



CAMPUS

Editorial

FIDCampus is an international training and exchange program that started in 2013. For this 7th edition, 12 young directors and students in art and film making have been selected. They are coming from France, Morocco, Algeria, Croatia, the Palestinian Territories, Portugal and Taiwan.

Some of the former FIDCampus participants made significant steps forward in their career after their participation in our training program. For example, Drifa Mezzener (FIDCampus 2013) participated in Berlinale Talents, Lorris Coulon (FIDCampus 2014) was selected at the International Short Film Festival of Clermont-Ferrand and also at Berlinale. Jean Boiron-Lajous (FIDCampus 2013) and Marko Grba Singh (FIDCampus 2014) presented their last films during the 26th edition of FIDMarseille in the First Film Competition. Marko Grba Singh was also selected at Cannes in the ACID program in 2017. Randa Maroufi (FIDCampus 2015) was awarded at the Rotterdam IFF and at many other festivals and biennials for her last film, and was resident at Casa Velasquez (Madrid) for her new project *Bab Sebta* that was selected in FIDLab 2018 and this year in the international competition. Among the FIDCampus 2016 participants, Ayman Nahle was selected at the Chicago Film Festival and Paul Heintz at the RID Montréal 2016 and at FIDMarseille 2018. And from the last editions, Aliona Zagurovska (FIDCampus 2017) had her last feature selected in Belfort, and *CAMP TONE (Ambience)* by Wisam Al Jafari (FIDCampus 2018) has been selected at Cinéfondation in Cannes this year and Melisa Liebenthal (FIDcampus 2018) had her last project selected at LAP-BAFICI coproduction program.

During the seven days of FIDCampus the participants will follow an intensive program. In the previous editions, professionals such as Caroline Champetier (director of photography), Yann Dedet (editor), Dominique Auvray (editor and filmmaker), Nicolas Becker (sound designer), Claire Atherton (editor), and film directors like Valérie Jouve, Ghassan Salhab, Marie Voignier, Raed Andoni, Alice Rohrwacher, Oliver Laxe, Narimane Mari, Karim Moussaoui and Stefano Savona were invited to share their experience with our FIDCampus participants. For this 7th edition, our loyal mentors Claire Atherton and Kamal Aljafari will be joined by film maker Phillip Warnell. The three of them will guide the young directors through two days of feedback sessions where all films of this years participants will be discussed and analyzed.

The FIDCampus participants will also have the opportunity to attend the FIDLab presentations and enjoy the rich FIDMarseille festival program. They will get an overview of funding and co-production platforms and will also have specific network meetings with numerous professionals of the film industry (filmmakers, producers, programmers among others).

Nicolas Feodoroff
FIDCampus programmer and coordinator

TUTORS



KAMAL ALJAFARI

Director

Kamal Aljafari was born in Ramla (Israel) but has mostly lived in Jaffa before going to Germany to study cinema. There's where his documentaries were first shown. His filmography, which explores shifts between places, ruins and history, includes *The Roof* (2006), *Port of Memory* (2009), *Recollection* (2015) and recently *It's a Long Way from Amphioxus* (2019).

Aljafari's films have been screened in numerous film festivals including FIDMarseille, Locarno, Torino, Rotterdam, Berlinale as well as museums such as Tate Modern and MoMa in NYC.

He was a featured artist at the 2009 Robert Flaherty Film Seminar in New York, and was Benjamin White Whitney Fellow at Harvard University's Radcliffe Institute and Film Study Center in 2009-10. From 2011 to 2013 he was a senior lecturer and head of the directing program for the German Film and Television Academy (DFFB) in Berlin.

He received a number of film prizes and art grants, among which Kunstfonds and Kunststiftung NRW fellowships, as well as the Friedrich Vordemberge visual art prize of the city of Cologne in Germany. In 2013, he received the art medal of the state of Rio Grande do Sul in Brazil. In 2016 he was a jury member at the Torino Film Festival and retrospectives of his work were presented at Lussas Film Festival in France and at the Cinémathèque Québécoise in Montreal.

Aljafari is represented in FIDLab 2019 with his project *Memories of a Fig Tree* that uses film material from a surveillance camera that Aljafari's father installed in front of his house. Within this material, covering a mere few square meters, an entire world unfolds of daily life in the so called 'Arab Ghetto' of Ramla in today's Israel.

CLAIRE ATHERTON

Editor

Her interest in Taoist philosophy and in the visual dimension of ideograms led Claire Atherton to study Chinese civilization and language.

Afterwards she joined the Louis Lumière school in Lyon.

She first worked as D.O.P. with a special interest in sound, but it is in editing that she found her real vocation. Her encounter with Chantal Akerman has been a life changing experience. In 1986, she edited

Letters Home starring Coralie and Delphine Seyrig. This experience lit up a common artistic sensibility between them which led her to be her editor during 30 years, until her last film *No Home Movie* (2015) and her last installation *Now* (2015).

Claire Atherton worked with many significant directors throughout her career such as Luc Decaster, Emilio Pacull, Noëlle Pujol, Andreas Bölm, Emmanuelle Demoris, Elsa Quinette, Christine Seghezzi, Christophe Bisson and Eric Baudelaire.

She is also frequently invited by the Fémis to share her experience with students. In 2013, the Grenoble Cinémathèque in association with the HEAD Grenoble dedicated a program to her career.





PHILLIP WARNELL

Director

Phillip Warnell is an artist-filmmaker whose work has been screened widely. For example *Ming of Harlem* (2014) won the Georges de Beauregard at FIDMarseille and the Universities Culturgest prize at Indie Lisboa and was screened at over thirty international film festivals worldwide. The film looks into the case of Antoine Yates, who shared a large flat in a New York tower block with a full-grown tiger and alligator.

Warnell's films explore human-animal relations, screen-politics and poetics. They establish an experimental interplay between scripted, documented and sometimes precarious filming circumstances. The projects involve a process of shared authorship and dissonant voices. Let's mention in this vein *The girl with the X-ray eyes* (2008) and *Outlandish: Strange Foreign Bodies* (2009), and *The Flying Proletarian* (2017). They employ a precarious structure, opening a philosophical narrative. His current film project *The Open* is selected as one of this years FIDLab projects. *The Open* offers an inquiry into the lost origins of language and shifting cultural divides. It's characters explore shades of human and animal lives, and our mis-observations of life elsewhere. Incorporating a new text by Jean-Christophe Bailly, it assembles literary fragments from antiquity – from Aristophanes' *Birds* to Herodotus' *Histories*.

