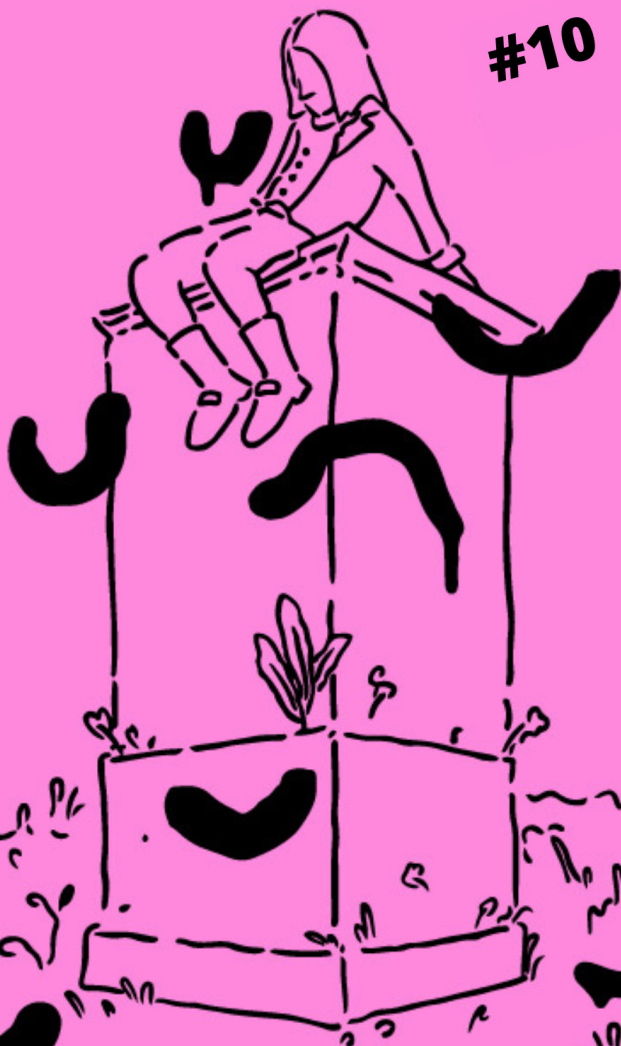


# FIDCampus

#10

DEAR  
WE  
ARE  
ALL  
HERE  
TOGETHER  
THIS  
IS  
A  
PLACE  
FOR  
US



TRÈS CHER-ÈRES  
NOUS SOMMES ICI ENSEMBLE  
CECI EST UN ESPACE POUR NOUS



## Editorial

Since the beginning FIDCampus is an international training and exchange program that started in 2013 in partnership with MUCEM and this year, FIDCAMPUS is delighted to announce a new partnership with Agnès B. !

For this 10th edition, **12 young directors and students in art and filmmaking have been selected. They are coming from France, Germany,, Taiwan, Tunisia, India, Ukraine, Lithuania, Czech Republic, Palestinian Territories and Italy.** Some of the former FIDCampus participants have made significant steps forward in their career after they took part in our training program. For example, Drifa Mezzener (FIDCampus 2013) participated in Berlinale Talents, Loris Coulon (FIDCampus 2014) was selected at the International Short Film Festival of Clermont-Ferrand and at Berlinale, Jean Boiron-Lajous (FIDCampus 2013), Marko Grba Singh (FIDCampus 2014) and Elsa Brès (FIDCampus 2016) presented their films in recent editions of the FIDMarseille (First Competition, Flash). Marko Grba Singh was also selected in the ACID Cannes 2017 program. Randa Maroufi (FIDCampus 2015) was awarded at the Rotterdam IFF and many other festivals and biennials for her last film. She was also resident at Casa Velásquez in Madrid in 2019, for her new project Bab Sebta that was selected in FIDLab 2018 and in the international competition of the FIDMarseille in 2019. Lola Quivoron (FIDCampus 2016) had her film at Un Certain Regard in Cannes in 2022. Among the other FIDCampus 2016 participants, Ayman Nahle was selected at the Chicago Film Festival, and Paul Heintz at the RID Montréal 2016 as well as FIDMarseille 2018, and won the Best Short Film Prize at Curitiba Olhar de Cinema 2020. From the more recent editions, Aliona Zagurovska (FIDCampus 2017) had her last feature selected in Belfort, Wisam Al Jafari (FIDCampus 2018) was selected at Cinéfondation in Cannes in 2019, Melisa Liebenthal (FIDcampus 2018) had her last project selected at the LAP-BAFICI coproduction program, Ousmane Cissokho (FIDCampus 2019) was awarded in the Al Akhawayn Short Film Festival, Paula González García (FIDCampus 2021) was awarded at many festivals and Tina Daurova (FIDCampus 2022) had her film selected at Oserhausen International Short Film Festival in 2023 !

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, Phillip Warnell, Kamal Aljafari, Narimane Mari, Karim Moussaoui and Miguel Fomès among others were invited to share their experience with our FIDCampus participants.

