

# FIDcampus

Fourth edition  
11 > 19th July 2016



FIDCampus is a workshop held for young directors, art and filmmaking students in France and abroad, especially in the Mediterranean borders. Launched in 2013 during Marseille-Provence European Capital of Culture, FIDMarseille perpetuated this program, making it a place of exchange and sharing around the young Euro-Mediterranean creation, opening this year, a partnership with Taiwan.

FIDCampus welcomes every year fifteen or so students to share their work, opinions and ideas and to meet professionals of the cinema industry. Following their attendance, some of the FIDCampus participants made significant steps forward in their career. For example, Drifa Mezzener [FIDCampus 2013] participate in Berlinale Talents, Lorris Coulon [FIDCampus 2014] was selected at the International Short Film Festival of Clermont-Ferrand and also in Berlin FF, Jean Boiron-Lajous [FIDCampus 2013] and Marko Grba Singh [FIDCampus 2014] presented their last films during the 26<sup>th</sup> edition of FIDMarseille in the First Film Competition. Finally, Randa Maroufi [FIDCampus 2015] was awarded at the IFFRotterdam and many other festivals for her last film.

During the week of FIDMarseille, the participants follow an intensive program. Professionals such as Caroline Champetier, director of photography, Yann Dedet, editor, Dominique Auvray, editor and filmmaker, Nicolas Becker, sound designer, directors like Valérie Jouve, Ghassan Salhab - who is presenting this year "China Ink" at the International Competition of FIDMarseille, producers, critics were invited to share their experiences with FIDCampus participants.

The fourth edition of FIDCampus will take place from 11<sup>th</sup> to 19<sup>th</sup> July during the 27<sup>th</sup> edition of FIDMarseille [July 12<sup>th</sup> - 18<sup>th</sup>]. Thirteen students and young directors coming from France, Lebanon, Egypt, Tunisia, Morocco and - exclusively this year - from Taiwan, will participate in this program. Their films will be analyzed this year by **Claire Atherton**, French editor [on most films by Chantal Akerman and also by Elsa Quinette, Noëlle Pujol, Christophe Bisson], **Oliver Laxe**, Spanish actor and director [*You all are captains* FIPRESCI Prize 2010, *Mimosas* 2016 Cannes Directors' Fortnight Prize], and by **Narimane Mari**, Algerian director [*Bloody Beans* 2013 Grand Prix de la Compétition Française FIDMarseille], editor and producer [*Dans ma tête un Rond-point* by Hassen Ferhani, 2015 Grand Prix de la Compétition Française FIDMarseille].

FIDCampus participants will attend FIDLab, the FIDMarseille International Coproduction platform, and will have a rich schedule of screening from the whole festival program. They will also follow a masterclass of Patricio Guzmán and have meetings with the FIDMarseille programmers and many professionals.

All the films directed by the FIDCampus participants will have a public screening during the festival.

# WHO IS WHO ?

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## TUTORS

### Claire Atherton

Claire Atherton is an editor. She was born in 1963 in San Francisco. Her interest in Taoist philosophy and in the visual dimension of ideograms made her study Chinese civilization and language. Afterwards she joined the Louis Lumiere school in Lyon. She first worked as D.O.P with a special interest in sound, but is in the editing that she finds her real vocation. The encounter with Chantal Akerman has been a life changing experience for her. In 1986 she edits *Letters Home* starring Coralie and Delphine Syrig. This experience shown a common artistic sensibility between her and Chantal Akerman that lead her to be her editor on her documentaries, features and installations. Other people have been significant in the career of Claire such as Luc Decaster, Emilio Pacull, Noëlle Pujol, Andreas Bolm, and more recently Emmanuelle Demoris, Anne Barbé, Florent Tillon, Elsa Quinette, Anna Feillou, Christine Seghezzi, Philip Martin, Christophe Bisson, Olivier Dury, and Marie-Violaine Brincard. Atherton is frequently invited by the Femis to share her experience with students. In December 2013, the Grenoble Cinematheque in association with the High School of Art and Design of Grenoble-Valence dedicated a program to her editing work.

