

PREMIERS PLANS / ANGERS / PAYS DE LA LOIRE / FRANCE

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July 1-10 2005

# ANGERS WORKSHOPS

*Artistic Director*

JEANNE MOREAU



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ATELIERS D'ANGERS

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Born on **Jeanne Moreau's** proposal, Angers Workshops are addressed to young directors having with their credit one or more short films and preparing to carry out their first feature film (fiction). The first session will be taken place from **1<sup>st</sup> to 10<sup>th</sup> of July, 2005** in Angers.

The Workshops of Angers will allow their participants:

- 1 - **to view and analyse some films of reference** in the history or the present of the 7th Art.
- 2 - **to work with confirmed directors and professionals** who will testify to their experiments.
- 3 - **to improve their personal project** thanks to the constructive collaboration of the speakers and with the exchange with the other training participants

These ten days will be the occasion to discover and look further into the knowledge of the major works of past and present cinema. They will bring a sum of information, reactions, alternatives which will enrich the personal projects of the participants, while enabling them to take retreat on questions with which they are confronted in the preparation of their film. The professionals will thus propose **concrete and useful solutions for the development of each project**.

Considering that the **new technologies** offered to the young directors can suggest interrogations and deeply change the creation itself, **their use and its consequences will form part of the teaching exempted in each module**.

Angers Workshops have a **double vocation, regional and European**, in complementarity of Premiers Plans Festival which has been devoted for eighteen years to discover new European directors. These Workshops are supported by: the MEDIA Training Program of European Commission, the City of Angers, Pays de la Loire, the French Ministry of Culture (Direction Régionale des Affaires Culturelles, Pays de la Loire), and the Centre National de la Cinématographie.

A part of the formation followed by the trainees, and in particular Master Class, will be accessible to a public of **non-registered students** : the actors of the cinematographic and cultural local life will be able to benefit from the professionals' presence on the Workshops. This public will be able to assist on the same time as the residents, to the programs of the morning which will proceed in the Cinema Les 400 Coups and will be devoted to the projection of a film and to a Master Class on a duration of one hour and half.

Finally, some **public screenings** might be organized every morning in the Cinemas **Les 400 Coups** and **Gaumont Variétés** of Angers .

# SCHEDULE

## 1 – a.m 9:30 / a.m 11:30: SCREENINGS

Each day there will be one screening of film chosen with the contributing professionals and the participants' requests in mind. These films will form the subject matter of presentations by their authors or by film historians.

## 2 – a.m 11:30 / p.m 1:00: MASTER CLASS

These classes of an hour and a half will be taught by filmmakers or other respected film professionals in the framework of screenings or lab work. It will be an opportunity for these respected creators to pass on their knowledge and share their thoughts.

## 3 – p.m 3:00 / p.m 6:30: WORKSHOPS

These collective laboratories will be conducted by specialists or invited professionals around the screenings and the Master Classes. The projects of each participants will be studied through the following work topics: **lighting and camera**, **editing**, **directing actors**, **production**, and **postproduction**, including **new technologies**.

## 4 – p.m 8 30: PUBLIC SCREENINGS

Public screenings presented by professionals will be organized every evening in the Cinemas **Les 400 Coups** of Angers .

## PARTICIPANTS



### **SPAIN** FEDERICO VEIROL / PROJECT: *BREGMAN ATASCADO*

After studying media in Montevideo, he went to the US to study film and while there made several school films. He was script supervisor on the Uruguayan movies *25 Watts* and *Whisky*. He lives in Madrid and works for the Cinematec. In 2004, he directed *Bregman el siguiente* in competition at Angers in 2005.

Andrés Bregman is returning to Montevideo from Madrid where he has lived for the last four years, and the night before his trip he goes to visit some Uruguayan friends living in the capital to pick up some packages he is taking with him. His trip is a short one, but it would seem Andrés is leaving for a long time. His girlfriend Puri is not accompanying him on this trip. Once there, Andrés finds all his family and friends, and the bars and cinemas he used to hang out in. He carries himself with great presence and calm, giving to each family the image they would expect of an immigrant.



### **SPAIN** LUCIA SANCHEZ / PROJECT: *CHICANES*

As an actress, she has worked in film and on stage with the french directors Delphine Gleize, Gilles Marchand and François Ozon. In 1998, she directed *Les Mains de Violeta*, her first short film, followed by *Siesta*, *Las Amigas*, *Salomé*, screened at Angers 2003 in the section Films d'ici, and *Pick-up*.