For this 10th edition, our loyal mentor Caroline Champetier, DOP and filmmaker will be joined by producer and filmmaker Graham Swon and artist editor and filmmaker Rania Stephan. The three of them will guide the young directors through two days of critique sessions in which the film of each participant will be discussed and analyzed.

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

Welcome everyone to the 10th session of FIDCampus !

Nicolas Feodoroff  
FIDCampus artistic director

## FIDCampus – Team

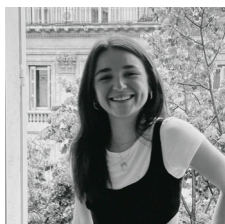
**Tsveta Dobрева**  
FIDMarseille Director

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 FIDMarseille and she's now Director.

Art and film critic, professor, 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 INSEAMM-Marseille School of Fine Arts.



**Nicolas Feodoroff**  
Selection Committee,  
FIDCampus artistic director



**Agathe Talrich**  
FIDCampus coordinator

Agathe Talrich graduated from the University of Aix-Marseille with a degree in Performing Arts, Theories and Practices of Cinema and Audiovisuals. She went on to do a Masters in Cinema and Audiovisuals, Documentary Writing: Research and Creation in Marseille.

## WHO IS WHO

# TUTORS



### CAROLINE CHAMPETIER

Cinematographer

Among the highest active cinematographers, Caroline Champetier has received numerous awards including the César for Best Photography and the Gianno di Venanzo Prize for *Des Hommes et des Dieux* (2010) by Xavier Beauvois in 2010, Silver Frog at Camerimage for his work on *Holy Motors* (2012) by Leos Carax, and was also nominated for the César for Best Cinematography for *Les Innocentes* (2016) by Anne Fontaine in 2016 and *Les Gardiennes* by Xavier Beauvois in 2017.

The radiance of the skin, its transparency and its mystery, are a recurring source of inspiration in the work of Caroline Champetier, a common thread leading to an almost physical immersion in image, technology and art, for always better serve the vision of the director and highlight the actors.

Caroline Champetier has shot nearly a hundred films as assistant and then director of photography. She began her career with Chantal Akerman *Toute une Nuit* (1982) with Aurore Clément then went on to several short films and feature films with Jean- Luc Godard.

Known for her talent beyond borders, Caroline has also collaborated with Nobushiro Suwa *H-Story* (2001), *A Perfect Couple* (2005), Amos Gitai *Terre Promise* (2004), *One Day You Will Understand* (2008), or even Wang Chao, Tawfik Abu Wael and Irene Dionisio. She signed the photography of Leos Cesar *Annette* (2021)

In 2022, for Fyza Boulifa's second feature film for Vixens entitled *The Damned don't cry* (2022), selected at the Venice Film Festival, and has just completed in 2023 filming the feature film *Clicquot*, starring Hailey Bennett and Leos Carax medium-length *It's Not Me*. Caroline is currently preparing Benoît Jacquot next feature.

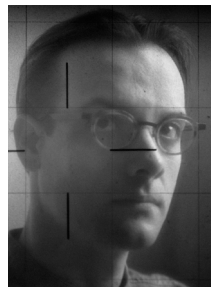
## GRAHAM SWON

Director

Graham Swon is an American writer, director and producer.

Before working as a producer, Swon worked in experimental theater as an assistant to Lee Breuer at Mabou Mines and for Richard Foreman's Ontological-Hysteric Theater. He then worked in film distribution for a variety of companies, such as Janus Films,

The Cinema Guild and Kino Lorber, where he oversaw the North American theatrical releases of many films including Bela Tarr's *The Turin Horse* and Jean-Luc Godard's *The Image Book*.



Swon segued from distribution to producing in 2015, with the release of Matias Pineiro's *Hermia & Helena* and Ted Fendt's *Short Stay*. He founded his independent production company Ravenser

Odd in order to support uncompromising independent cinema, in an attempt to support the creative goals of directors operating outside of the financial and aesthetic mainstream.

His feature directorial debut, *The World is Full of Secrets* had its world premiere at Entrevues Belfort before going on to have its North American premiere at BAMCinemaFest. His second feature, *An Evening Song* (for three voices) was produced with the assistance of the National Endowment for the Arts and will premiere in FIDMarseille's International Competition in 2023.

Swon's work as a producer has shown internationally at such festivals as Cannes, Sundance, Berlinale, Locarno, Venice and Toronto. His production of Ricky D'Ambrose's *The Cathedral* was produced as part of the Venice Film Festival's Biennale College Cinema program, and went on to win the Independent Spirit John Cassavetes Award in 2023. Most recently, he produced Joanna Arnow's *The Feeling That the Time for Doing Something Has Passed* which premiered at Director's Fortnight in 2023.

Swon was named one of Filmmaker Magazine's "25 New Faces of Independent Film" in 2016. He holds degrees in Theatre and Philosophy from Carnegie Mellon University.



## RANIA STEPHAN

Artist and Filmmaker

Born in Beirut Lebanon, Rania Stephan is an artist and filmmaker working with still and moving images. She has directed art videos and creative documentaries.