He is also Associate Professor and Director of Studies on MA Experimental Film at Kingston University, London. He studied at Middlesex University, Chelsea College of Art & Design (UAL), FAMU (Prague) and AVU (Prague).

MASTERCLASS

Sharon Lockhart

Sharon Lockhart (born in 1964) is an American artist living and working in Los Angeles. Working with communities to make films, photographs, and installations that are both visually compelling and socially engaged, Lockhart's practice involves collaborations that unfold over extended periods of time. Celebrated for her highly conceptual yet effortlessly elegant work, Lockhart's practice often involves architectural elements, extensive periods of research, and longterm relationships with her subjects and collaborators. Selected solo exhibitions of Sharon Lockhart's work include Contemporary Art Centre, Vilnius (2019) ; Fondazione Fotografia Modena (2018) ; the Polish Pavilion at the 57th Venice Biennale (2017) ; Kunstmuseum Luzern (2015) ; Bonniers Konsthall, Stockholm, (2014) ; Ujazdowski Castle Center for Contemporary Art, Warsaw (2013) ; EACC Espai d'Art Contemporani de Castelló, Castellón de la Plana, Spain (2012) ; LACMA, Los Angeles County Museum of Art, Los Angeles (2012) ; Kunstverein Hamburg, Germany (2008) ; Museum of Contemporary Art, Chicago (2001) ; and MAK – Österreichisches Museum für angewandte Kunst, Vienna (2000). Her works have been presented in biennials including the Shanghai Biennale (2014); the Liverpool Biennial (2014), and the Whitney Biennial (1997, 2000, 2004).

MASTERCLASS

Bertrand Bonello



Bertrand Bonello was born in 1968 in Nice. He began a career in music by participating in the albums of many artists and turned then to cinema and directing.

In 1996, he directed *Qui je suis – d'après Pier Paolo Pasolini*, a documentary short of creation. His first feature film *Quelleque chose d'organique* was presented at the Berlin Film Festival in 1998.

His film *Le Pornographe* (2001) with Jean-Pierre Léaud was presented at the International Critics' Week at the Cannes Film Festival and won the FIPRESCI prize.

In 2003, his film *Tiresia* was presented in the Official Competition in Cannes. He then directed *De la guerre* presented at the Directors' Fortnight in 2008. Three years later, his feature film *L'Apollonide – Souvenirs de la maison close* was in the Competition in Cannes and received many praises from the critics as well as eight nominations to the Caesars.

In 2014, he directed *Saint Laurent*, that got also in the Official Competition in Cannes. The film represented France at the Oscars and got ten nominations for the Caesar. The same year, Bonello made an exhibition at the Centre George Pompidou. In addition, he played the lead role in the film *Le Dos rouge*, directed by Antoine Barraud.

At the same time, he continued to direct short and musical films: *Cindy, The Doll is Mine* (2005) with Asia Argento and in the Official Selection at Cannes, *My New Picture* (2007), *Where The Boys Are* (2010), Ingrid Caven and *Musique et voix* (2012) presented at Locarno, Sarah Winchester, *Opéra Fantôme* (2016) for the 3rd stage of the Paris Opera.

In 2016, he released *Nocturama*, his seventh feature film.

His latest film, *Zombi Child*, shot between France and Haiti, was presented at the Directors' Fortnight at the Cannes Film Festival 2019.

MASTERCLASS

Thomas Heise



Thomas Heise (born in 1955 in East Berlin) is a German documentary filmmaker. In 1978 he studied to become a director at the Konrad Wolf Hochschule für Film und Fernsehen. Following his first film, *Why make a film about these people*, about the culture of East Berlin before the wall came down, he broke off his studies, and began to work as a freelance writer and director. All of his early documentary films were banned or prohibited from screening by the East German government, as well as his radio pieces.

In December 1989, four weeks after the fall of the Berlin wall, his radio piece *Widerstand und Anpassung - Überlebensstrategie. Erinnerungen eines Mannes an das Lager Dachau* (*Resistance and Adaptation - Survival Strategies. Memories of a Man of the Dachau Camp*) was finally broadcast on Berlin radio.

After the fall of the Berlin wall, Thomas Heise finally became known, creating a number of disputed works, on topics affecting his country, such as the radical right-winged youth movement in Halle. Between 1993 and 1998 he directed a number of theater pieces, until in 2005 his film *Mein Bruder. We Will Meet Again* premiered at the Berlin International Film Festival. Heise continues to live and work in Berlin and as a film professor at the Karlsruhe University of Arts and Design since 2007.

During the last years he created amongst others *Kinder. Wie die Zeit vergeht* (*Children. As Time Flies*) (2007), and in 2008 a 24-hour documentary film entitled *24 hours Berlin*, publicized across a number of German TV broadcasters. In 2009 he made *Material* that won the Grand Prize at FIDMarseille, in 2012 his film *Die Lage* (*Condition*) had its premiere at Berlin Forum and in 2014 *Städtebewohner*, shot in a prison in Mexico, premiered at DOK Leipzig. His last film *Heimat is a space in time* had its premiere at Berlinale 2019.

July 11th

Théâtre de l'Œuvre

(1 Rue Mission de France, 13001 Marseille)

