big and small, ever since. Susanne Bier (*Brothers*, 2004), Anders Thomas Jensen (*The Last Viking,* 2025), Tobias Lindholm (*A Hijacking*, 2012), Nikolaj Arcel (*A Royal Affair*, 2012) and May el-Toukhy, who has just won the Golden Lion at Venice for Woman Unknown (2026), which we will be screening as a première: all of them are part of this group of filmmakers, who often write screenplays for one another, working in both Danish cinema and television, notably the acclaimed series *Borgen* (2010–2022). Mads Mikkelsen and his brother Lars, Trine Dyrholm, Kim Bodnia, Nikolaj Lie Kaas, Sidse Babett Knudsen and Ulrich Thomsen are among the actors and actresses who have become familiar faces both in Denmark and abroad.

It is worth noting that Denmark is a small country with a population of around 5 million, and that the wealth of films and filmmakers to have emerged from it over the past thirty years is impressive. These range from conceptual films (such as *The Guilty*, 2018, which follows a man exclusively whilst he is on the phone) to those aimed at an international audience, tackling subjects such as modern-day piracy (*A Hijacking*, 2012) or alcoholism (*Drunk*, 2020), not to mention crime thrillers. Denmark has also proved to be fertile ground for genre cinema, spearheaded by Nicolas Winding Refn but followed by many others...

Premiers Plans is presenting a retrospective inviting you to discover 30 years of Danish cinema and to build bridges between different artists of the same generation.

Pusher	Nicolas Winding Refn	1996	Denmark	1h50
Festen	Thomas Vinterberg	1998	Denmark / Sweden	1h41
Pusher II – Blood on the Hands	Nicolas Winding Refn	2004	Denmark / United Kingdom	1h40
Pusher III – The Angel of Death	Nicolas Winding Refn	2005	Denmark	1h48
Melancholia	Lars von Trier	2011	Denmark / Sweden / France	2h15
Royal Affair	Nikolaj Arcel	2012	Denmark / Sweden/ Czech Republic	2h17
Hijacking	Tobias Lindholm	2012	Denmark	1h43
Exit	Rasmus Kloster Bro	2018	Denmark	1h24
The Guilty	Gustav Möller	2018	Denmark	1h25
Drunk	Thomas Vinterberg	2020	Denmark / Sweden/ Netherlands	1h57
Flee	Jonas Poher Rasmussen	2021	Denmark / France / Norway	1h29
The Last Viking	Anders Thomas Jensen	2025	Denmark / Sweden	1h56
Woman Unknown	May el-Toukhy	2026	Denmark / Latvia/ Sweden	2h04

Programming in progress

Melancholia by Lars von Trier

FONDATION GAN POUR LE CINÉMA'S 40TH ANNIVERSARY

In the presence of (to date) Catherine Corsini, Sandrine Veysset, Jonathan Millet and Lawrence Valin, filmmakers

© CHAZ Productions

Lovers by Catherine Corsini

For the past 40 years, the Fondation Gan pour le Cinéma has supported four feature-length fiction projects a year through its creative support scheme. These are either first or second films. This financial and moral support has become an essential springboard for generations of filmmakers.

To mark this anniversary, Premiers Plans is providing an opportunity to revisit a series of noteworthy films that have benefited from this support and which have often featured at the festival, and most of their directors will be present. This is a unique opportunity to celebrate the Fondation Gan's lasting impact on the French film scene and to look back at the moving and promising early careers of now-established filmmakers.

This is a chance to rediscover Bruno Dumont's striking debut film, *La Vie de Jésus* (*The Life of Jesus*), in a brand-new 4K restoration. The screenplay for the film, then entitled *Freddy*, was read by the actor Jacques Bonnaffé at the Festival in 1996. Catherine Corsini will present *Les Amoureux* (*Lovers*), also in a restored version. This is a chance to revisit this drama, co-written with Pascale Breton and Arlette Langmann, which was selected for the Directors' Fortnight. A little-known yet much-loved film, *Y aura-t-il de la neige à Noël ?* (*Will It Snow for Christmas?*) is the debut feature by Sandrine Veysset, who will be present with us and who was also able to hear Marie Trintignant read her screenplay in Angers in 1994. An unmissable rare gem, focusing on a blended family's life in the country, carried by the formidable Dominique Reymond. *Persepolis*, a masterpiece co-directed 20 years ago by Vincent Paronnaud and Marjane Satrapi, will also be screened. Finally, closer to home, two highly distinctive debut films will be screened in the presence of their directors: *Little Jaffna*, an electrifying thriller written by and starring Lawrence Valin, and *Les Fantômes* (*Ghost Trail*) by Jonathan Millet, a tracking film haunted by the war, both of which were developed at the Ateliers d'Angers. The time has come to shed a new light on these films, to discuss their beginnings and look to what lies ahead.