Anchored in the turbulent reality of her country, her documentaries give a personal perspective to political events. She intertwines raw images with a poetic edge, where filmed encounters are captured with compassion and humour

The work on archival material has been an underlying enquiry in her artistic practice. Approaching images like an editor – part detective, part cinephile, she juxtaposes different registers of images and sound, triggering renewed narratives and emotions.

Her first feature film *The Three Disappearances of Soad Hosni* (70' – 2011) considered a modern classic, and premiered at FIDMarseille in 2011, has been internationally acclaimed and won many prizes.

Her second feature, *In Fields of Words: Conversations with Samar Yazbek* (70' – 2022) just won BEST FILM AWARD at the Villa Medici Film Festival in Rome 2022.

She is represented by Marfa' Gallery Beirut.

## RÉTROSPECTIVE & CARTE BLANCHE TO WHIT STILLMAN ULTRA HIGH COMEDY

### WHIT STILLMAN



In just five films, from *Metropolitan* (1990) to *Love & Friendship* (2015), Whit Stillman has emerged as the prince of contemporary American comedy. Comedy may be the most difficult genre in cinema, but Stillman excels at it by gambling on elegance over vulgarity, intelligence over stupidity, and love for his characters over mockery. Stillman's genius lies first and foremost in his dialogues of an unequalled brilliance and intensity; then in his understated and finely crafted direction, entirely focused on the lives of his characters, their quick-wittedness, and the subtlety of their emotions. It also lies, in a time of ballooning budgets and overblown scripts, in his championing of frugality, simplicity, and the pace they set. In Stillman's films, we almost glimpse Audrey Hepburn, Cary Grant and James Stewart resurrecting the Hollywood golden age, re-enchanting our world with some of their style and impertinence. To take on this cultural heritage (the sophisticated Hollywoodian comedy of the 1930s and 1940s) is not to copy or reproduce, but to find in it highly personal powers of interpretation of a cinematic genre, and to bind together old and new. Stillman's esthetics, ethics, and politics are uncommon, but shared by FIDMarseille. We are therefore delighted to present the first complete retrospective of Whit Stillman's work, in the presence of Stillman himself.

To coincide with this retrospective, FIDMarseille is publishing a collective work, the first in French devoted to his work, in co-publication with Les éditions de l'œil. The English version was published by Fireflies Press.

### MASTERCLASS

Among others, it's Whit Stillman's turn to take part in the FIDMarseille masterclass. 1h30 of conversation as a guided tour of the factory of his sophisticated comedies.

The masterclass will begin with the screening of a surprise film.



FOCUS ON LAURE PROUVOST  
HEAR HERE HERSTORIES

## LAURE PROUVOST



Laure Prouvost likes to play with objects, words, language... and images. She is an internationally recognised artist, notably winner of the Turner prize in 2013 and guest artist at the French pavilion of the 2019 Venice Biennale. Since the 2000s, she has been feeding on her daily life as an artist, a woman and a mother, which she absorbs, digests, transforms and restores in all the forms able to translate her whimsical imagination: films, installations, sculptures, performances she combines with joy and malice. Fugitive impressions, notebooks, capsules, witticism, phantasmagorical staging, the moving image has permeated her prolific work since the beginning. For the first time at FIDMarseille, we are presenting a programme in 4 parts devoted exclusively to this protean facet of her universe, which generously and often impertinently exposes a sensory relationship with the world.

### EXHIBITION *OUI WILL TAKE CARE OF YOU* LAURE PROUVOST

Echoing the film programme in the cinemas, an exhibition of videos by Laure Prouvost will be presented at SOMA, a hybrid art centre in the heart of Marseille. Reversing the movement of the images: after being projected from the installation onto the screen, they return to the exhibition space.

### MASTERCLASS

This masterclass is an invitation to take a closer look at her different video and film practices, which feed into her abundant universe. In dialogue with Mathilde Roman, art critic, and Martha Kirzsenbaum, curator and art critic.

HOMMAGE TO PAUL VECCHIALI  
ONCE MORE

**PAUL VECCHIALI**



Filmmaker, writer, critic, composer, producer, actor... One of the last great filmmakers of his generation, Paul Vecchiali passed away in January of this year. Both popular and experimental, a passionate historian and inventor of forms, he set his own parameters, working at the very heart of cinema. From *Ruses du Diable* (1965) to *Bonjour la langue* (2023), Paul Vecchiali nurtured with a unique panache—for himself and for all those he supported, produced or inspired—the loftiest vision of artistic sovereignty, as well as a taste for risk and speed, and an indifference to power.

Every year, FIDMarseille fosters these values of audacity and generosity, independence and fidelity, and so it seems only natural for us to celebrate Paul Vecchiali and his legacy.

Before his passing, we had begun to work with him on a program of films that would bring together his friends and admirers and pay him the warmest of tributes. From his immense body of work (over 70 films), we have extracted seven gems. From July 4th to 9th, Paul Vecchiali's cinema and spirit will be alive and vibrant, once more, among us.