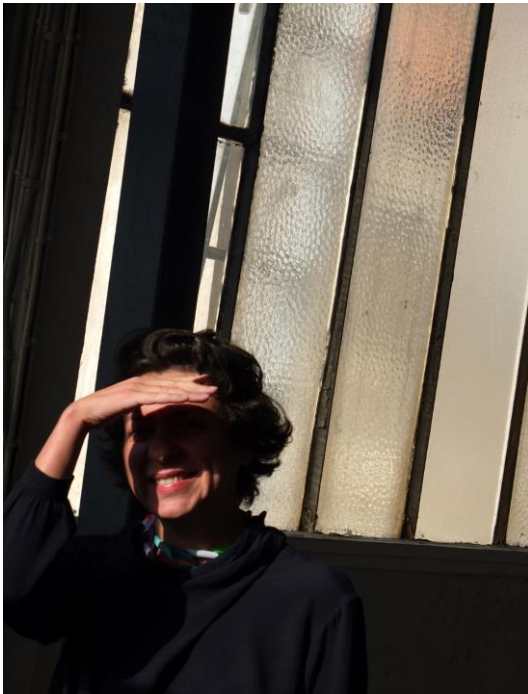


## Oliver Laxe

The son of Spanish immigrants, Oliver Laxe was born in Paris in 1982 and studied film at Pompeu Fabra University in Barcelona. He now lives in Tangiers, Morocco where he created and runs "Dao Byed", a 16mm film workshop with children. This workshop led to his first feature film in 2010, *Todos vós sodes capitáns* ["You All Are Captains"]. The film was premiered at the Directors' Fortnight of Cannes Film Festival the same year and received the FIPRESCI Prize. His second feature film "Mimosas" has just received the 2016 International Critics' Week Prize of Cannes Film Festival.



## Narimane Mari



Born in Algiers in 1969, she began her career in Paris, in various communications agencies, where she created cultural content for print and television and contributed to developing art galleries. In 2010, she founded "Allers Retours Films". LOUBIA HAMRA [2013], her first feature-length film won three prizes at FIDMarseille and CPH:DOX in 2013 and many distinctions at nearly 40 international festivals. In February 2015, she directed for Hors Pistes at the Centre Pompidou: LA VIE COURANTE

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## MASTERCLASS

### Patricio Guzmán

Patricio Guzmán was born in Santiago, Chile in 1941. He studied at the Official School of Cinematic Art in Madrid and dedicated his career to documentary film. His works are regularly selected for international festivals where they often win prizes. In 1973, he directed *The Battle of Chile*, a five-hour documentary about the fall of the Allende government. The North American review "Cinéaste" named it "one of the ten best political films in the world". After the coup d'état he was threatened with execution and imprisoned for two weeks in the national stadium. He left the country in November 1973 and lived in Cuba and Spain. He subsequently moved to France where he directed the films *Au nom de Dieu* [First Prize, Florence 1987], *Le Croix du Sud* [First Prize, Marseille 1992], *La Mémoire Obstinée* [First Prize, Tel Aviv 1989], *Le Cas Pinochet* [First Prize, Marseille 2002] and *Salvador Allende* [Official Selection, Cannes 2004]. He has also taught classes on documentary cinema in Europe and Latin America. He is founder and director of the International Documentary Festival in Santiago, Chile. He lives in France. Patricio Guzmán was awarded the 2016 Charles Brabant Prize for the Whole work of the SCAM [multimedia authors civil society]



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## MEETINGS

### Caroline Champetier, chef opérateur

After graduating in film directing and photography at the most famous cinema school in France, Caroline Champetier joined William Lubtchansky's team and worked alongside directors like Jacques Rivette, Claude Lanzmann, François Truffaut, Jean-Marie Straub, Danièle Huillet, among others for nine years.

Then she worked on her first feature film as a director of photography in 1981, *All the Night* directed by Chantal Akerman.



"I'm looking for someone who knows a bit but not much" That is the way she ended up working with Jean-Luc Godard in 1985 for *Keep Your Right Up*.

That was the real start of her career and a great collaboration with Monsieur Godard for 6 other films : *Greatness and Decline of a Little Movie Business* [1986], *Power of Word* [1986], *King Lear* [1987], *History of Cinema* [1988], *Sorry For Me* [1992], *Children Play Russia* [1993].

Meanwhile, and then later, she worked with some of the best French *auteurs*: Jacques Doillon [5 films], Philippe Garrel [2 films], Benoît Jacquot [11 films], André Techiné, Jacques Rivette, Barbet Schroeder. She also worked with the new generation of French film directors.

Internationally, she also worked abroad with Japanese Nobushiro Suwa "H-Story"

[2000] and *A Perfect Couple* [2005], Israeli Amos Gitai's *Promised Land* [2004] and *One Day You'll Understand* [2008] and a young Palestinian director Tawfik Abu Wael on *Tanathor* [2009].

She regularly teaches at the FEMIS school where she earlier learnt the basics, she wrote an article in every issue of *Cahiers du Cinema* for a year. Also, she enlightened up, after 65 other long-length features, *Of Gods And Men* directed by Xavier Beauvois - Grand Prix at the International Cannes Film Festival - and she won the Gianni Di Venanzo Gold Esposimetro award for her special work as a "Directrice de la photographie" as well as the Cesar 2010 Award for Best Cinematography. She collaborated with Leos Carax for the internationally acclaimed *Holy Motors*, selected in 2012 edition of the International Cannes Film Festival, at the prestigious César and all over the world

## JURY FIDLAB

Marie Pierre Vall ,  
head of acquisitions: Wild Bunch



Bachelor of Arts [Literature and History of Art], Marie Pierre Vall  was responsible for TV films acquisitions at TF1, then creative Director at StudioCanal. Since 2008, Head of Acquisitions at Wild Bunch working with domestic and international independent film companies. Wild Bunch, created in 2002, is an independent Paris-based European film distribution and production services company that manages a library of more than 1.150 films that have been successful all over the world and often received awards on numerous important film festivals. Wild Bunch particularly looks for young directors and new talents