15-year-old Paola doesn't know much about men or love. Her father Dimitri is not a very good example as his love life is one of cheating and lying. Dimitri dies in a car accident on her birthday, and Paola feels betrayed. But she is able to grow up in his absence, learn the truth, and understand love. Then one day Dimitri returns; he is alive and needs her. But for her it is too late.



### **FRANCE** PASCAL BONNELLE / PROJECT: *DES EPHEMERES*

Born in Angers, he has directed, acted and written for theater. He has also made several short films including *Nickel Chrome*, presented at Premiers Plans in 1996. *Les Ephémères*, his first feature screenplay, will begin filming in Angers in the fall of 2005.

One evening, a young man named François who drives a taxi at night and knows the city by heart meets a young woman named Léa who is trying to find the man she loves, and feels lost in this unfamiliar place. François instantly falls in love with her. He will go to no end to win her heart.

At the same time, a mysterious theater director casts two actors named Patrick and Claire, who look just like François and Léa, to rehearse a play where François meets Léa and falls in love with her. Obviously, the two stories are linked, but which one will influence the other?



**FRANCE** LISA BRESNER / PROJECT: 8H29

She has written several novels, including *Le Sculpteur de femmes*, and children's books. She loves Japan and China, speaks the languages, and has directed a documentary about Japan and one short film, *Misako*.

A baby abandoned in a locker at the Nantes train station survives thanks to the presence of a young pregnant Japanese woman, Fumiko. 18 years later in Kyoto, Fumiko's daughter, late to school, is crushed to death by the school gate.

The child who survived is Louisa, now a grown woman. She who should have died goes off in search of the one who should still be alive.



**FRANCE / BELGIUM** SOPHIE KOVLESS-BRUN & ERWAN AUGOYARD / PROJECT: LES TROIS GRÂCES

They have worked together as visual and video artists since 1996 in Belgium where they conceived of and wrote the TV series *7eme Ciel*. They have co-directed several short films including *Dedans dehors* in competition at Angers in 2004.

Camille, a young philosophy professor returning from vacation, arrives in a town in the Loire region. Simon, her husband, is spending the year in training on the other side of France before joining her next fall. Camille begins to find provincial life boring, but luckily she loves to write and eventually finds herself involved in a theater project with Marie-Claire, an eccentric, authoritarian forty-year-old nurse from the region. She is also looking to buy a house for her and her husband, and in her search meets Annemie, a Flemish woman her age. They get to know each other as the play rehearsals begin in an abandoned chapel. Marie-Claire is directing the play and is unrelenting with the two amateur actors, Jeanne and Agnes. Camille, as she plunges into her writing, slowly distances herself from her husband and, one night, begins an affair with Annemie...



**FRANCE** ELISE GRIFFON & SEBASTIEN MARNIER / PROJECT: L'HEURE DE LA SORTIE

After graduating from the National Film School in France, they co-directed several short films including *Le Grand Avoir*, in competition at Angers in 2003, and *Le beau Jacques*. Anny Romand read the screenplay of their first feature film, *L'Heure de la sortie*, in the context of the readings of first screenplays at the Premiers Plans Festival.

A young secondary school teacher jumps out a window in the middle of one of his classes and the students witness his suicide. A young colleague, Pierre Hoffman, takes over his students. Their strangely calm, disciplined behavior belies a certain distress that conceals a fierce determination linked to a mysterious project.



**BELGIUM** PATRIC JEAN / PROJECT: *LIBRE*

Patric Jean grew up in Borinage, Belgium where he studied dramatic art and French. He did acting and worked as a French teacher before going to study at the INSAS. While there, he made two short films (*Intra-Muros*, *La conquête du pôle Sud*) and one documentary (*Les enfants du Borinage*). He directed *La Raison la plus forte*, a full-length documentary released in 2005.

After a sudden case of amnesia, Henri has a hard time believing he is 60. He decides to go back to Italy and find Francesca, the woman he loves, thinking he only left her a month ago.



**HONGRIE** BARNABAS TOTH / PROJECT: *MON GUIDE*

He acted in plays as well as films before turning to directing after his studies in economics. He graduated from the Budapest Film Academy in 2004 where he directed several short films. Winner of the European screenwriter competition for *Nisi Masa* in 2002, he directed *On a Train*, his first short film, in competition at Angers in 2004.

A young man, a dreamer, looking for love but ill-at-ease around young women his age, has an excessive and competitive relationship with his father whom he has put on a pedestal, which only reinforces his self doubt and solitude. One summer he goes to spend vacation alone at the house one of his father's friends, a woman, where he discovers love and gains self-confidence.