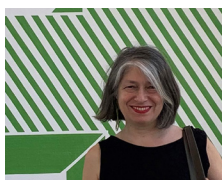
To coincide with this retrospective, FIDMarseille is publishing a collective book devoted to his work, in co-publication with Les éditions de l'œil.

## **FIDLab – PRESENTATION and PROJECTS**

As every year, since 2009, the FIDLab – the international coproduction platform of the FIDMarseille – offers the opportunity to some well-chosen international directors to present their film projects during dynamic meetings with producers, support funds, broadcasters, distributors. Out of over 430 submissions, 10 projects have been selected, representing 14 countries: Germany, Argentina, Canada, Spain, United States, France, the Azores Islands, Italy, Japan, Niger, United Kingdom, Slovenia, Sweden, and Turkey.

This geographical diversity, combined with the uniqueness of the creative approaches, creates a selection where a multitude of issues and themes intertwine: political, ecological, historical, whimsical, queer, utopian, and more.

### **FIDLab – JURY**



**Mabel Tapia**  
Deputy Director –  
Museo Reina Sofia (Spain)



**Alexa Rivero**  
Producer –  
Altamar (France)



**Dan Wechsler**  
Producer –  
Bord Cadre (Switzerland)

#### **ANEKUMEN**

Irati Gorostidi Agirretxe – Espagne / Spain  
Apellaniz y de Sosa SL (Espagne / Spain)  
90', Développement / Development

#### **CAGARROS ASSEMBLY**

Ellie Ga – États-Unis / United States  
États-Unis, Portugal, Suède / United States,  
Portugal, Sweden  
65', Production

#### **CLASS CAMOUFLAGE**

Alan Martín Segal – Argentine / Argentina  
Filmy Wiktora (Argentine / Argentina)  
80', Écriture / Script

#### **DISCO FEVER**

Julien Ticot-Guillet – France  
Toni Films (France)  
75', Écriture / Script

#### **FAUSTO**

Jazmin López – Argentine / Argentina  
Maravilla Cine (Argentine / Argentina)  
90', Développement / Development

#### **FRAGMENTS OF THIS BEAUTY**

Burak Çevik – Turquie  
Fol Films (Turquie / Turkey)  
Vayka Film (Turquie / Turkey)  
75', Développement / Development

#### **NIGHT**

Beatrice Gibson – Royaume-Uni / United  
Kingdom  
Somesuch (Royaume-Uni / United  
Kingdom) Norte (France)  
90', Développement / Development

#### **OBJET A**

Ann Oren – Israël  
Schuldenberg Films (Allemagne / Germany)  
90', Développement / Development

#### **PANTHERAS**

Salomé Lamas – Portugal  
Cima Film (France)  
90', Développement / Development

#### **TALES OF FRUITS AND MONSTERS**

Gregor Božič – Slovénie / Slovenia  
Nosorogi (Slovénie / Slovenia)  
Bocalupo Films (France)  
85', Développement / Development

## FILMMAKERS

**Anhar Salem**

[Le Fresnoy | Fresnoy, France]

Anhar Salem (Saudi Arabia, 1993) was born in Jeddah, and has a multi-ethnic background (Yemeni and Indonesian). She has studied IT at Arab Open University and at Le Fresnoy Studio in France. As an autodidact video artist, her work attempts to explore, document, and open new public and private spaces associated with themes such as everyday life, the body, and social media. By using her camera phone, and often working collaboratively with her subjects/characters, she improvises with new forms of communication that critique video as a medium and explore processes around the marginalisation of people and their images.