Paolo Benzi  
producer, founder: Okta Film



Paolo Benzi lives and works in Italy where he founded Okta Film, independent film production company. Among produced films : *L'estate di Giacomo* by Alessandro Comodin [2011, 78'], *Redemption* by Miguel Gomes [2013, 27'], *The Other Side* by Roberto Minervini [2015, 92'] and *I tempi felici verranno presto* by Alessandro Comodin [2016, 100']. In development : *Semina il vento* by Danilo Caputo [2017] and *Nobody in This World Is Better Than Us* by Roberto Minervini [2018]. Since 2012, Paolo Benzi is Head of Tutors of Emerging Producers program as a part of Jihlava International Documentary Film Festival

Rima Mismar,  
deputy director, film programs manager: Arab Fund for Arts and Culture



After her studies in Communication Arts [Radio/TV/Film emphasis] at the Lebanese American University in Beirut, Rima Mismar began as a film critic. She worked briefly in television, writing and producing several episodes of *The Arabic Lens* [Al Adasa Al Arabiya], a series on Arab cinema broadcasted by Al-Jazeera channel between 2005 and 2008. She also wrote and researched a number of feature documentaries. She had contributed to serious critical writings on Arab cinema, moderated panels and wrote for several regional media. Rima Mismar has joined the Arab Fund for Arts and Culture [AFAC] in June 2011 as the Film Programs Manager and oversees films' general call and special film programs In addition to serving as Deputy.



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## FIDMARSEILLE TEAM

### Jean-Pierre Rehm, General Manager



Born in 1961, **Jean-Pierre Rehm** is a former student of the École Normale Supérieure. After teaching [History and theory of art and film in different Art Schools in France from 1989 to 1999], he joined the French Ministry of Culture to be responsible of the artistic education of the Delegation of Fine Arts from 1999 to 2001. He was curator of various international exhibitions in France and abroad [Modern Art Museum in Cairo, Yokohama Art Center in Japan, Witte Witte Rotterdam, Caixa Foundation in Barcelona]. He used to be a member of the editorial board of Cahiers du Cinema. He regularly writes exhibition catalogues, various art and film magazines [Traffic, Journal of General Literature, eye, Rue Descartes, Vertigo, Trouble, Din journals], co-wrote books on Isidore Isou, Jacques Rozier or Tsai Ming-liang. In addition, he is a member of AICA

[International Association of Art Critics], member of the boards of RIP [Rencontres Internationales de la Photographie] Arles and Les Laboratoires d'Aubervilliers. He also was in charge of the Post-Diploma at the École Nationale des Beaux Arts de Lyon. Since 2001 he is headed the FIDMarseille.

### Fabienne Moris, Programming Coordinator & FIDLab Co-director

After studying journalism and management, **Fabienne Moris** works as a production manager on films and documentaries from 1999 to 2002. Late 2002, she joined the FIDMarseille as programming coordinator. In 2009, she coordinated the first edition of FIDLab since she co-directs with Rebecca De Pas. Fabienne Moris is also part of the selection committee of the «Doc Station» Berlinale Talent section.





## Nicolas Feodoroff, Selection Committee

Art critic and film teacher, **Nicolas Feodoroff** intervenes regularly at Les Ateliers de l'image - center for contemporary creation and image education in Marseille. He is also a lecturer at [mac] Contemporary Art Museum Marseille, and working in schools [Students and apprentices to the movies with Cinéma du Sud].

## Rebecca De Pas, selection comitee & co-head of FIDLab

Born in 1979 in Milan, Rebecca De Pas studied cinema at the D.A.M.S. University in Bologna. She started working for festivals in 2004 in the Bologna Film Archive. After being assistant to the artistic director of the Mostra del nuovo cinema di Pesaro in 2008, in 2009 she joined FIDMarseille in the selection committee as well as co-head of the FIDLab, the international coproduction platform now at its 7th edition. Beside her work in FIDMarseille, Rebecca is head of the industry meetings of the International Environmental Film Festival of Paris and of La Roche sur Yon IFF. In the past she has been artistic director of the Journées Cinématographiques Dyonisiennes in St Denis. Among her other collaborations there are Berlinale Talents, where she worked in the talents selection and the Orizzonti section of the Mostra Internazionale d'Arte Cinematografica di Venezia, where she run the network hub Orizzonti Club in 2010 and 2011.



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## DIRECTORS

Following our call for applications from our partner schools and from Taiwan Film Institute, 13 young filmmakers have been selected to take part of the fourth edition of FIDCampus.