**PORTUGAL** INES OLIVEIRA / PROJECT: *REPLICA*

After studying at the Beaux-Arts School and Film School in Lisbon, she began working as a sound editor. Her first short film, *O nome e o N.I.M.*, won the Jury Grand Prize at Angers in 2004 as well as the Best Short Award at the 2003 Vila do Conde International Short Film Festival.

*It is fall in Lisbon, and this afternoon a man loses his wallet. He runs into two friends who help him look for it. But how can they find a wallet that never existed? And who is this man anyway?*



**FRANCE** KIYE SIMON LUANG / PROJECT: *TAO*

He is a writer who published his first novel, *Parti pour rester*, in 2001. He is also an actor, photographer and teacher. In 2003, directed his first short film, *Hors la ville* and *L'île éphémère*, an experimental documentary in 2005. The screenplay of his first feature film, *Tao*, won the CNC Trophées du Premier Scénario in 2003.

Tao lives in Brussels and has not returned to his country since his father's death. He is constantly putting off the trip, withdrawing more and more, and putting strain on his marriage to Tara and his relationship with his best friend, Johan.

## PROGRAM for PARTICIPANTS

Artistic direction of the Angers Workshops: **Jeanne Moreau**  
With the collaboration de **Krzysztof Zanussi**.

### FRIDAY, JULY, 1<sup>st</sup>

**p.m 3:00** Screening of the participants' short films.

**p.m 8:30** Opening screening: *Crossing the bridge* by Fatih Akin (première).

### SATURDAY, JULY, 2<sup>nd</sup>

**a.m 9:30** Presentation of the Angers Workshops by Jeanne Moreau and Claude Eric Poiroux.

**a.m 10:30** Screening of extracts and **Master Class** The Digital Production Line

**p.m 3:00** **Practical workshop:** Case studies about The Digital Production Line. Franck Montagné and Gérard de Battista will organize a discussion closely connected with the projects. The trainees will have to define and explain their artistic aims and choices, in terms of shooting and postproduction.

**Instructors** Franck Montagné, special effects supervisor, and Gérard de Battista, cinématographeur

### SUNDAY, JULY, 3<sup>rd</sup>

**a.m 9:30** Screening: *La Petite Lili* by Claude Miller and **Master Class** HD shooting.

After the screening of the film, presentation of HD shooting : advantages, constraints and technical choices, artistic aims.

**p.m 3:00** **Practical workshop:** HD shooting tests, with Gérard de Battista and Tony Chapuis, connected with the projects.

**p.m 8:30** **Public screening:** *Pola X* by Leos Carax

**Instructors** Gérard de Battista, cinématographeur and Tony Chapuis, cameraman.

### MONDAY, JULY, 4<sup>th</sup>

**a.m 9:30** Screening: *Sans Titre*, short film by Leos Carax and **Master Class** Digital technology and set design.

Introduction of the different technical process (special effects, matte painting...)

**p.m 3:00** **Practical workshop:** Case studies about set design and visual effects.

**p.m 8:30** **Public screening:** *Cet Amour-là*, by Josée Dayan.

**Instructors** Dan Weil, production designer, Christian Guillon visual effects supervisor

## TUESDAY, JULY, 5<sup>th</sup>

**a.m 9:30** Screening *Lillian Gish*, documentary by Jeanne Moreau and **Master Class Directing actors**: Jeanne Moreau will talk about her experience of actress.

**p.m 3:00** **Practical workshop**: Case studies about directing actors and connected with the projects.

**Instructor:** Jeanne Moreau

## WEDNESDAY, JULY, 6<sup>th</sup>

**a.m 9:30** Screening *La Vie des morts* by Arnaud Desplechin and **Master Class Editing**. Following extracts of Patrice Chéreau's films (first reels), François Gédigier will talk about the introduction scenes editing.

**p.m 3:00** **Practical workshop**: Case studies about editing, connected with the projects.

**p.m 8:30** **Public screening** *La Constante* by Krzysztof Zanussi.

**Instructor ;** François Gédigier, editor.

## THURSDAY , JULY, 7<sup>th</sup>

**a.m 9:30** Screening extracts of Krzysztof Zanussi's films and **Master Class Setting**.

**p.m 3:00** **Practical workshop**: the young filmmakers will be asked to make a short few-minute video, the form and content would be of their choosing.