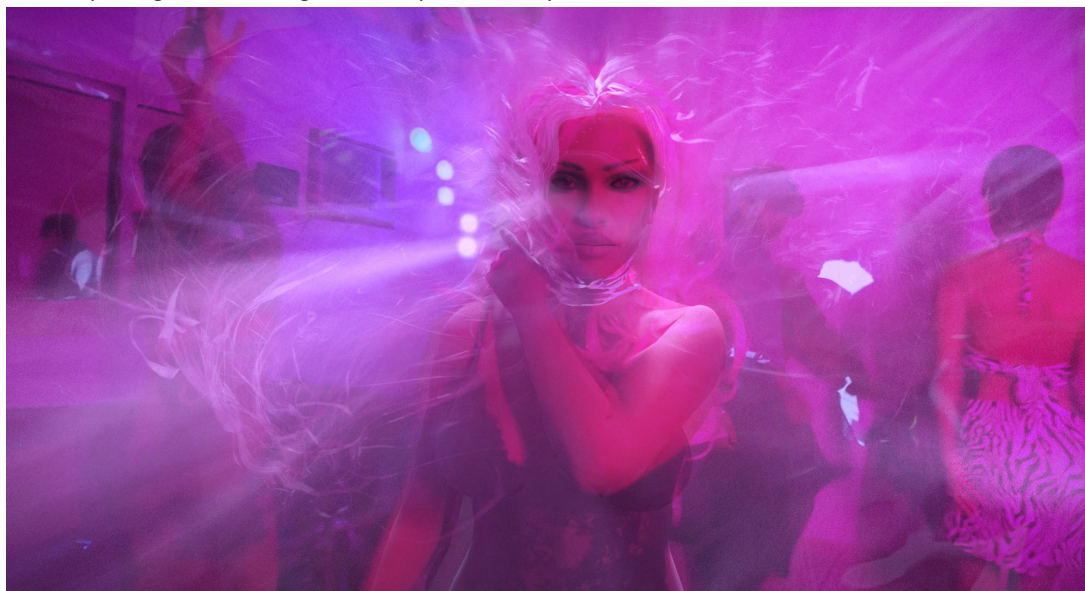


*Rain / 20216*  
*The Sleeping Sun Station / 2019*  
*Mami, La Moula / 2022*

**Love & Revenge**

Le Fresnoy | France / 2022 / 31'

A teenage girl tries to escape her reality using an Instagram filter, but the desire to be free by existing as an image collapses when she lost control over the avatar. From a distance in Tourcoing, Anhar casts her niece Doody and her sister Ansam to shoot with their phones and do a re-enactment of their social media practices and the cyber attack they had, exploring and hovering between private and public life in Saudi Arabia.



**.Eliska Lubojatzka**  
[FAMU | Prague, Czech Republic]

Eliška Lubojatzká (Czech Republic, 2001) is a filmmaker and audiovisual artist living and working in Prague, Czech Republic. Studying at FAMU, at the Center for Audiovisual Studies, she specializes in filmmaking, directing and audiovisual art.

Her works have been a part of several exhibitions, festivals, and screenings. Her first short movie *Zagovory* was chosen for the finale of Other Visions 2021 competition by the Festival of Film Animation And Contemporary Art and had its premiere at the 25th Ji.hlava International Documentary Film Festival.

Recently, her main interests oscillate around mythology, transformation and memory.



*Lilith a Tělo (Lilith And A Body)*  
/ 2023  
*Caregiver* / 2022

## **Zagovory**

FAMU | Czech Republic / 2021 / 6'

In Eastern Slavic mythology, *zagovory* is a form of verbal folk magic. Users of *zagovory* can enchant objects or people. This short movie works with the aesthetics of Slavic folklore, body, and natural scenery and transforms their mysterious beauty into comprehensive visuals, supplemented by a voiceover, reading some of the authentic *zagovory*. It focuses on the process of purification, healing, ritual, the use of the elements of Slavic folklore, and the connection of body and nature. The central visual motifs use a human body surrounded by the natural environment, various objects, elements, and rituals of the purification process.





## Ernesto Raimondi

[The Brera Academy of Fine Arts | Milan, Italia]

Ernesto Raimondi (Italy, 1997) studied visual arts at the Brera Academy of Fine Arts in Milan.

For him, the act of filming can be likened to the performative practice of art. It is sometimes necessary to subject the body to a considerable psycho-physical effort in order to obtain the purest possible result. In his work, he needs to insinuate himself into the social fabric, recounting reality and its unpredictability.

## The Vault

The Brera Academy of Fine Arts | Milan, Italia / 2022 / 58'

The work documents, without external commentary, scenes of everyday life that take place all or almost all, near Via Francesco Saverio Correr, a popular district of Naples known as "il Cavone".

An extremely intimate look, in a place almost hidden by the tuff quarries. A visual tale of life stories that give back a kaleidoscopic vision of the place.





## Greta Bertauskyte

[Lithuanian Music and Theatre Academy | Vilnius, Lithuania]

Greta Bertauskyte (**pays et date naissance**) studied creative communication at Vilnius University, realising a little too late that it wasn't her calling. She then decided to take a year off and enrol at FAMU in Prague to study film-making. She then moved on to the Lithuanian Academy of Music and Theatre, where she is currently studying for a master's degree in film directing. She is currently directing her 3rd hybrid short film and developing a script for a feature film.



*Mommy / 2022*  
*The Watcher / 2021*

## Mommy / Mamytė

Lithuanian Music and Theatre Academy | Lithuania / 2022 / 15'

« My hometown. Peeling off wallpapers. Grandparents' flat. Now my parents live here. Once or twice a year I come to visit them. Like my mother says, "for parents, you always stay children", and there is truth in it. I wonder and attempt being present. » A dive into the past and a reflection through the present.





## Ibrahim Handal

[Dar Al-Kalima University in Bethlehem | Bethlehem, Palestinian Territories]

Ibrahim Handal (Palestine, 1995) is a Palestinian Cinematographer and a filmmaker from Bethlehem. In 2019 he obtained his BFA in Cinematography at Dar Al-Kalima University. Ibrahim cinematography work on various short films have been shown in Cannes Cinefondation 2019 Winner *Ambience* by Wissam Al Jafari (FIDCampus 2018) and other films were selected in Locarno film festival, Clermont Ferrand short film festival and many other. He also directed several narrative and experimental shorts films. and worked on feature film productions in Palestine in the camera and lighting departments.