Partners: Master « Métiers du film documentaire », Université Aix-Marseille, France / EASDMM, Marseille, France / La Fémis, Paris, France / Le Fresnoy, Tourcoing, France / ESAV Toulouse, France / ENSP Arles, France / ISAMM, Tunisia / ESAV Marrakech, Morocco / Ashkal Alwan, Lebanon / Jesuit Film School of Cairo, Egypt / Taiwan Film Institute, Taiwan

### Imen Bouziri

[ISAMM | Institut Supérieur des  
Arts Multimédia de la Manouba | Tunis | Tunisia]



Imen Bouziri Boullosa was born in 1993 in Tunis, from a Spanish mother and a Tunisian father. She studied computing and multimedia at university for one year before redirecting herself for filmmaking studies. She completed her degree in writing and assisting director.

Passionate about arts, literature, philosophy and politics, she comes up in 2016 with her first short film, Redi Tae.

Her film:  
**REDI TAE**

ISAMM | Institut Supérieur des  
Arts Multimédia de la Manouba, Tunisia,  
2016, 23'

*«Redi Tae comes down to a series of sensitive issues such as the war, the human penchant for destruction [even self-destruction], mental diseases and the search for certain balance and stability»*

## Maël Bret

[ESAV | École Supérieure d'Audiovisuel | Toulouse | France]

Maël Bret was born in Dijon. From 2010 to 2015, he studied plastic arts at École Supérieure d'art et design de Saint-Étienne [ESADSE], approached the cinema through documentary and video, wrote a master dissertation on Apichatpong Weerasethakul. During a stay in Shanghai, he began the making of his first film *I don't speak Chinese*, inspired by a novel of François Cheng. In 2015, he enters the master «directing» of École Supérieure d'Audiovisuel [ESAV] which give him the occasion of an internship for the Cannes Film Festival in *Un Certain Regard* selection. Maël Bret writes the scenario of his next film, a walk around the blind spot, the opportunity for him to play.



His film:

### MONOLOGUE CONTRE LUI

[ESAV | École Supérieure d'Audiovisuel, France, 2016, 9']

«On the edge of the sea, a young woman talks to her lost man.»

## Hilda Caicedo

[ENSP | École Nationale Supérieure de la Photographie d'Arles | France]

After studying philosophy and visual arts at Paul Valéry University in Montpellier and Vincennes Saint-Denis University in Paris, Hilda Caicedo integrated l'École Nationale Supérieure de la Photographie d'Arles, and graduated in 2015. While continuing her studies, she set up and got involved into various projects fighting for social progress through art activities, for instance with youngsters coming from underprivileged context, in France and in Colombia, her country of origin.



Her film:

### FLORALBA

ENSP | École Nationale Supérieure de la Photographie d'Arles, France, 2015, 19'

«Floralba is a cleaning lady from Cali, in Colombia. She asks me to record her telling me her story, from her birth in a village of the Colombian plains, called «Vichada's Spring», till now she is relating it. Through her experience, come up various angles of the Colombian conflict.»

## Chiang Wei-liang

[Taipei National University of the Arts | Taiwan]

Born in Singapore in 1987, Chiang Wei Liang graduated from the Wee Kim Wee School of Communication & Information, Nanyang Technological University, with a degree in Communication Studies.

He is a recipient of the Media Education Scheme [Film] Scholarship, supported by the Media Development Authority of Singapore, and is currently pursuing a MFA [Film Directing] at the Taipei National University of the Arts.

Wei Liang is an alumnus of the Golden Horse Film Academy, mentored by directors Hou Hsiao Hsien and Arvin Chen.



His film:

### **ANCHORAGE PROHIBITED**

Taipei National University of the Arts, Taiwan, 2015, 17'

*«Without means to put down roots and settle, two migrant workers seek solutions on an island where anchorage is prohibited.»*

## Ahmed Elshebiny

[Jesuit Film School of Cairo | Egypt]



Born in Cairo in 1988, Ahmed Elshebiny graduated as a biomedical engineer from Cairo University, 2010. Immediately after the Egyptian revolution erupted on the 25<sup>th</sup> of January, 2011, Ahmed was involved in many political, social and cultural activities that lead him to participate in many workshops about screen writing, storytelling, theatre acting and finally he studied film making in Jesuit cinema school in Cairo, 2015/2016. Ahmed has only one short documentary titled "About reconsidering my feeling towards my home", that is still in post processing phase.

His film:

### **ABOUT RECONSIDERING MY FEELING TOWARDS MY HOME**

Jesuit Film School of Cairo, Egypt, 2016, 13'

*"A film school student is asked to make a short documentary about his feeling towards his home. He starts shooting with stored emotions in his soul. By proceeding with the shooting/editing process, his awareness of his feeling towards his becomes more clear."*



## Paul Heintz

[Le Fresnoy | Studio National des Arts Contemporains | Tourcoing]

Born in 1989 in Saint-Avold [France], a Fine Arts graduate at Beaux-Arts de Nancy and Arts Décoratifs de Paris.

Paul Heintz's field of action is a bizarre set of cases where what is real is largely imbued with fiction, and where social normativity also makes its weight entirely felt. There is an inherent toxicity to imagination and fiction when they combine their approval of the social norm, as is the case with storytelling for example. From there, Paul Heintz enters the logic of fiction, takes it further and lets through redeeming current.