09h45	Opening FIDLab 11th edition			
	PROJECT	DIRECTOR	PRODUCER	COUNTRY
10h15 – 10h30	ESQUI	Manque La Banca	Victoria Marotta André Mielnik	Argentina, Brazil
10h30 - 10h45	HUMAN FLOWERS OF FLESH	Helena Wittmann	Birgit Glombitza Frank Scheuffele Christophe Bouffil	Germany, France
10h45 – 11h00	INCANDESCENCES	Jorge León	Geneviève De Bauw Marc Bouteiller	Belgium
11h00 – 11h05	SOFIA MARSEILLE	Veselka Kiryakova - RED CARPET		Bulgaria
11h05 - 11h20	DUERMEN LOS PECES CON LOS OJOS ABIERTOS?	Nele Wohlatz	Violeta Bava Emilie Lesclaux	Argentina, Brazil
11h20 - 11h40	Coffee Break			
11h40 - 11h55	MEMORIES OF FIG TREE	Kamal Aljafari	-	Palestinian Territories
11h55 - 12h00	SOFIA MARSEILLE	Vania Rainova - PORTOKAL		Bulgaria
12h00 - 12h15	MUDOS TESTIGOS	Luis Ospina	Jerónimo Atehortúa Eva Chillón	Colombia, France
12h15 - 12h30	THE OPEN	Phillip Warnell	-	United Kingdom
12h30 - 12h45	HEART OF LIGHT	Cynthia Beatt	Vincent Wang	Germany, France
13h00 - 14h30	FIDLab LUNCH (upon invitation only) FIDMarseille Garden - 14 allée Léon Gambetta			
14h45- 14h50	SOFIA - MARSEILLE	Mira Staleva - ART FEST		Bulgaria
14h50 - 15h05	DEMAIN EST ANNULE	Gabrielle Le Bayon	Nelson Ghrénassia	France
15h05 - 15h20	FAR AWAY EYES	Chun-Hong Wang	Chuti Chang	Taiwan
15h20 - 15h35	ARCHIPEL, 6852 *	Philippe Rouy	Arnaud Dommerc	France
15h35 - 16h00	Coffee Break			
16h00 - 16h15	THE TARGETS *	Simon Rippol Hurier Myriam Lefkowitz	Corinne Castel Olga Rozenblum	France
16h15 - 16h20	SOFIA - MARSEILLE	Gergana Stankova - MENCLIPS		Bulgaria
16h20 - 16h35	UNRUEH	Cyril Schäublin	Michela Pini	Switzerland
16h35 - 16h50	LA CAMERA DEI GENITORI	Diego Marcon	-	Italy
16h50 - 16h55	SOFIA - MARSEILLE	Katya Trichkova - ARGO FILM / CONTRAST FILMS		Bulgaria
* Simultaneous translation is available only from French to English				
18h00 – 19h30	One to One meetings FIDMarseille Garden - 14 allée Léon Gambetta			
19h30 – 21h30	FIDLab Cocktail In collaboration with KODAK (upon invitation only) FIDMarseille Garden - 14 allée Léon Gambetta			

July 12th

9h00 – 18h00	One-to-One Meetings FIDMarseille Garden - 14 allée Léon Gambetta			
19h00 – 21h00	FIDLab Award Ceremony Fort Saint Jean - Terrasse Place d'armes (accès passerelle Saint Laurent) Followed by a Cocktail in collaboration by Goethe Institut (upon invitation only)			

JURY – FIDLab



MENG XIE

Rediance

Sales agent and producer
China

Meng Xie is a Beijing-based film producer and curator. His producing credits include Sundance award-winning film *Free and Easy* by Geng Jun, *Ash* by Li Xiaofeng and acclaimed documentary *High Tech, Low Life* by Steve Maing and he was the film curator at Ullens Center for Contemporary Art from 2009-2014. He founded Rediance to produce, finance and represent finest arthouse films internationally. Rediance's current lineups include Rotterdam Tiger award film *The Widowed Witch*, Berlinale winning film *An Elephant Sitting Still*, IDFA opening film *Kabul, City in the Wind* and Venice winning film *Jose*. Financing projects include Apichatpong Weerasethakul's *Memoria*, Miguel Gomes' *Savagery*, Anthony Chen's *Wet Season* and *In the Holecene* co-directed by Ben Rivers and Anocha Suwichakornpong.



MARIE LOGIE

Auguste Orts

Producer
Belgium

Marie Logie, born in 1977 in Ghent, is the director of Auguste Orts, a Brussels-based production and distribution platform founded by artists Herman Asselberghs, Sven Augustijnen, Manon de Boer and Anouk De Clercq. Following her Master's degree in History at the Ghent University, she worked at Cinematek Brussels, Museum HKA Antwerp and Flanders Arts Institute. She is a co-founder of the Ghent-based Courtisane festival. From 2008 till 2012 she was a member of the Audiovisual Commission of the Flemish Community.



CHRISTOPH FRIEDEL

Pandora Filmproduktion

Producer
Germany

Cologne based producer Christoph Friedel became partner of Pandora Filmproduktion GmbH in 2002. So far he only works for cinema and doesn't want to change this. He feels connected to international author movies with a special bonding to the southern part of Latin America. He has been working with German film makers such as Christian Schwochow, Pia Marais, Michael Koch, Ulrich Köhler and recently Andreas Dresen. Friedel is member of the European and the German film academy as well as of his home football team 1: FC Köln. Latest filmography: *In My Room* by Ulrich Köhler (Cannes 2018), *Familia sumergida* by Maria Alché (Locarno and San Sebastian 2018) *High Life* by Claire Denis (Toronto and San Sebastian 2018), *Gundermann* by Andreas Dresen (six German film awards 2019).

FID Marseille – Team

Born in 1961, Jean-Pierre Rehm is a former student of the Ecole Normale Supérieure, Paris. After teaching history and theory of art and film in different art schools from 1989 to 1999, he joined the French Ministry of Culture to be responsible of the artistic education from 1999 to 2001. He was curator of various international exhibitions in France and abroad, and used to be a member of the editorial board of Cahiers du Cinéma.

Besides his activities as a Cinéma and Art critic, he is heading the FID Marseille since 2001.

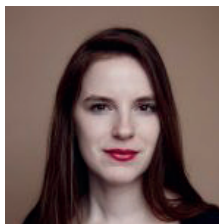
Jean-Pierre Rehm

General Delegate



Tsveta Dobрева

General Secretary



Tsveta Dobрева, born 1986 in Bulgaria, studied film and management of cultural projects in Germany and France. In Germany she worked for the European Capital of Culture RUHR.2010 and the Blicke Film Festival in Bochum, before arriving in 2014 at the Goethe-Institut in Paris. Between 2015 and 2018, she was deputy director and head of cultural programming at the Goethe-Institut of Marseille. Since December 2018, she joined the FID-Marseille team as General Secretary.

FIDMarseille - Team

Art and film critic, teacher, Nicolas Feodoroff joined FIDMarseille in 2006 as a programmer. He was a lecturer at [mac] Contemporary Art Museum in Marseille from 2005 to 2015. He regularly organizes film programs and gives lectures about cinema and contemporary art (e.g. BAL Paris and MuCEM Marseille) and teaches at ESADMM, Marseille School of Fine Arts.