*A short film about Kids* / 2023  
*A short film about a Chair* / 2023  
*Bethlehem 2001* / 2020  
*Him and I* / 2019  
*Therapy* / 2017  
*Cold* / 2017

## A short film about kids

Dar Al-Kalima University in Bethlehem | Palestinian Territories / 2023 / 10'

Four kids from the refugee camp in Bethlehem decide to visit the sea for the first time in their life. But it's not that simple. The difficulties begin a playful political comedy.





## Laure Marc

[Ecole des Beaux-Arts de Nîmes | Nîmes, France]

Laure Marc, (Lyon, 1993) has a master's degree in film studies from the University of Lyon II in 2019, followed by a DNSEP from the Ecole Supérieure des Beaux-Arts in Nîmes in 2023. Her work focuses on the narration of the places she inhabits over varying periods of time. Whether she is reworking old images or creating new ones, she films a strange ordinary made up of polymorphous figures, fed by fairy tales, literature and cinema as well as her own fantasies. Her images are set in liminal zones, at the threshold of a darkened room, at the edge of a forest, around a fire, at the dawn of day. His stories are often about territory, power and memory.



*Ligne D / 2021*

## Je cherche un oiseau

Ecole des Beaux-Arts de Nîmes | Nîmes / 2023 / 23'

One night, a valley is plunged into darkness. The boundaries of the forest blur. The edges of things dissipate in the air. People gather around a fire in search of the vanished moon.





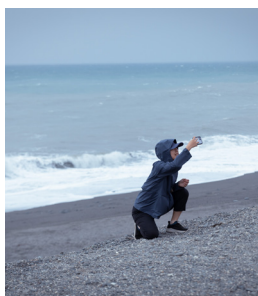
## Sheng Chun Huang & LoYi Hsueh

[Taiwan Film Institute | Taipei, Taiwan]

**Sheng-Chun Huang** (Taiwan, 1990) is a native filmmaker based in Taipei.

Huang, currently studying at the Graduate Institute of Documentary & Film Archiving of the TNNUA, is a experienced, from directing, script-writing to camera-operating. His film has already been selected for many festivals in Taiwan. One of the film, *Relife*, is awarded as the best student documentary in the Golden Harvest award this year.

Huang has focused on the history and human right in Taiwan for a long time. As a versatile storyteller, he has deep faith in combining fictions, documentaries and experimental films to present unique features of Taiwan.



**Hsueh Lo Yi** (Taiwan, 1996) after completing her Bachelor's degree in Journalism, she finished her first short documentary film *From Nan-Kan to Nei-Li* in 2019, which is inspired by her family stories. Then she moved to Tainan to pursue her Master's degree in documentary film.

She is interested in exploring the boundary between reality and fiction through various mixed forms. Her focus lies in depicting themes of loss, memory and struggle.

## Afterlife

Taiwan Film Institute | Taiwan / 2022 / 15'

Jintaro used to design tombs, he had no choice but to clean up the cemetery when fewer people chose burial. He always goes to the Nanshan Cemetery after breakfast. He cuts the grass around his wife's tomb, cleans up the surroundings, and examines each grave alongside the path he walked. After he passes away, the path that Jintaro used to walk, and his wife's grave, which has not been swept anymore. On this day, Jintaro returns to the Nanshan Cemetery, where he spent half his life step by step.





*Sir Chub de Pigi / 2019*  
*El vulcano / 2020*  
*Omen of wonder / 2021*  
*The analogy of space / 2022*

## Oleksandr Hoisan

[Kyiv National University of Culture and Arts | Kyiv, Ukraine]

Oleksandr Hoisan (2001, Ukraine). A member of the NGO CUC (Contemporary Ukrainian Cinema), a member of the Ukrainian Guild of Directors. In 2022, Oleksandr graduated from the bachelor's degree in film and television directing at the Kyiv National University of Culture and Arts, in the Roman Shirman studio. Currently, he continues his studies at the master's degree. The first student films participated in more than 100 national and international festivals (incl. Oberhausen, Sarajevo Film Festival, FIDMarseille, BRNO16, Molodist), received awards.

In his artistic practice. Focusing on documentary, it is important for him to capture a certain portraiture of time due to long-term observation, he began a new process of researching virtual in-game worlds through the prism of creating animation-documentary machinimas.

## The analogy of space

Kyiv National University of Culture and Arts | Kyiv / 2022 / 12'

Due to long-term observation of the NPCs (Non-Playable Characters) in the classic *GTA: San Andreas* (2004) video game the player witnesses certain documentary events that take place in different parts of the in-game world and to a real world, to some extent, and its quotidian violence.



**Roua Salah**

[ESAC | Tunis, Tunisie]

Roua Salah (Tunisia, 1996) based in Tunisia, began her career perfecting her skills at the prestigious Institut International du Cinema et de l'Audiovisuel (IINA), where she obtained a degree in cinematography and audiovisual editing. She then went on to complete a Master's degree in cinema at ESAC GAMMART.