His work goes through object, sound, video and installation has been presented at contemporary art event such as Le Salon de Montrouge, Paris Nuit Blanche, the festival of young european photography Circulation[s]. He is currently living and working in Paris as well as in Lille in France, where he is a student at Le Fresnoy - Studio national des arts contemporains.



His film:

### NON CONTRACTUAL

Le Fresnoy | Studio National des Arts Contemporains, France, 2015, 16'

*«Autodis is a firm selling cars and car accessories as all the others except its employees work virtually.»*

*This film is a documentary about a fiction hidden in the reality: the training enterprise. It is a teaching device allowing unemployed people to train themselves simulating office work. When job offers come to lack, why not simulate? How far this simulation is going?*

## Lin Shih-Chieh

[California Institute of the Arts | USA]



Lin Shih-Chieh is an artist and filmmaker whose work focuses on the theme of memory, psychogeography, and the reconstruction of histories. He earned his MFA in Film and Video from California Institute of the Arts, where he found a bridge across visual arts and experimental cinema. He currently works on the project inspired by the 18th century Frenchman George Psalmanazar's fictional ethnography of Taiwan, attempting to picture contemporary Taiwan in the postcolonial context.

His film:

## XINYIWOOD

California Institute of the Arts, USA, Taiwan, 2015, 25'

*«Xinyiwood is a poem written by the Chinese poet Wang Wei in the 8th century; the poem depicts the unseen ephemeral existence of the blossom of magnolia flowers in the mountain. In Los Angeles Chinatown, a place not far from Hollywood, the Chinese cinema and the entertainment business were once prosperous until the early 90s. Now the movie theater is abandoned, along with the forgotten places of collective memories. The resonance from the old cinema melds the past and the future, swaying back and forth between multiple memory space. At least, the cinematic ghost is therefore summoned.»*

## Mariam El Mouchaouq

[ESAV | École Supérieure des Arts Visuels | Marrakech | Maroc]



Born in 1991 in Meknès, Morocco, Mariam el Mouchaouq started law studies before to switch to journalism after arriving in Lebanon. In 2012, she got back to Morocco aiming to report on the social issues. Passionate about art, about people life stories, she entered the École Supérieure des Arts Visuels of Marrakech [ESAV], coming up to filmmaking as a medium to express her beliefs. In 2015 she attended the Emile Catillon Jury of the International French speaking film festival of Namur. She graduated from the ESAV Marrakech in 2016 after directing a documentary and a short film.

Her film:

## BLESS

ESAV | École Supérieure des Arts Visuels, Maroc, 2015, 12'

*«In immense mountains, far from the technology and the modernity, Yassine, a 10-year old boy, lives. His love for his family and his father can be read in his being, in his tenderness and in the time he gives to run his father's livelihood. Yassine is short but responsible and skilled as a tall one. His land may not have provided him the commodity he needed, nor the best schools for learning. Still, his land is faithful, peaceful, and when it is dark, he can walk along for hours in the vast mountains, calm and confident, fearless and his land's faith is the promise not to leave it ever, until his last gasp.»*

## Lu Adiong

[Yuan Ze University | Taoyuan | Taiwan]



Adiong LU was born in south Taiwan in 1984. Currently based in Taipei, he works as an independent filmmaker, a music composer and an artist. His films focus on very special local Taiwanese and the amateur artists in Taiwan.

His film:

**ONCE UPON A TIME WHEN ROBIN HOOD  
GREW OLD**

Yuan Ze University, Taiwan, 2016, 60'

*«For decades, WU Le-tien had been telling the story of the "Taiwanese Robin Hood", Liao Tian-ding, on his pirate radio show. The government tried to stop him but it became the accompaniment to democracy and requiem for the people. He was also considered a hero by his millions of listeners. Lately, as protesters take to the street again, he quietly reappears too.»*

## Ayman Nahle

[Ashkal Alwan | The Lebanese association for Plastic arts | Beirut | Lebanon]

Ayman Nahle initially studied Cinematography in Beirut. Since 2007 he has been working in video as DOP editor and director. His work as DOP include the films of Anton Vidokle's "The fall of Artists' Republic" and "The Communist Revolution caused by the sun", and "immortality and resurrection for all" also his work as Visual Artist [live visual performances] in collaboration with many Artist and musicians.

"Now: End of Season" is his first short film as director, and he prepare for new film.

His film:

**NOW: END OF SEASON**

Ashkal Alwan, Lebanon, Syria, 2015, 20'



*«Garage Izmir is in the middle of the long migratory journey that thousands of Syrian refugees pass through daily to take the sea route to Europe, after a long wait in Turkey. Will this journey be delayed one more day? »*



## Lola Quivoron

[La Fémis | École Nationale supérieure des  
Métiers de l'image et du son | Paris]



Lola Quivoron was born in 1989 in Paris. After her diploma, she completed a preparatory school, studied modern literature and Cinema. In 2012, she entered the Film Directing Department at La Fémis. Her short film *Son of Wolf* received the third prize at the 68e Festival del Film Locarno.