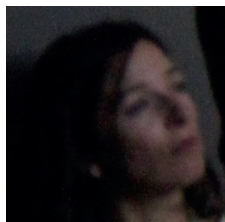
Nicolas Feodoroff

Selection Committee,
FIDCampus programmer and coordinator



Fabienne Moris

Programming Coordinator, FIDLab
Co-director



After studying journalism and finance, Fabienne Moris worked as a production manager on films from 1999 to 2002. Late 2002, she joined the FIDMarseille as programming coordinator. In 2009, she launched FIDLab, the FIDMarseille International Coproduction Platform, since she co-directs it with Rebecca De Pas. She is also member of the selection committee of the Doc Station - Berlinale Talent. During the year, she travels all around the world to catch projects and films for the FIDMarseille.

After studying cinema at the D.A.M.S. University in Bologna, Rebecca De Pas started working for several festivals. In 2009 she joined FIDMarseille in the selection committee as well as co-head of the FIDLab. Besides this work, she used to be artistic director of the Journées Cinématographiques Dyonisiennes à Saint Denis, as well as member of the selection committee for the Berlinale talents. She joined as a manager the IDF team for Ex Oriente Film and East Doc Forum in December 2017.

Rebecca De Pas

Selection committee,
FIDLab Co-director



FILMMAKERS

Following our call for participation from our partners, 12 young film makers and their films were selected to take part in the FIDCampus 7th edition 2019.

Partners:

MuCEM / Catholic University of Portugal, Portugal / Ateliers Béjaïa Docs, Algeria / ESAV Marrakech, Morocco / La Fémis, France / Le Fresnoy - Studio National des Arts Contemporains, France / Birzeit University, Palestinian Territories / Aix-Marseille University, France / École Nationale Supérieure d'Arts à la Villa Arson, France / Taiwan Film Institute, Taiwan / ESADMM Marseille, France / Academy of Dramatic Art, University of Zagreb, Croatia / ENSAV Toulouse, France.

Noor Abed

[Birzeit University | Birzeit, Palestinian Territories]

Noor Abed (born in 1988 in Jerusalem) received her BA from the International Academy of Arts -Palestine, and a MFA from the California Institute of the Arts, Los Angeles. She was a resident at the Skowhegan School of Painting and Sculpture in Maine 2014. A finalist and joint third prizewinner in 2014 Young Artist Award, she has been awarded the March Project residency and commission from Sharjah Art Foundation, UAE 2016, and a residency grant at the Cité Internationale des Arts in Paris, 2018.



PENELOPE / 2014 / 6 min
WE BOTH KNOW / 2013 / 10 min
IT IS REALLY LOUD OVER HERE / 2012 / 3 min

Out of Joint

Birzeit University | Palestinian Territories/USA, 2018, 10 min

Combining 16mm footage of a staged dance of two men and documentary SD footage of a pre-wedding celebration in Palestine, the work highlights the affinities and tensions between performativity and performance. – One of a staged choreography, the other of one culturally embodied, while the third develops through editing. Noor Abed focuses on 'dance' as a social construct and further examines how the political unconscious can be revealed through symbolic acts, particularly practices of movement and choreography.





Sophie Abraham
[ESADMM | Marseille, France]

Sophie Abraham (born in 1991 in Saint-Brieuc, France) studied modern literature and received a master degree in cultural project management. She passed this year the National Diploma of Art at the Marseille School of Fine Arts (ESADMM).

Sophie Abraham is interested in the crossroads between different artistic practices and mediums. She works on the relationship between intimacy and the territory, and how to perceive it.

LARMES DE VERDURE / 2018 / 4 min

Elle s'appelle Kenny / Her name is Kenny

ESADMM | France, 2019, 3 min

«Someone will come to stay at my place for a while. She comes from far away, further than we could imagine. I don't know her. I'm preparing her arrival and I'm waiting.»
What meaning does have an encounter? What does it imply to welcome someone?



Wiame Awres

[Ateliers Béjaïa Docs | Bejaïa, Algeria]

Wiame Awres grew up in Algiers, and is a botanical pharmacist and feminist activist. She combines art and involvement under different forms: poetry, painting, and cinema, with her first film *Bnett El Djebliä* released in 2019.

**Bnett El Djebliä / Filles de La Montagnarde**

Ateliers Béjaïa Docs | Algeria, 2019, 40 min

How to transmit an experience? Wiame Awres questions in the film the history of her mother Turquia and her grandmother Khadidja El Djebliä, a mountain woman and resistance fighter. Khadidja El Djebliä was interned in a mental hospital after she fought in the resistance during the Algerian civil war. Her daughters Turquia and Aicha were separated from their mother and joined a center for children of martyrs, where they received an artistic training and where Turquia became a classical and folkloric dancer. Wiame Awres returns to the story of the female lineage of her family, to the trans-generational transmission of pain, revolt and thirst for freedom.



**Janloup Bernard**

[La Fémis | Paris, France]

Janloup Bernard (born in 1990) graduated from a master degree in social anthropology in Lyon after having studied in Detroit the social mobilizations of the Mexican community. In September 2015 he joined the directing department in La Fémis. Since that, he directed four short films: *Reprise* (Documentary), *The Ardents* (Fiction, Poitiers Film Festival), *Last Summer* (Fiction) and *Far away from south* (Fiction).

Les Ardents / The Ardents

La Fémis | France, 2018, 14 min

A house in a lost village somewhere in France. Janloup Bernard paints in his film a bleak picture of four young people living in that house and going through difficult times. Their house used to be full with people and the group wanted to change the world. Abel, the eldest and group leader, left the place and with him all their ideals start to break down. Tension increases between Joseph, Ulysee, Camille and Leo. What will they do without Abel?



Elina Chared

[Aix-Marseille University | Marseille, France]

Elina Chared (born in 1994 in Grenoble) graduated at the Superior School of Art and Design of Nancy (France), her artistic practice tackles visual arts. In 2017, she specialized in Cinema and pursued an MA in Documentary Film at Aix-Marseille University (France). During her research on alternatives to psychiatric treatments and the Hearing Voices Movement, she made acquaintance with Marianne. Marianne became the protagonist of Elina Chared's first film *The voices from inside*, realised in 2019.