Lovers	Catherine Corsini	1994	France	1h28
The Life of Jesus	Bruno Dumont	1997	France	1h36
Will It Snow for Christmas?	Sandrine Veysset	1996	France	1h30
Persepolis	Vincent Paronnaud,	2007	France / United States	1h36
Ghost Trail	Jonathan Millet	2024	France / Belgium /Germany	1h46
Little Jaffna	Lawrence Valin	2024	France	1h40

Programming in progress

Will It Snow for Christmas? by Sandrine Veysset

THE AGE OF MACHINES

Modern Times by Charlie Chaplin

Cinema came into being at the end of the 19th century, just like other machines: cars, aeroplanes, locomotives, tractors… Louis Lumière was quick to film *Train Pulling into a Station* (1895), whilst Georges Méliès imagined a rocket and directed *A Trip to the Moon* (1902). For 130 years, cinema has accompanied industrial, mechanical and technological progress, whether through comedies, social dramas or science fiction films. From the very outset, it has captured this fascination with machines, but also the upheavals they bring about in society.

It was upon returning to the United States, after a promotional tour for *City Lights* (1931), that Charlie Chaplin discovered the devastation wrought by the Great Depression. Having himself experienced poverty, he questioned the effects of industrialisation: should machines serve humanity, or should humanity serve machines? *Modern Times* (1936) provides his answer, blending humour and compassion. In it, Chaplin depicts the hell of factory life, where the Tramp, a poetic and burlesque cog in the machine, proves quite incapable of keeping up with the pace. Jean Grémillon, on the other hand, celebrates emancipation through technology in *The Woman Who Dared* (1944) through the story of a woman fighting to become a pilot.

The factory in Norma Rae (1979) is the economic lifeblood of a small town in the southern United States. Men and women have worked there for generations, to the extent that no one dares to question the working conditions, which are precarious and dangerous to say the least. The alliance between a trade union representative from New York and a determined young female worker paves the way for the formation of a trade union, the first step towards restoring a balance between management and the workforce. Made in *Dagenham* (2010), inspired by real events, extends this exploration by recounting the 1968 strike by female workers at the Ford factory in Dagenham in a fight for equal pay.

These deeply human stories are counterbalanced by *Our Daily Bread* (2005), the staggering flipside of our overconsumption. In this experimental documentary, there is no farce, no noble struggles: only animals and humans cast into the hell of the modern agri-food industry. A series of often terrifying scenes, where precise, mechanical machines dictate the arrangement of bodies and spaces. Cutterhead (2021) by Rasmus Kloster Bro, known in France as *Exit,* explores another dimension of modern alienation through a survival story set in a decompression chamber in this highly intense Danish survival film.

When science fiction or fantasy cinema takes on this theme, it creates unforgettable sequences, whether we think of HAL, the artificial intelligence that accompanies the astronauts on Discovery One and puts them in danger (*2001: A Space* Odyssey, 1968), or *The Terminator* (1984), sent from the future to assassinate Sarah Connor, whose child will spark a revolt against the machines. John Carpenter's Christine (1983) explores another facet of this fear: that of a possessed car, a symbol of technology that has spiralled out of control. Fascinating and unsettling, these machines can also take on a more sentimental and intimate dimension, as in two contemporary European films: *Eva* (2011), the debut feature film by Spanish filmmaker Kike Maíllo, and the German comedy *I'm Your Man* (2021) by Maria Schrader (director of the miniseries *Unorthodox and She Said* on the Weinstein affair). The characters' inability to know whether their relationships with these machines are real creates an existential crisis.