She sees cinema, or the audiovisual medium, as a powerful tool for social discourse. She strives to create films that engage artistically with reality, firmly believing in cinema's ability to address social issues. Its ultimate aim is to produce innovative films that offer a fresh perspective on reality and leave a lasting impact on audiences.

**Tayot 24**

ESAC | Tunisia / 2022 / 9'

A 16 year old boy living in the south of Tunisia on the Libyan borders left his school and took smuggling as a job, not because of poverty but due to being influenced by his social environment where smuggling is everywhere, and just like that he takes charge and responsibility of his own self.





## Sandra Makhoulouf

[HFBK Academy of Fine Arts | Hamburg, Germany]

Sandra Makhoulouf (Slovakia, 1997) she began in 2017 her studies at the University of Fine Arts Hamburg under Professor Angela Schanelec, where she is currently continuing in the master's programme. She is the director of various fiction short films. Her work focuses mainly on narrating characters through language, interactions and places.



Best Away / 2020

Mittwoch / 2021

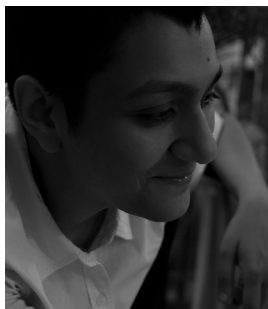
The living Water / 2022

## The Living Water / Ziva Voda

HFBK Academy of Fine Arts | Germany / 2022 / 22'

To renew her passport, Tereza drives to the spa town where she grew up. Surrounded by tourists, she is neither a guest nor a resident of the city. She meets a young man. He's the only one who notices when she vanishes again.





## Teresa A. Braggs

[Shristi Institute | Mumbai, India]

Teresa A. Braggs (Inde, 1997) is an Indian filmmaker from Bangalore/ Braggs graduated with honors from the Department of Communication Studies at the renowned Mount Carmel College in 2020. Strongly committed to the documentary form, Teresa is interested in exploring the various possibilities of non-fiction storytelling to move against the logic of a common sense.

Their first documentary feature *Sab Changa Si (All Was Good)* premiered at the Berlinale 2022 as part of the Forum Expanded section. Teresa's work has also been selected for screenings at EMAF Osnabrück (Germany, 2022), the Open City Documentary Festival (UK, 2022), International Film Festival Rotterdam (Netherlands, 2023), Beldocs (Serbia, 2023) and others. In 2023, Teresa was named a Flaherty Fellow.

## All Was Good / SAB CHANGA SI

Shristi Institute | Mumbai / 2022 / 76'

In *Sab Changa (All aw good)* the first-person footage from the 2019 student-led protest in Bangalore, captured with minimal means draws us to the very center of a contemporary political movement. A delightful and sensitive portrait of young people in search of a common language that critically reflects on the challenges of solidarity across identities.



**TUESDAY JULY 4th****8:30 am / MEETING POINT**

The Babel Community, Marseille

**9:00 am / WELCOME AND Coffee**

VideoDrôme 2

**9:30 am / PRESENTATION of FIDCAMPUS**

The experts etc...

**10:00 am / CRITIQUE SESSIONS #1**

**LOVE AND REVENGE** by Anher Salem /  
2022 / 31' + discussion (35')

**ANALOGY OF SPACE** by Oleksandr  
Hoisan / 2022 / 12' + discussion (35')

Break 15'

**MOMMY** by Greta Bertauskyte / 2022 /  
11' + discussion (35')

**13:00 am / LUNCHBREAK****2:00 pm / CRITIQUE SESSIONS #2**

**THE VAULT** by Ernesto Raimondi / 2022 /  
58' + discussion (35')

Break 15'

**THE LIVING WATER** by Sandra Makhoulf  
22' / 2022 / discussion (35')

**TAYOT 24** by Roua Salah/ 2022 / 10' +  
discussion (35')

**7:00 pm / DEPARTURE**

Vieux-Port (Bus 83)

**7:30 pm / WELCOME COCKTAIL**

Théâtre Silvain

**9:00 pm / OPENING CEREMONY**

Théâtre Silvain

**WEDNESDAY JULY 5th****9:00 am / MEETING POINT**

The Babel Community, Marseille

**9:15 am / RECEPTION OF PARTICIPANTS AND BREAKFAST**

VideoDrôme 2

**9:45 am / CRITIQUE SESSIONS #3****ALL WAS GOOD by Teresa A. Braggs / 2022 / 76' + discussion (35')**

12:00 am / Break 15'

**AFERLIFE by Lo Yi Hsueh and Sheng Chun Huang / 2022 / 15' + discussion (35')****LUNCHBREAK****2:15 pm / CRITIQUE SESSIONS #4****JE CHERCHE UN OISEAU by Laure Marc / 2023 / 23' + discussion (35')**

Break (15')