**Instructors:** Krzysztof Zanussi, director and Piotr Szczepanski, cinematografer

## FRIDAY, JULY, 8<sup>h</sup>

**a.m 9:30** **Screening** : *Noi Albinoi* by Dagur Kari and **Master Class European production**. Cinematographic creation must come to terms with the economic and technical constraints of making a film. The workshops will provide an overview about european productions and coproductions.

**p.m 3:00** **Practical workshop**: Case studies about production and connected with each project.

**Instructors:** Alain Rocca and François Doge, producers.

## SATURDAY, JULY, 9<sup>h</sup>

**a.m 9:30** **Screening** *La Promesse* by Luc and Jean-Pierre Dardenne and **Masterclass** about the collaboration between the directors and the cinematografer.

**p.m 3:00** **Meeting and discussion** with Alain Marcoen, Luc and Jean-Pierre Dardenne.

**Instructors:** Alain Marcoen, director of photography, Luc and Jean-Pierre Dardenne, directors.

## SUNDAY, JULY, 10<sup>th</sup>

Assessment of the Angers Workshops.

## NON-REGISTRATED STUDENT PROGRAM

### **Persons wishing to sit in on the Workshops:**

The Workshops will be reserved for the selected participants. However, during the course of each day a portion of the sessions will be open to those wishing to sit in, notably for the morning screenings and the Master Classes.

Each afternoon, the workshops will provide them a program of lessons and meeting with professionals.

Some fifty seats will be put at their disposal provided that beforehand they have sent an application to the Premiers Plans Association.

*Les Ateliers d'Angers sont également destinés au **public**.*

*Un groupe de 50 auditeurs libres pourra, sur simple inscription, participer aux projections et Master Class organisées le matin (9H30 – 13H00), et participer à un programme spécifique de formation les après-midis de 15H à 18H30 (voir ci-dessous).*

*Cette formation est destinée aux jeunes qui se préparent aux métiers de l'audiovisuel et du cinéma – élèves, étudiants... – et aux jeunes professionnels et acteurs de la vie cinématographique et culturelle – producteurs, réalisateurs, techniciens du cinéma, enseignants, responsables d'associations et des dispositifs d'éducation à l'image, cadres territoriaux...*

### **VENDREDI 1<sup>er</sup> JUILLET**

#### **Projection des courts métrages des résidents**

*Bregman, el Siguiante de Federico Veiroj*

*Siestas de Lucia Sanchez*

*Dedans dehors de Erwan Augoyard et Sophie Kovess-Brun*

*Les Enfants du Borinage (extrait) de Patric Jean*

*L'Île éphémère de Kiyé Simon Luang*

*O Nome e o N.I.M. de Inês Oliveira*

*Misako de Lisa Bresner*

*On a train de Barnabas Toth*

*Nickel Chrome de Pascal Bonnelle*

*Le Beau Jacques de Sébastien Marnier et Elise Griffon*

### **SAMEDI 2 JUILLET**

#### **Produire, réaliser et travailler en numérique**

*La vie d'un film en format numérique (DV, HD...), de la pré-production (notamment la recherche d'une production) à la diffusion (TV, salles...) : sujet illustré par le témoignage d'un spécialiste en post-production numérique.*

*Intervenant Christian Rouillard, Ecole Supérieure des Beaux-Arts d'Angers*

### **DIMANCHE 3 JUILLET**

#### **La diffusion du cinéma en Europe**

*Les réseaux de salles et les films concernés. Les organismes d'aide à la diffusion. Les lois du marché et les possibles concurrences des autres formes de cinéma.*

*Intervenant Claude Eric Poiroux, Europa Cinémas.*

## **LUNDI 4 JUILLET**

### **Les formes du documentaire**

Le documentaire est un genre à part entière aux formes multiples : collant à la réalité ou documentaire de fiction, parti pris historique ou récit poétique...

Présentation des différentes formes libres du film documentaire et illustration par des extraits choisis qui en révéleront toute la diversité.

*Intervenante Régine Abadia, réalisatrice.*

## **MARDI 5 JUILLET**

### **Tourner près de chez vous**

L'accompagnement et le soutien logistique apporté par le Bureau d'accueil des tournages, les procédures d'autorisation de tournage, les prestataires. Les ressources et aides proposées par la Région des Pays de la Loire. Le rôle de la Commission du Film France. L'intervention sera accompagnée du témoignage de Farid Rezkallah en tant que producteur en région.