Ready Player *One* (2018), meanwhile, plunges us into a virtual universe where machines redefine the boundaries of reality and identity, offering a vision of our technological dependence that is both playful and critical.

Machines function as a dizzying mirror of our future: how far will the alliance between man and machine take us as a species? In the age of the rise of AI, machines prove, once again, that they are humanity's greatest enemy. What if the real question were not what machines can do, but what can they do to us? Ever since humankind first imagined and designed these machines, it has never ceased to measure itself against them. In turns a docile servant, a rebellious creature and an intrusive companion, the machine reveals something about us: our fears, our desires, our dreams of power and our anxieties about our own extinction.

This theme for the 39th edition of Premiers Plans offers a rich variety of perspectives to explore and reflect on our relationship with both progress and these tools.

Man with a Movie Camera	Dziga Vertov	1929	Soviet Union	1h08
Modern Times	Charlie Chaplin	1936	United States	1h27
The Woman Who Dared	Jean Grémillon	1944	France	1h45
Peeping Tom	Michael Powell	1960	United Kingdom	1h41
2001: A Space Odysse	Stanley Kubrick	1968	United Kingdom / United States	2h29
Norma Rae	Martin Ritt	1979	United States	1h54
Christine	John Carpenter	1983	United States	1h50
The Terminator	James Cameron	1984	United Kingdom / United States	1h47
Ghost in the Shell	Mamoru Oshii	1995	Japan / United Kingdom	1h23
Our Daily Bread	Nikolaus Geyrhalter	2005	Austria / Germany	1h32
Made in Dagenham	Nigel Cole	2010	United Kingdom	1h53
Eva	Kike Maíllo	2011	Spain / France	1h34
The Imitation Game	Morten Tyldum	2014	United States	1h54
Ready Player One	Steven Spielberg	2018	United States / India / Singapore	2h20
Cutterhead	Rasmus Kloster Bro	2018	Denmark	1h24
I'm Your Man	Maria Schrader	2021	Germany	1h48

Programming in progress

DREAMS OF MACHINES

In partnership with Benshi

A programme of short films to enjoy as a family, recommended for children aged 5 and over, followed by a philosophic discussion tailored to children, led by Margot Grenier
Through this programme of three short films, Benshi is inviting you to discover some extraordinary machines: an underground mechanism that orchestrates the cycle of day and night, an invention that enables life beneath the sea, and a sound piano that opens up new ways of communicating.
Each of these machines, in its own way, is deeply poetic. They make possible what previously seemed impossible and transform the way we see the world. Discover three charming tales in which machines, far from replacing humans, bring them gentleness and fantasy.

Sooner or Later	Jadwiga Kowalska	2008	Switzerland	5'
Jonas and the Sea	Marlies van der Wel	2015	Netherlands	12'
Lola and the Sound Piano	Augusto Zanovello	2024	France / Switzerland / Poland	28'

Jonas and the Sea by Marlies van der Wel

The programme of preview screenings and special screenings will be announced on **8 December.**

PREVIEWS

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

© Léo Jamin

Akihiro Hata at the preview screening of *Grand Ciel* (2026)

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

© Geneviève Bourgeois

Thomas Cailley and Lilian Corbeille at the screening of *Le Règne animal* (2026)

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
- Chenaplans *(European shorts for ages 3 and 6)*

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

© Gabrielle Denisse

Samuel Kircher

© D.R.

Lawrence Valin

SCRIPT READINGS

Feature film scripts

In partnership with SACD, the VISIO Foundation, Mauboussin 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, Mauboussin and France Télévisions

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

Thursday 28 January – 2.15 pm - 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 **Lawrence Valin**.

Monday 25 January – 2.15 pm - Centre de Congrès

22TH EDITION - 25 / 29 JANUARY 2027

In partnership In partnership with the City of Angers, the Pays de Loire Regional Directorate for Cultural Affairs, 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.

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

© Dorian Coudreau

The 2026 résidents with Marine Atlan, Nathalie Hertzberg and Lilian Corbeille

PRICES 2027

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[1] : €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[1] : €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[2] : €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 2:** 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
- **15 January:** Online ticket sales begin (bookings for individual screenings)
- **19 January:** Box office sales begin (bookings for individual screenings)

FESTIVAL PREMIERS PLANS

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President of the Association Louis MATHIEU
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