Her film:

**SON OF WOLF**

La Fémis, France, 2015, 23'

*«In a former army fort, young Johnny learns to train and command Iron, his first attack dog.»*

## Nicole Renard

[ESADMM | École Supérieure d'Art et de Design de Marseille Méditerranée |  
Marseille]

Born in Stockholm in 1990, Nicole Renard moved to Paris in 2009. After playing around in the French territory for couple of years, and Malaysia for six months, She decided to start Art studies in 2012. Her approach of art, sculpture, painting, poetry or film is the construction of narration. Her work is alive with History, memory, imagination. Since 2016, Nicole Renard has got into gender studies.

«Woman, Man, Feminine, Masculine, Hetero, Homo, Trans, Queer...

A peculiar subject as *there's nowt so queer as folk!*

[There is nothing as strange as people].»

Her film:

**UNE TRUCULENTE HISTOIRE**

École Supérieure d'Art et de Design de Marseille Méditerranée, France, 2016, 20'



*«The discrepancy of true and false between a thing that happens in reality and the recollection of it. Here is a memory counted through dialogue:*

*Two young women are sitting in a living room. After listening to music, one of them starts telling a story that happened to her with a man. She speaks freely, tells the details of the scenes. This story is linked with the one of the first intersexual person declared "neutral sex" by a court in France in 2015. »*

## Clara Teper

[Master des Métiers du Film Documentaire de l'Université Aix-Marseille | Aix-en-Provence]



Born in Paris in 1992, Clara Teper first studied philosophy. Her questioning about social classes, political awareness and the revolutionary struggle is already central in her research. She turns to documentary studies to work out in her practice the role films can play in the emancipation process.

Her film:

### DEMAIN L'USINE

Master des Métiers du Film Documentaire de l'Université Aix-Marseille, France, 2016, 56'

*«After a four-year struggle against their former employer, the multinational company Unilever, the ones we call "Fralibs" have taken back their factory and collectively manage their workers' cooperative, the Scop-ti. Shot a few months after the production was relaunched, this film is an immersion into the cooperative. After such a long fight, concluded with such a wonderful victory, how does each of them feel? What does it mean to transform work in a neo-liberal economy? »*

# 2016 FIDCAMPUS PROGRAM

## Monday 11<sup>th</sup> July

9:00 pm / Restaurant La Cantine de Nour  
d'Égypte: Welcoming Diner

## Tuesday 12<sup>th</sup> July

Workshops hosted by Claire Atherton, Oliver Laxe and Narimane Mari

9:00 am / Videodrome 2: workshop #1  
Ayman Nahle, **NOW: END OF SEASON** | 20'  
Lola Quivoron, **SON OF WOLF** | 23'  
Chiang Wei-liang, **ANCHORAGE PROHIBITED** | 17'

1:00 pm / Videodrome 2: lunch

2:00 pm / Videodrome 2: workshop #2  
Clara Teper, **DEMAIN L'USINE** | 56'  
Ahmed Elshebiny, **ABOUT RECONSIDERING MY FEELING TOWARDS MY HOME** | 13'  
Hilda Caicedo, **FLORALBA** | 20'  
Paul Heintz, **NON CONTRACTUAL** | 16'

7:00 pm / Société nautique Corniche:  
FIDMarseille Opening Cocktail

8:30 pm / Théâtre Silvain: FIDMarseille  
Opening Ceremony followed with the special screening of *Corniche Kennedy* by Dominique Cabrera

## Wednesday 13<sup>th</sup> July

9:00 am / Videodrome 2: **workshop #3**  
Lu Adiong, **ONCE UPON A TIME WHEN ROBIN HOOD GREW OLD** | 59'  
Imen Bouziri, **REDI TAE** | 23'  
Maël Bret, **MONOLOGUE AGAINST HIM** | 9'

1:00 pm / FID Gardens: lunch

2:00 pm Videodrome 2: **workshop #4**  
Mariam El Mouchaouq, **BLESS** | 12'  
Nicole Renard, **UNE TRUCULENTE HISTOIRE** | 20'  
Lin Shih-Chieh, **XINYIWOOD** | 25'

7:00 pm / Villa Méditerranée: screening  
[International Competition] of *Empathy*  
by Jeffrey Dunn Rovinelli followed with  
an Agora [debate]

or

9:30 pm / MuCEM: screening [Parallel  
Screens - Movements] of *Conjurer l'Angoisse par l'énumération* by Gwendal Sartre & *Gladeema* by Fabien Fischer et Djamil Daddi-Addoun & *Alléluia!* by Jean-Baptiste Alazard followed with a public meeting of the director

or

10:00 pm / Variétés 5: screening [PS  
Retrospective] of *The Day he arrives* by  
Hong Sang-soo followed with an agora

## Thursday 14<sup>th</sup> July

10:00 am / La Compagnie: Meeting with  
Paul-Emmanuel Odin, artistic director of  
the art space La Compagnie and visit of  
the exhibition "Ventriloquies"