*Intervenants Guylaine Hass du Conseil Régional des Pays de la Loire, Farid Rezkallah de 24 Images, Yohan Bonraisin du Bureau d'accueil des tournages du Conseil Régional des Pays de la Loire.*

## **MERCREDI 6 JUILLET**

### **La diffusion du court métrage**

Le court métrage est un format particulier, avec un système de diffusion propre. Etat des lieux sur les tendances en terme de diffusion.

*Intervenant Didier Kiner, Agence du court métrage.*

## **JEUDI 7 JUILLET**

### **La musique dans le film**

Mettre de la musique à l'image, un processus que présentera Paul Lavergne, producteur exécutif musical, notamment sur Les Choristes de Christophe Barratier. Son témoignage sera accompagné de la projection de Genesis, côté musique, les coulisses de la création de Laurent Joffrion.

*Intervenant Paul Lavergne, producteur exécutif de musiques de films.*

## **VENDREDI 8 JUILLET**

**Du 1<sup>er</sup> scénario à la copie zéro : A la folie, pas du tout de Laetitia Colombani**  
Histoire artistique et économique d'un 1<sup>er</sup> long métrage.

*Intervenants Laetitia Colombani, réalisatrice et Jacques Chambrier, économiste du cinéma.*

## **SAMEDI 9 JUILLET**

### **L'aide au scénario de court métrage**

Les aides à l'écriture, à la réécriture et à la production de court métrage. Les organismes encourageant la création scénaristique.

*Intervenante Colette Quesson, Atelier de Production Centre Val de Loire.*

Filmmakers, technicians, actors, creative collaborators are solicited according to their skills, their pedagogic capacities and their motivation with regard to the project.

### JEANNE MOREAU

After a theatrical career at the Comédie Française and Théâtre National Populaire, Jeanne Moreau appeared onscreen in the 1950s in films such as ***Hands Off the Loot*** (1953) by Jacques Becker, before being discovered in ***Lift to the Scaffold*** (1956) and ***The Lovers*** (1958) by Louis Malle. Her performance in Peter Brook's ***Moderato Cantabile*** (1960), for which she received an award at the Cannes Film Festival, made her famous worldwide, while the song *Le Tourbillon* sung by the character of Catherine in Truffaut's ***Jules and Jim*** (1961) revealed her as a singer. In 1964, she collaborated again with composer Cyrus Bassiak and recorded the album ***Peau de banane***, which went on to win the Charles Cros Grand Prize. She was Truffaut and Welles' favorite actress (***The Trial*** in 1962, ***Falstaff*** in 1965), but also worked with Demy, Buñuel, Renoir, Losey, Antonioni, Duras and Kazan. In the 1970s, she met with a new generation of directors, like Blier, Téchiné, Wenders, Angelopoulos, and Fassbinder. She then directed two critically acclaimed feature films, ***Lumière*** (1975), and ***The Adolescent*** (1979) with Simone Signoret in the leading role. Her career has regularly been celebrated with awards at festivals (the Golden Lion in Venice in 1992, a tribute at the Los Angeles Film Festival in 1998, a Donostia in San Sebastian in 1998, and the Golden Bear in Berlin in 2000). She received the Molière award for her onstage performance in ***La Servante Zerline*** (1988), and in 1992 won the Cesar award for best actress in ***The Old Lady Who Wades in the Sea*** by Laurent Heynemann. She recently played alongside Jean Rochefort in Edouard Baer's ***Akoiban*** (2005), and most recently was cast in Josée Dayan's ***Les Rois maudits*** and François Ozon's latest film ***Le Temps qui passe***, screened at Cannes this year in the section *Un Certain Regard* and due to be released in October 2005.

### KRZYSZTOF ZANUSSI / Director

Krzysztof Zanussi was born to Italian parents in Warsaw in 1939. After studying philosophy and physics, he went to the Lodz National Film School. He started working for Polish television in 1968 and directed his first feature film, ***The Structure of Crystal***, in 1969. He was active in the Solidarnosc movement and after its defeat in the 1980s was solicited abroad and directed films in Germany, Italy, France and the US. Despite the political unrest and government surveillance of Polish cinema, Zanussi continued to live in Poland and direct thoughtful, socially critical films: ***Family Life*** (1971), ***Constancy***, the Jury Prize at Cannes in 1980. He was vice-president of the Association of Polish Directors from 1974 to 1983 and, in 1980, took over the reigns of Tor Production Company. His films for the big screen and television continued to be much admired with ***The Year of the Quiet Sun*** winning the Golden Lion at Venice in 1984. ***Supplement***, his most recent film won the FIPRESCI Prize at the International Festival of Cinema in Moscow in 2003.