Les voix du dedans / The voices from inside

Aix-Marseille University | France, 2019, 25 min

The face of Marianne defies the notion of age. She seems to bear the marks of several lives. Marianne uses her diagnoses and peers to shape a personal relationship with the psychological disorder that affects her. She creates and re-creates herself, performs and sometimes loses faith, but always gets back up. Captured in some instants of her daily life, she discloses her intimate cohabitation with the voices she hears. A portrait of a woman who fights to exist and live with a singularity that is part of her.



**Ousmane Cissokho**

[ESAV – Ecole Supérieure de l'Audio-visuel | Marrakech, Morocco]

Born in a Senegalese town called Fatick, Ousmane Cissokho spent all his youth in Thiès, Sénégal. After three years of studies in legal and political sciences at the Virtual University of Senegal, he joined the ESAV in Marrakesh where he specialized in production. In 2018, Ousmane Cissokho published his novel *The Incurrigible Wife and Corrected Men* at Editions l'Harmattan while he was preparing his first feature film.

FÊTE DES PERES / 2017

LES ORANGERS / 2018

KAANA / 2018

AU MAROC / 2018

CE QUE FEMME(S) VEUT / 2019

Indetectable

ESAV Marrakech | Morocco, 2019, 15 min

Homosexuality and AIDS in Morocco. Taboo topics, addressed through characters who brave the forbidden of their country. A lucid and informative look through the gaze and the experience of a social activist, suffering himself from HIV and exposed to intolerance at his workplace and in institutions.





Teresa Folhadela

[Catholic University of Portugal | Porto, Portugal]

Teresa Folhadela (born in 1999 in Coimbra) is currently finishing a Bachelor of Sound and Image at the Catholic University of Portugal in Porto. She showed very early an interest in audiovisual arts and made through the years many works at personal credit, as for instance summer videos and short fictions. After entering university, she directed the documentaries *Jesuítas em Portugal: da História às histórias* (2016), *Variações em Fado Vadio* (2017) and the audiovisual essay *Scorsese, Portrait of a Saint* (2017) and directed a video recap of *Missão País* (2018).

Casa na Praia / Beach House

Catholic University of Portugal | Portugal, 2019, 20 min

A beach house. Family, friends and the restless eye of a small camera. Times and moments, moving things, questions answered and others that come up through curiosity. *Beach House* speaks of the bonds, the ordinary moments and the agitation trying to respond to reality. Transformed. A film which comes across a lot of questions about religion and spirituality, culture and identification, about time and relationships, and of how cinema (the camera) is the tool that binds together the questions with the answers.



**Pierre Fourchard**

[ENSAV - École Nationale Supérieure d'Audio-Visuel | Toulouse, France]

After his technical studies of image, Pierre Fourchard enters the cinema school ENSAV Toulouse and specializes in film making.

There he starts to work on the relationship between music and cinema, studying in parallel also music studies. In 2019 he makes a musical theater for his graduation film *Striking a chord*, which is carried by the enthusiasm of a simple idea: to sing everywhere.

Des cordes dans la gorge / Striking a chord

ENSAV Toulouse | France, 2019, 30 min

Inès breaks up with her boyfriend on a sunny summer day in a park at the Seine river. With mixed feelings she wanders through the streets of Paris and enjoys the opportunities to meet other people. Hoping for a new start she spends a whole evening, the following night and morning singing out of joy and melancholy.



Yu Liu

[Taiwan Film Institute | Taipei, Taiwan]

Yu Liu (born in 1985) lives and works in Taipei. She grew up immersed in films and her works share a similar language of cinematography. She is employing a variety of mediums such as video, installation, and texts. Her practice focuses on the “invisibles,” the groups of people usually excluded from social norms due to structural factors, as well as on changes of spatiality. Her recent works consist of a series of documentary field researches.



THE SHIP OF FOOLS MOORING AT THE TRAIN STATION / 2016 / 25 min

NAMELESS / 2017 / 13 min

SOMEHOW I FEEL RELAXED HERE / 2017 / 12 min

SALVATION MOUNTAIN / 2018 / 22 min

CAECUS CREATURAE / 2019 / in production

Notes on stones

Taiwan Film Institute | Taiwan, 2018, 12 min

Jinguashih and Jiufen were once the biggest gold mining towns in Taiwan. After the decline of the gold mining industry, the miners turned to tourism industry to make their living. Collectors and amateur artists started to come and live at this place and the community gradually grew. Yu Liu explores the two towns and meets the inhabitants that have their unique approaches and aesthetic ideas towards “natural objects.” Their collections and creations are delicately intertwined with the local gold rush history and geographical environment. This obsession with “objects” seems to indicate a haunting spirit of the gold mine.



Janaina Wagner

[Le Fresnoy – Studio National des Arts Contemporains | Tourcoing, France]



Janaina Wagner (born in 1989 in São Paulo, Brazil) is a visual artist, journalist, video teacher for children and holder of the SPEAP master's degree (Experimentation in Arts and Politics). She works with various media: installations, video, photography, books, drawings, scenography and painting. In search of the points of friction between the human and of the constructions with which he edifies himself, Janaina Wagner explores the forms and subjects that refer to the relationships of limit, control and restraint that man establishes with the world.

LOBISOMEM / 2016 / 18 min

VENTURA / 2018 / 12 min

Licantropia

Le Fresnoy – Studio National des Arts Contemporains | France/Brazil, 2019, 25 min

What means the figure of the werewolf, a creature shaped by mankind as scapegoat to give contour to cruel acts perpetrated by humanity, through the course of history? Narrated by the moon, the story happens inside a dreamy and uncanny atmosphere. Composing an assemblage of different kinds of images (16 millimeters, digital footage, paintings, engravings, historical photographs, documents, literature excerpts, Janaina Wagner's texts and oral anonymous testimonies), *Licantropia* is an inquiry. During the course of one night, different allusions of the werewolf are embodied by a wolf, a woman and a man, deriving in the ruins of the past and future.