11:45 am / MuCEM: special screening of  
*Le Cas Pinochet* by Patricio Guzmán

or

12:30 pm / Variétés 5: screening [PS  
Distorsions] of *The end of day and beginning of the world* by Yoshida Shingo & *TPE-TICS* by Jessica Wan-Yu Lin followed  
with a meeting

or

1:00 pm / Variétés 2: screening [PS His-  
toires de Portraits] of *MAMA* by Vlado  
Škafar

or

1:00 pm / Videodrome 2: screening [PS  
Ventriloquies] of *Lili* by An Van  
Dinderen & *Le héros aux mille visages* by  
Juliette Joffé & *Quarzell dit castel* by  
Joanna Grudzinska, Ulv Quarzell & *Pano-  
ramis Paramount Paranormal* by Constanze  
Ruhm, Émilien Awada followed with a  
meeting

or

1:45 pm / MuCEM: screening [IC] of  
*Atentamente* by Camila Rodríguez Triana  
followed with an agora

or

2:15 pm / Villa Méditerranée: screening  
[PS Movements] of *Historia de Abraim* by  
Otavio Cury & [First Film Competition]  
*Ce qui arriva l'année 13 lapin* by Nico-  
las Bergamaschi, Nathalie Hugues fol-  
lowed with an agora

3:30 pm < 5:00 pm / MuCEM: masterclass  
of Patricio Guzmán

6:15 pm / Villa Méditerranée: screening  
[PS Retrospective] of *In another country*  
by Hong Sang-soo followed with an agora

or

6:45 pm / MuCEM: screening [IC] of *Those  
Shocking shaking days* by Selma Doborac  
followed with an agora

or

6:45 pm / Variétés 2: screening [French  
Competition] of *Münster* by Martin Le  
Chevallier followed with a meeting

8:00 pm / Variétés 5: screening [IC] of *Further beyond* by Christine Molly, Joe Lawlor followed with a meeting

or

8:30 pm / Villa Méditerranée: screening [IC] of *Sarah Winchester, opéra fantôme* by Bertrand Bonello & *Machine Gun or Typewriter* by Travis Wilkerson followed with an agora

or

8:45 pm / MuCEM: screening [PS Retro-spective] of *Turning gate* by Hong Sang-soo followed with an agora

or

8:45 pm / Variétés 2: screening [PS Portrait stories] of *Chansons d'amour* by Jean-Claude Rousseau & *Things* by Ben Rivers & Focus on Nazli Dincel - *Her Silent Seaming - Solitary Acts* [4,5,6] followed with a meeting

or

10:15 / Villa Méditerranée: screening [IC] of *Funeral [On the art of dying]* by Boris Lehman followed with a meeting

### Friday July 15<sup>th</sup>

9:00 am / FID Gardens: meeting with David Schwartz, chief curator at the MOMI [Museum of Moving Images]

10:00 am / Chambre de Commerce et d'Industrie: presentation of FIDLab projects #1

12:00 pm / FID Gardens: lunch

2:30 pm < 6:00 pm / Chambre de Commerce et d'Industrie: presentation of FIDLab projects #2

6:30 pm / Variétés: meeting with Caroline Champetier, director of photography [refer to the program]

8:00 pm / FID Gardens: FIDLab Cocktail

8:45 pm / MuCEM: screening [FC] of *UFE [Unfilmévènement]* by César Vayssié followed with a meeting

or

9:15 pm / Villa Méditerranée: screening [IC] of *Havarie* by Philip Scheffner followed with a meeting

### Saturday July 16<sup>th</sup>

10:00 am / Videodrome 2: FIDCAMPUS public screening #1

Imen Bouziri, *REDI TAE* | 23'

Hilda Caicedo, *FLORALBA* | 20'

Ahmed Elshebiny, *ABOUT RECONSIDERING MY FEELING TOWARDS MY HOME* | 13'

Lu Adiong, *ONCE UPON A TIME WHEN ROBIN HOOD GREW OLD* | 59'

12:45 pm / Videodrome 2: FIDCAMPUS public screening #2

Ayman Nahle, *NOW: END OF SEASON* | 20'

Paul Heintz, *NON CONTRACTUAL* | 16'

Chiang Wei-liang, *ANCHORAGE PROHIBITED* | 17'

Clara Teper, *DEMAIN L'USINE* | 56'

3:15 pm / Videodrome 2: FIDCAMPUS public screening #3

Mariam El Mouchaouq, *BLESS* | 12'

Lola Quivoron, *SON OF WOLF* | 23'

Nicole Renard, *UNE TRUCULENTE HISTOIRE* | 20'

Lin Shih-Chieh, *XINYIWOOD* | 25'

Maël Bret, *MONOLOGUE AGAINST HIM* | 9'

8:00 pm / Villa Méditerranée: FIDLab Closing Cocktail

9:00 pm / Villa Méditerranée: screening [EP Movements] of *Las Mimosas* by Oliver Laxe

or

9:15 pm / Variétés 5: screening [IC] of *L'encre de chine* by Ghassan Salhab followed with a meeting

### Sunday July 17<sup>th</sup>

10:00 am / FIDBack: meeting with Marie-Pierre Vallé, Paolo Benzi and Rima Mismar, FIDLab jurys [refer to "WHO IS WHO?"]