#### **FRANCK MONTAGNE** / Special effects

Franck Montagné presently works at GLPipa in the digital post-production department and has worked for many years in video, film, and computer technology. Head of post-production on features, commercials, trailers, and made-for-TV movies, he oversees special effects as well. Franck Montagné also works as a consultant (notably for INA, CST, and numerous symposiums) and stays current on the latest technological advances related to film, in particular high definition.

#### **GERARD DE BATTISTA** / Cinematographeur

G rard de Battista began his career as a cinematographer in the 1970s working with directors such as Jacques Doillon (*Bol d'Or, The Year 01*) and Fran ois Reichenbach. Working on documentaries (*Mode en France by William Klein...*) as well as feature films, he has collaborated with Chris Marker (*Level Five*), Tonie Marshall (*Venus Beauty Institute*). Bernard Rapp (*A Matter of Taste, No Big Deal*), and more recently Claude Miller on the high-definition film *Little Lili* (2003).

#### **CHRISTIAN GUILLON** / Production designer and special effects

Christian Guillon graduated from the Louis Lumi re National Film School and worked in production design from 1975 to 1985. He branched out and became a "special effects director", a new field at the time, and for many years was the only one working in the field in France. At the beginning of the 1990s, he began working for Ex Machina, a European computer-generated imagery company, as director of production. While there, he initiated a film special effects department that he headed until 1997, working with Leos Carax on *Pola X* and Costa Gavras on *Mad City*. He then created the company E.S.T. (digital visual effects for cinema) while continuing to work on such films as *Trouble Every Day* by Claire Denis and *Podium* by Yann Moix.

#### **DAN WEIL** / Production designer

Dan Weil studied architecture before going on to work on several Luc Besson films (*The Fifth Element, Nikita, L on, and The Big Blue*) and designing the sets for numerous commercials. He now works in the US and was responsible for the production design on *The Bourne Identity* by Doug Liman and *Syriana*, Stephan Gaghan's second feature film. In addition, he collaborated with Jean Rabasse on rethinking and setting up production design classes at the F mis.

#### **FRANCOIS GEDIGIER** / Editor

Fran ois G digier began his career as assistant editor on Jean-Fran ois St venin's film *Double Gentlemen* (1986) and as sound editor for Luc Besson and Peter Brook. He was the film editor on Arnaud Desplechin's first feature, *La Vie des morts*, and then on *The Sentinel* and *How I Got Into an Argument*. He has collaborated closely with Mathieu Amalric, Claude Berri and particularly Patrice Ch reau (from *Queen Margot* to *His Brother*). He also edited the musical scenes in Lars von Trier's *Dancer in the Dark*.

**PIOTR SZCZEPANSKI** / Cinematographeur, directeur

Piotr Szczepanski was born in Lodz, Poland in 1975 and graduated from the Hungarian State Film School in Budapest in 1997 then the Film, Television and Theater School in Lodz in 1999 during which time he directed three documentaries (starting with **Jestemy** in 1996) and two short films, one of which, **Q**, won awards at three festivals. Since graduating, Piotr Szczepanski has worked as a cinematographer, notably on Krzysztof Zanussi's films, collaborating with him on **Terra Santa Symphony** in 2000 and **Sesja Kastingowa** in 2002.

**ALAIN ROCCA** / Producteur

Alain Rocca is a producer for Lazennec, the production company he founded in 1985. The company discovered many young artists, producing their short films, before having two feature film box-office successes **with A World Without Pity** by Eric Rochant (1989) and **The Discreet** by Christian Vincent (1990). He then co-produced **Little Nothings** by Cédric Klapisch, **Hate** by Mathieu Kassowitz, **The Scent of Green Papaya** by Tran Anh Hung, and **Marock** by Laïla Marrakchi (presented at Cannes this year in the *Un Certain Regard* section). Since 1996, he has headed the Fémis film school production department. He also founded the Syndicat de Producteurs Indépendants (SPI) in 1996 and has been the César Academy's treasurer since 2002.

**FRANCOIS DOGE** / Producteur

Né en 1957, François Doge débute à vingt ans en tant que cascadeur aux côtés de Rémy Julienne, puis fonde en 1979 la société CINECAS à Munich. Il s'en sépare en 1994 pour se concentrer sur le développement de scénario, le financement et la production. Travaillant depuis 1991 à la mise en scène en seconde équipe pour de nombreux longs métrages allemands ainsi que pour la télévision, il se consacre de plus en plus à la production. Il a ainsi collaboré dernièrement aux films **Good bye Lenin** de Wolfgang Becker ou **L'Annuaire** de Diane Bertrand.