Jeunghae Yim

[École Nationale Supérieure d'Arts à la Villa Arson, | Nice, France]

Jeunghae Yim (born in 1987 in South Korea) is an artist film-maker based in France. Her work combines painting, sound and video installation. Her first short film *Neither Roses, Nor Daisies* was screened at the New National Museum of Monaco and the Jeonju International Film Festival. It is programmed for screenings at the Museum of Contemporary Art of Seoul, the Cinémathèque Française Paris, and the Lyon Biennale OFF.



Entre chien et loup/ Neither roses, nor daisies

[École Nationale Supérieure d'Arts à la Villa Arson, France | France, 2019, 24 min]

What does 'the sea' evoke to you? What is blue? What about describing your loved ones? What happens to the world and beauty when we do not see or do not see anymore? On the sun blessed land that faces the sea, the French Riviera, fifteen people who 'organize' their perception without the sense of sight, share their visions. Various elements without hierarchy build a plastic narrative. As the portraits of sensory experiences intermingle, the film suggests its suspended moments as space for aesthetic questioning.





Nikica Zdunić

[Academy of Dramatic Art, University of Zagreb | Zagreb, Croatia]

After graduating from Law school and working for a couple of years in a legal practice Nikica has enrolled the Academy of Dramatic Arts in Zagreb. Her previous film *13+* has had its premiere at San Sebastian International Film Festival. She is currently in preproduction of her graduation film *6'*

GENERATION 0 / 2014 / 11 min

BORKOV BIT OF LIFE / 2014 / 4 min

BRANCHES AND ROOTS / 2014 / 12 min

MILEVA'S NAPE / 2015 / 9 min

SANJA / 2015 / 9 min

WOMEN, WOMEN, WOMEN / 2016 / 23 min

13+ / 2016 / 20 min

OVER AND OVER AGAIN / 2017 / 12 min

Soviet Space Dogs

[Academy of Dramatic Art, University of Zagreb, Croatia | Croatia, 2018, 17 min]

Something happens. Time slows down. In a beautiful hut in the middle of a forest, two people are trapped in a space of tragedy. But, even when everything is burnt to the ground, hope remains.



FIDCampus – PROGRAM

MONDAY JULY 8TH

7 pm / MEETING OF ALL PARTICIPANTS

Upstairs n the terrace of central station
Gare Saint-Charles, next to the main stairs

7.30 pm / EXHIBITION OPENING

Taiwan cinema – WALKER
La Friche la Belle de Mai, 14 rue Jobin, 13003
Marseille

9.00 pm / WELCOME DINNER

La Cantine de Nour d'Égypte, 10 Rue Bernex,
13001 Marseille

TUESDAY JULY 9TH

7.30 am – 8.30 am / BREAKFAST

Restaurant universitaire Gaston Berger

8.30 am / Meeting Point and departure
at the red gate of the student residency

9 AM / WELCOME AND INTRODUCTION

Videodrome 2

9.30 am / REVIEW MEETINGS

LICANTROPIA by Janaina Wagner / 2019 / 23'

THE VOICES FROM INSIDE by Elina Chared
/ 2019 / 25'

REFRESHMENT BREAK

STRIKING A CHORD by Pierre Fourchard /
2019 / 30'

OUT OF JOINT by Noor Abed / 2018 / 10'

1 pm / LUNCH

2 pm / REVIEW MEETINGS

INDETECTABLE by Ousmane Cissokho / 2019
/ 15'

HER NAME IS KENNY by Sophie Abraham /
2019 / 3'

BEACH HOUSE by Teresa Folhadela / 2019
/ 20'

REFRESHMENT BREAK

LES ARDENTS by Janloup Bernard / 2018 /
14'

NOTES ON STONES by Liu Yu / 2018 / 12'

6.50 pm / Meeting point at the Vieux Port
(old harbor) under the big mirrors

7.30 pm / WELCOME COCKTAIL

La Fausse Monnaie

9.30 pm / OPENING CEREMONY

Théâtre Silvain

FIDCampus – PROGRAM

WEDNESDAY JULY 10TH

7.30 am – 8.30 am / BREAKFAST

Restaurant universitaire Gaston Berger

9.00 am / REVIEW MEETINGS

Videodrome 2

BNETT EL DJEBLIA (FILLES DE LA MONTAGNARDE) by Wiame Awres / 2019 / 40'

SOVIET SPACE DOGS by Nikica Zdunić / 2018 / 17'

NEITHER ROSES, NOR DAISIES by Jeunghae Yim / 2019 / 24'

11.45 am / LUNCH

Videodrome 2

12.30 pm / SCREENING

HEIMAT IS A SPACE IN TIME

by Thomas Heise / 218'

La Baleine

4.10 pm / MASTERCLASS

with Thomas Heise

La Baleine

6.30 pm / PROFESSIONAL MEETING

MARIE LOGIE

Auguste Orts (production company) and

member of FIDLab Jury

FIDGarden

7.45 pm / DINNER

La Baleine

10 pm / SCREENING

WALKER by Tsai Ming-liang / 27'

BLOOD ECHO by Naoki Kato / 55'

La Baleine

Proposal:

FIDBack open until 1 am

Espace Julien

THURSDAY JULY 11TH

7.30 am – 9 am / BREAKFAST

Restaurant universitaire Gaston Berger

9.30 am / Meeting in front of Théâtre de l'oeuvre

9.45 am / PROJECT PRESENTATIONS FIDLab

Théâtre de l'oeuvre

1 pm / LUNCH

FIDGarden

2.30 pm / PROJECT PRESENTATIONS FIDLab

Théâtre de l'oeuvre

4.45 pm / Departure for Mucem

5.30 pm – 7.30 pm / MASTERCLASS

Bertrand Bonello and projection of

QUI JE SUIS / France, Canada / 1996 / 41 min

MUCEM

7.45 pm – 8.30 pm / DINNER

Restaurant Saf Saf (close to Les Variétés)

9.30 pm / SCREENING

CHAOS by Sara Fattahi / 95'

GER + st FR, st EN

Variétés

FIDCampus – PROGRAM

FRIDAY JULY 12TH

7.30 am – 9 am / BREAKFAST

Restaurant universitaire Gaston Berger

9.45 am Meeting in front of Théâtre de l'oeuvre

10 am / MASTERCLASS

Sharon Lockhart and projection of
NŌ / Sharon Lockhart / USA, Japan / 2003 /
33 min / EN + st FR
Théâtre de l'oeuvre