10:15 am / Villa Méditerranée: screening [EP Distorsions] of *Housewarming* by Amir Borenstein, Effi Weiss & *Another Interlude* by Bettina Buck & *An Experiment in Leisure* by Manon de Boer

or

11:00 am / Variétés 5: screening [PS Distorsions] *The end of day and beginning of the world* de Yoshida Shingo & *TPE-TICS* de Jessica Wan-Yu Lin followed with a meeting

12:00 am / MuCEM: screening [PS Distorsions] *First Gap* by Miranda Herceg & *The Great Wall* by Tadhg O'Sullivan

or

12:30 pm / Villa Méditerranée: screening [PS Portrait stories] *Scrapbook* by Mike Hoolboom & *Risque d'Atmosphère explosive* by Guillaume Gehannin followed with an agora

or

1:15 pm / Videodrome 2: screening [PS Distorsions] *Scream Queens* by Ariane Yadan & *It Never ends* by Thomas Carillon & *L'œil du Cyclope* by Jean Debauche

or

13:45 pm / Variétés 5: screening [FC] of *UFE [Unfilmévènement]* by César Vayssié followed with a meeting

or

2:15 pm / MuCEM: special screening [Jazz des 5 Continents] of *Let's get lost* by Bruce Weber

or

2:45 pm / Villa Méditerranée: screening [EP Portrait stories] of *Brothers of the night* by Patric Chiha followed with an agora

or

3:00 pm / Variétés 2: screening [PS FIDLab] of *Silêncio* by Christophe Bisson

4:00 pm / MuCEM: MEET THE FESTIVALS,  
panel of the internal film festivals  
present

7:00 pm / MuCEM: special screening of *La mort de Louis XIV* by Albert Serra

9:15 pm / J4: shuttle for the Théâtre  
Silvain

10:00 pm / Théâtre Silvain: plein air  
screening [PS Distorsions] of *Ziggy  
Stardust and the spiders from Mars* by  
D.A. Pennebaker

or

10:00 pm / Variétés 5: screening [PS  
Portrait stories] of *Self* by Claudia  
Larcher & *Don't blink - Robert Frank* by  
Laura Israel

## Monday 18<sup>th</sup> July

11:00 am / FIDBack: meeting with Fa-  
bienne Moris & Rebecca De Pas, FIDLab  
co-directors.

1:00 pm / Variétés 5: screening [IC] of  
*Out There* by Takehiro Ito followed with  
a meeting

5:15 pm / MuCEM: screening [PS Portrait  
stories] of *MAMA* by Vlado Škafar  
or

5:30 pm / Variétés 2: screening [PS Ven-  
triloquies] of *You should be the next  
astronaut* by Charles de Meaux & *All we  
ever see of stars* d'Isabelle Cornaro &  
*The sorty of milk and Honey* by Basma Al-  
sharif & *Body double 17* by Brice Dell-  
sperger & *Magister* [NO SUBTITLES] by  
Eric Duyckaerts

8:00 pm / Villa Méditerranée: FIDMar-  
seille Closing Ceremony followed with  
the special screening of *La Jeune fille  
sans mains* by Sébastien Laudenbach

## Catering

Opening hours - FIDBack: 12:00 pm < 2:30 pm - 7:30 pm < 9:30 pm  
- Variétés: 12:30 pm < 2:00 pm - 7:30 pm < 9:30 pm

Wednesday 13<sup>th</sup> July

Diner / FIDBack

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Thursday 14<sup>th</sup> July

Lunch / FIDBack  
Diner / FIDBack

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Saturday 16<sup>th</sup> July

Lunch / Variétés  
Diner / FIDBack

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Sunday 17<sup>th</sup> July

Lunch / FIDBack  
Diner / FIDBack

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Monday 18<sup>th</sup> July

Lunch / Variétés  
Diner / FIDBack

# CONTACTS

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## PLACES / FIDMARSEILLE

Hostal Les Amies du Foyer / 26, rue Estelle, Marseille 13006  
Videodrome 2 / 49, Cours Julien, Marseille 13006  
Théâtre Silvain / Chemin du Pont, Marseille 13007  
MuCEM - Villa Méditerranée - FIDBack / Esplanade du J4, Marseille 13002 [access by the Quai du Port]  
Les Variétés / 37, rue Vincent Scotto,  
Le Miroir - Vieille Charité / 2, rue de la Charité, 13002  
BMVR - L'Alcazar / 58, Cours Belsunce, 13001  
FID Gardens / 14, allée Léon Gambetta, 13001  
Chambre de Commerce et d'Industrie / 8, rue Neuve Saint-Martin, 13001  
Société Nautique Corniche / 15, Traverse de la Fausse Monnaie, 13007  
Restaurant La Cantine de Nour d'Égypte / 10, rue Bernex, 13001  
La Compagnie / 19, rue Francis de Pressensé, 13001





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