**ALAIN MARCOEN** / Directeur de photographie

Alain Marcoen studied cinematography at the Institute of Broadcasting Arts (IAD) in Brussels.

He has collaborated closely with the Dardenne brothers and their camera operator Benoit Dervaux on their last four films: **La Promesse** (1996), **Rosetta** (1999), **The Son** (2002), and **The Child** (2005), and the visuals of their films carry his mark. In addition to features (**A Model Employee** by Jacques Otmezguine, 2002) he works on documentaries as well such as **Mobutu, King of Zaire** by Thierry Michel (1999) and **Working Women of the World** by Marie-France Collard (2000). He has also directed two documentaries: **Dossard** (1986) and **Le Glaive Brisé** (1998).

**LUC & JEAN-PIERRE DARDENNE** / Directeurs

Luc Dardenne and his older brother Jean-Pierre grew up in the industrial suburbs of Liège where they would later shoot the majority of their films. Luc studied philosophy and Jean-Pierre dramatic art. Armand Gatti, Jean-Pierre's teacher at the time, asked the young actor and his brother to be his assistants. Their first films were activist videos in blue-collar small towns in Wallonia.

Starting in 1978, they directed a series of documentaries on the anti-Nazi resistance in Wallonia then in 1987 turned to fiction, filming a play that portrays the last surviving member of a Jewish family exterminated in the camps, co-written by Truffaut's screenwriter Jean Gruault. They then made **Je pense à vous** with Fabienne Babe, but it was **La Promesse**, their third opus that created a sensation at the Director's Fortnight at Cannes in 1996 and brought them international acclaim, revealing two wonderful actors, Olivier Gourmet and

Jérémie Rénier. The film weaves a father and son's conflict into the social setting of illegal immigrant exploitation. Their last three films, *Rosetta*, *The Son*, and this year *The Child* have all received critical acclaim, winning them two Palme d'Or and two best acting awards for Emilie Dequenne and Olivier Gourmet at Cannes. Each of these films, situated in a Belgium struggling economically where people have to fend for themselves, closely follow one or two characters, tracking their every gesture and gaze, and slowly revealing their suffering and their humanity. Collaborating closely with cinematographer Alain Marcoen, camera operator Benoit Dervaux, production designer Igor Garbiel, and editor Marie-Hélène Dozo, the Dardenne brothers have constructed a body of work that is both essential and radically contemporary.

## INSTRUCTORS FOR THE NON-REGISTRADED AUDITORS

### CHRISTIAN ROUILLARD / Ecole Supérieure des Beaux-Arts d'Angers

Professeur de lycée, Christian Rouillard devient très vite opérateur-caméra pour le dessin animé. En 1981, il crée sa société de production, le Studio Angénor et se consacre à la production de films de communication et de publicité, avant d'enseigner la réalisation à l'Ecole Supérieure des Beaux-Arts d'Angers. Christian Rouillard est par ailleurs l'auteur de plusieurs films, parmi lesquels *La Dot envolée*, réalisé pour la télévision nationale du Mali en 1989 et *Paysans*, documentaire réalisé en 2004.

### CLAUDE ERIC POIROUX / Europa Cinémas

Après des débuts comme producteur et distributeur, Claude Eric Poiroux dirige aujourd'hui le réseau de salles Europa Cinémas. Exploitant des Cinémas Les 400 Coups d'Angers, il est par ailleurs Délégué Général du Festival Premiers Plans.

### REGINE ABADIA / Réalisatrice

Scénariste, auteur de courts métrages, Régine Abadia reste prioritairement orientée vers le documentaire avec notamment *Pigalle nuit et jour*, *Contacts : Raymond Depardon* ou *The Spirit of Gospel*. Régine Abadia intervient par ailleurs régulièrement dans des écoles d'audiovisuel et de cinéma.

### DIDIER KINER / Agence du Court Métrage

Didier Kiner est responsable du Pôle Diffusion de l'Agence du court métrage. Cette association vise à promouvoir la diffusion du court métrage en France, créant ainsi le lien entre « ceux qui font les films courts et ceux qui les montrent ».

### GUYLAINE HASS / Conseil Régional des Pays de la Loire

Guyline Hass est Responsable du pôle Cinéma, audiovisuel et multimédia de la Région des Pays de la Loire depuis 4 ans. A ce titre, elle conçoit et suit les actions de la Région sur ce secteur, notamment les aides à la production (longs et courts métrages, documentaires, œuvres multimédia), les aides à la diffusion (festivals et salles de cinéma) et les actions de sensibilisation à l'image.