12.30 pm / LUNCH

La Fabulerie

1.15 pm / PROFESSIONAL MEETING

Sara Fattahi, director of CHAOS
Alcazar

2.45 pm / SCREENING

LA IMAGEN DEL TIEMPO by Jeissy Trompiz /
65' / ESP + st EN
Variétés

Proposal:

4.45 pm / LES SONGES DE L'HOMME by
Florent Morin / 15' / mute
DAPHNE AND THOMAS by Assaf Gruber / 55'
/ GER + st FR, st EN
Variétés

6.30 pm / DINNER

Mucem

7 – 9 pm / FIDLab AWARDS

Mucem

9.15 pm / SEA ME WE3 by Virgile Fraisse / 28'
/ st FR, st EN
THE GREEN VESSEL by Étienne de France
/ 51' / ESP, EN + st FR
Variétés

OR

9.30 pm / SO PRETTY by Jessie Jeffrey Dunn
Rovinelli / 83' /
GER + st FR, st EN
Mucem

OR

9.45 / THE WHALEBONE BOX by Andrew
Kötting / 84' / ANG st fr /
Mucem

SATURDAY JULY 13TH

9 am / BREAKFAST

Videodrome 2

9.45 am / Meeting in the FIDGarden

10 am / PROFESSIONAL MEETING

Arnaud Dommerc, head of production com-
pany Andolfi
FIDGarden

11.15 am / PROFESSIONAL MEETING

Cecilia Barrionuevo, artistic director of Mar
del Plata Film Festival and jury member of
International competition FIDMarseille 2019
FIDGarden

12.30 pm / LUNCH

Le Monde by Marseille

2 pm / SCREENING

ONE SEA, 10 SEA by Nour Ouayda / 42' /
arabic, st EN, st FR
Mucem

4 pm / PROFESSIONAL MEETING

Byung Won Jang and Moon Byung Yon,
directors of Jeonju International Film Festival
FIDGarden

4.30 pm / MEET THE FESTIVALS

Panel of international festivals
La Fabulerie

6.30 pm / DINNER

Restaurant Saf Saf

7.30 pm / SCREENING

WALKING ON WATER by Tsai Ming-liang / 29'
RAPOSA by Leonor Noivo / 40' / st FR, st EN
Variétés

Screening proposal:

10 pm / EASY RIDER by Dennis Hopper
Théâtre Silvain

FIDBack open until 1 am
Espace Julien

FIDCampus – PROGRAM

SUNDAY JULY 14TH

8.30 am / BREAKFAST

Videodrome 2

9.15 am / Meeting in the FIDGarden**9.30 am / PROFESSIONAL MEETING**

David Schwartz, chief curator at the Museum of Moving Images
FIDGarden

11 am / EXPOSITION VISIT «143 Rue du désert»

with director Paul-Emmanuel Odin and two of the artists
Gallery La Compagnie

12 am / LUNCH

Belsunce

1 pm / PROFESSIONAL MEETING

Fabienne Moris and Rebecca De Pas, Co-Directors of FIDLab
FIDGarden

2.15 pm / PROFESSIONAL MEETING

Joao Matos, producer
FIDGarden

Screening proposals :

3.30 pm / *LE BEL ETE* by Pierre Creton / 81'
/ FR + st EN
La Baleine

5.30 pm / *DERECHOS DEL HOMBRE* by Juan Rodriguez / 76' / ESP, GER, FR, ENG
Mucem

7.30 pm / SCREENING

BAB SEBTA by Randa Maroufi / 2019 / 19' / ARAB + st FR, st EN
LA MER DU MILIEU by Jean-Marc Chapoulie / 2019 / 73' / ARAB + st FR, st EN
Variétés

9.45 pm / *HOLY DAYS* by Narimane Mari / 2019 / 40'
Mucem

9.45 pm / *KINTA TO GINJI* by Takuya Dairiki, Takashi Miura / 2019 / 84' / JAP + st FR, st EN
Variétés

10 pm / *MONELLE* by Diego Marcon / Italy 2018 / 16'
CREATURE DOVE VAI? by Gaia Formenti, Marco Piccarreda / 2019 / 52' / ITA + st FR, st EN
Variétés

10 pm / *KHALIL, SHAUN, A WOMAN UNDER INFLUENCE* by Sharon Lockhart / 1994 / 16' / EN
GOSHOGAOKA by Sharon Lockhart / 1997 / 63'
Théâtre de l'Oeuvre

Proposal:
FIDBack open until 1 am
Espace Julien

FIDCampus – PROGRAM

MONDAY JULY 15TH

8.45 am / BREAKFAST

Dugommier, 14 Boulevard Dugommier, 13001
Marseille

9.15 am / GUIDED CITY TOUR

Meeting Point FID office

12.30 pm / LUNCH

with Helena Wittmann, film director with a
project in FIDLab, member of jury of the national
competition in FIDMarseille 2019

2.15 pm / PROFESSIONAL MEETING

Jean-Pierre Rehm, director of FIDMarseille
FIDGarden

3.15 pm / SCREENING

LA PLAZA DEL CHAFLEO by Ivàn Argote /
France-Argentina-Cameroun / 2019 / 15'
AMATEURS, STARS, AND EXTRAS, OR THE LA-
BOR OF LOVE by Marwa Arsanios / Mexico-Le-
banon / 2019 / 27'
HISTORIA DE UNA TRAMA by Monica Restrepo,
Colombia, 2019, 36'
Variétés

6 pm / DINNER

La Fabulerie

8 pm / FESTIVAL CLOSING CEREMONY

with projection of
LES AMOURS D'UNE BLONDE by Miloš Forman
La Criée

CONTACTS

STAFF

Nicolas Feodoroff

FIDCampus programmer and coordinator : nicolasfeodoroff@fidmarseille.org

Lena Birkhold

FIDCampus coordinator: +33 (0) 6 95 31 70 75 / fidcampus@fidmarseille.org

Laura Dutto

FIDCampus Secretary : +33 (6) 21 09 79 39 / lauradutto@fidmarseille.org

Agata Lopko and Flora Rebiscoul

FID Guest Office :

+33 (0)4 95 04 44 90 / guests@fidmarseille.org / guestsoffice@fidmarseille.org

PARTICI
PANTS

Noor Abed	noor.abed3@gmail.com	+20 128 4179287
Sophie Abraham	sophieabraham@aol.com	+33 650530663
Wiame Awres	lasri.wiame@gmail.com	+33 695928888
Janloup Bernard	janloup.bernard@gmail.com	+33 153412116
Elina Chared	elina.chared@gmail.com	+33 668873370
Ousmane Cissokho	scherifaidar@hotmail.fr	+212 604171242
Teresa Folhadela	tetefolhadela@gmail.com	+351 967947212
Pierre Fourchard	fourchard.pierre@laposte.net	+33 660084373
Yu Liu	ida8162003@gmail.com	+886912312305
Janaina Wagner	janaina.wg@gmail.com	+33 619659412
Jeunghae Yim	jeunghae.yim@gmail.com	+33 781023334
Nikica Zdunic	nikica.zdunic@gmail.com	+387 98694565

IMPORTANT
NUMBERS

Police : 17

Firefighter : 18

Medical emergency : 15

Airport Marseille Provence (Marignane) : +33 (0) 4 42 14 14 14

Bus Station (airport Shuttle) at the train station St Charles : +33 (0) 8 91 02 40 25

Train : 3635

City transport (RTM) : +33 (0)4 91 91 92 10

Taxi Radio Service : +33 (0) 4 91 02 20 20

Tourist Information Office, 11 La Canebière 13001 Marseille : +33 (0) 4 91 13 89 00

LOCATIONS

FIDBack:

39 Cours Julien, 13006 Marseille

Open from 10th to 15th of July: 05h00 p.m. – 01h00 a.m.

**Ticket office/
Billetterie:**

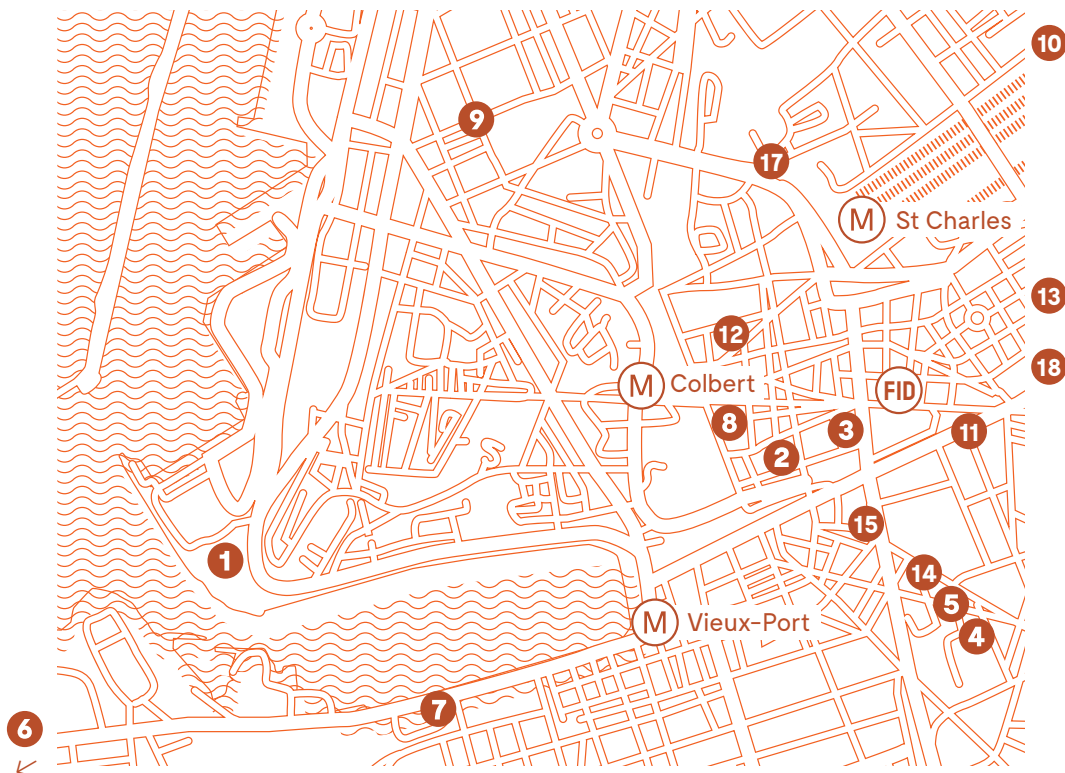
Please get your tickets at one of the following ticket offices for the films that are on free choice (marked in grey in the schedule):

CINÉMA LA BALEINE / 59 Cours Julien

MuCEM / Esplanade du J4, 13002 Marseille

CINÉMA LES VARIÉTÉS / 37, rue Vincent Scotto, 13001 Marseille

NOTES



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|--|--|---|--|
| <p>1
Mucem, Musée des
Civilisations de l'Europe
et de la Méditerranée
Esplanade du J4</p> <p>2
Cinéma Les Variétés
37 rue Vincent Scotto</p> <p>3
Théâtre de l'Œuvre
1 rue Mission de France</p> <p>4
Cinéma La Baleine
59 cours Julien</p> <p>5
Videodrome 2
49 cours Julien</p> | <p>6
Théâtre Silvain
Chemin du Pont,
Corniche J.F Kennedy</p> <p>7
Théâtre de La Crieé
30 quai Rive Neuve</p> <p>8
Alcazar
44 cours Belsunce</p> <p>9
Frac Provence-
Alpes-Côte d'Azur
20 boulevard
de Dunkerque</p> <p>10
La Friche la Belle de Mai
41 rue Jobin</p> | <p>11
Studio Fotokino
33 allée Léon
Gambetta</p> <p>12
La compagnie,
lieu de création
19 rue Fancis
de Pressensé</p> <p>13
OÙ lieu d'exposition
pour l'art actuel
58 rue Jean
de Bernardy</p> <p>14
Espace Julien
39 cours Julien</p> | <p>15
La Fabulerie
10 boulevard Garibaldi</p> <p>16
3 bis f
109 avenue du Petit
Barthélémy
Aix-en-Provence</p> <p>17
Cité Universitaire
Gaston Berger
43 rue de 141^{ème} RIA</p> <p>18
Restaurant La Cantine
de Nour d'Egypte
10 rue Bernex</p> |
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