**FARID REZKALLAH / 24 IMAGES**

Producteur délégué à la société 24 IMAGES depuis 1992, Farid Rezkallah y développe et produit documentaires et courts métrages. Il est aussi le président de l'APAPL, organisatrice des rencontres « Forum Doc ».

**YOHAN BONRAISIN / Bureau d'accueil des tournages Pays de la Loire**

Yohan Bonraisin est depuis 2003 Chargé d'Accueil des Tournages au sein de la cellule cinéma de la Région des Pays de la Loire, apportant un soutien logistique (recherche de décors, de techniciens, organisation de castings, obtention d'autorisations...) aux productions qui viennent tourner dans la région.

**PAUL LAVERGNE / Producteur de musiques de films**

Producteur exécutif, éditeur indépendant chez Madoro Music, Paul Lavergne est spécialisé dans les musiques de film. Il a notamment collaboré avec le compositeur Bruno Coulais sur les films *Microcosmos*, *Himalaya*, *Les Choristes*.

**JACQUES CHAMBRIER / Professeur d'Economie du Cinéma**

Agrégé en sciences sociales, Jacques Chambrier est professeur en classe préparatoire aux grandes écoles de cinéma au Lycée Guist'hau de Nantes. Il préside l'association de dialogue artistique Mali-France et a réalisé plusieurs documentaires sur le Mali : *Pour mieux vivre à Djinnadio* (2003), *Au Mali, le jeu c'est la vie !* (2005), *De l'utile sous le masque du futile* (2005).

**LAETITIA COLOMBANI / Réalisatrice**

Laetitia Colombani est issue de l'Ecole Louis Lumière, section cinéma, et du Conservatoire de Paris. Comédienne, elle est aussi l'auteur de deux courts métrages, *Le Dernier bip* en 1998 et *Mémoire de puce* en 1999. Elle réalise en 2001 son premier long métrage, *A la folie, pas du tout*.

**COLETTE QUESSON / Atelier de Production Centre Val de Loire**

Colette Quesson est responsable du soutien à la production de l'APCVL, qui soutient et accompagne les auteurs, réalisateurs et producteurs. issus de la Région Centre Val de Loire, par le développement de formations, d'actions de sensibilisation des publics et de mise en réseau des acteurs de la vie cinématographique et audiovisuelle locale.

## PUBLIC SCREENINGS

### FRIDAY, JULY, 1<sup>st</sup> – PREMIERE

p.m 8:30 *CROSSING THE BRIDGE* by Fatih AKIN  
Inauguration in Jeanne Moreau's presence.

### SATURDAY, JULY, 2<sup>nd</sup>

p.m 8:30 *LA PETITE LILI* by Claude MILLER  
In the presence of Gérard de Battista, cinematografer

### SUNDAY, JULY, 3<sup>rd</sup>

p.m 8:30 *POLA X* by Leos CARAX

### MONDAY, JULY, 4<sup>th</sup>

p.m 8:30 *CET AMOUR-LA* by Josée DAYAN  
In the presence of Jeanne Moreau.

### TUESDAY, JULY, 5<sup>th</sup>

p.m 8:30 *LA VIE DES MORTS* by Arnaud DESPLECHIN  
In the presence of François Gédigier, editor.

### WEDNESDAY, JULY, 6<sup>th</sup>

p.m 8:30 *LA CONSTANTE* by Krzysztof ZANUSSI  
In the presence of Krzysztof Zanussi.

### THURSDAY, JULY, 7<sup>th</sup>

p.m 8:30 *NOI ALBINOI* by Dagur KARI  
In the presence of Jeanne Moreau and Krzysztof Zanussi.

### FRIDAY, JULY, 8<sup>th</sup>

p.m 8:30 *A LA FOLIE, PAS DU TOUT* by Laetitia COLOMBANI  
In the presence of Laetitia Colombani.

### SATURDAY, JULY, 9<sup>th</sup>

p.m 8:30 *LA PROMESSE* by Luc and Jean-Pierre DARDENNE  
In the presence of Luc and Jean-Pierre Dardenne and Alain Marcoen,  
director of photography

## PARTENAIRES



Programme MEDIA Formation de la Commission Européenne



Ville d'Angers



Conseil Régional des Pays de la Loire



Ministère de la Culture et de la Communication  
Direction Régionale des Affaires Culturelles Pays de la Loire



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