**ZAGOVORY by Eliska Lubojatzka / 2021 / 6' + discussion (35')****A SHORT FILM ABOUT KIDS by Ibrahim Handal / 2022 / 10' + discussion (35')****6:00 pm - 7:30 pm / COPEAM awards ceremony**  
MUCEM**8:00 pm / DINNER and laure Prouvost exhibition at SOMA**  
Pizza Enervée**9:00 pm / SCREENING**

El Rostro De La Medusa by Melisa Liebenthal / Argentine / 2023 / 75'  
ArtPlexe 3

**SOIREE BLUM**

22:00 PM - 2:00 am

**THURSDAY JULY 6th****9:00 am / MEETING**

with the post-production students of the CinéFabrique Film School  
N.B. Just for some eligible participants  
**FIDMARSEILLE screening room**

**10:15 am - 12:30 pm / SCREENING**

DE FACTO by Selma Doborac - Autriche, Allemagne / 2023 / 130'  
Artplexe 3

**12:45 pm - 13h30 / LUNCH**

Lemone

**1:45 pm - 8:00 am / FIDCAMPUS projection**  
MUCEM**8:00 pm / DINNER**

Le monde by Marseille

**9:15 pm / SCREENING PROPOSAL**

SOFIA FOI by Pedro Geraldo / Brésil / 2023 / 67'  
La Baleine

**SOIREE BLUM**

22:00 PM - 2:00 am



## FRIDAY JULY 7th

**09:30 am – 10:30 / MEETING****with Marko Grba Singh (artistic director of Beldocs)**FIDMarseille **screening room****11:00 / SCREENINGS**

TWO GIANTS THAT EXIST HERE - A

GERMAN FAIRYTALE by Gianna Scholten /

Allemagne / 2023 / 21'

O FUMO DO FOGO by Darina Mamaisur /

Portugal - Ukraine - Belgique - Hongrie /

2023 / 22'

DIE DONAU by Jaime Claret Muxart /

Espagne / 2022 / 18'

Variétés 1

**12:35 pm – 14:00 pm / LUNCH**

Lemone

**2:15 pm – 15:45 pm / SCREENING****PACHEU by Camille Llobet – France****-Spain / 2023 / 60'**

Artplexe 2

or if you prefer :

1:35 pm / Laure Prouvost, Prog 4 : DIT

PEUR / 55'

La baleine

or if you prefer :

1:45 pm / RICORDA TI CHE E UN FILM

COMICO by César Vayssié / France /

2023 / 131'

**4:00 pm – 6:00 pm / MASTERCLASS**

with Whit Stillman, filmmaker

Artplexe 1

**7:30 pm / DINNER**

Le monde by Marseille

**SCREENINGS PROPOSAL****9:00 pm***L'île by Damien Manivel – France / 2023**/ 73'*

Artplexe 1

**OR***LAS COSAS INDEFINIDAS by Maria**Aparicio / Argentine / 2023 / 80'*

## SATURDAY JULY 8th

**10:00 am – 11:00 am / MEETING FIDLAB**

with Claudia Salcedo and Irati Gorostidi

FIDMarseille Garden

**11:00 am – 12:00 am / MEETING FIDLAB**

with Gregor Bozic and Marina Gumzi

FIDMarseille Garden

**12:00 am – 13:45 pm / LUNCH**

Lemone

**13:45 pm – 15:00 pm / SCREENING***EVENING SONG by Graham Swon / Etats-**Unis / 2023 / 86'*

Artplexe 3

**4:00 pm – 17:30 pm / FORUM**

with Caroline Champetier

BLUM

**5:30 pm – 6:30 pm / MEETING**

with Fabienne Moris

BLUM

**8:00 pm – 9:00 pm / DINNER**

Chez Yassine

**SCREENINGS PROPOSAL***9:00 pm – 10:40 pm**TWITTERING SOUL by Deimantas**Narkevicius / Lituanie / 2023 / 70'*

ArtPlexe 2

**OR****9:15 pm****LOSING FAITH by Martha Mechow /****Autriche – Allemagne / 2023 / 100'****Variété 1****OR****9:15 pm****HERE by Bas Devos / Belgique –****Allemagne – Chine / 2023 / 82'****Artplexe 1***SOIREE BLUM**22:00 PM – 2:00 am*

## SUNDAY JULY 9th

**9:30 am - 11:00 am / MEETING**

with Paul Hientz and Melisa Liebenenthal  
FIDMarseille Garden

**11:00 am - 12:50 / SCREENING**

ADORATION by Pauline Curnier Jardin /  
Italie - Norgeve - Pays-Bas / 2023 / 9'  
OF GIRLS by Wendelien van Oldenborgh /  
Japon - Pays-Bas / 2023 / 44'  
NOS ILES by Aliha Thalien / France / 2023  
/ 23'  
Artplxe 2

**1:00 pm - 2:00 pm / LUNCH**

BLUM

**14:30 pm - 16:20 pm / SCREENING  
PROPOSAL**

CAPITAL by Basma Al-Sharif / Egypte -  
Italie - Allemagne / 2023 / 17'  
NAFURA by Paul Hientz / France / 2023  
/ 29'  
DAW by Samir Ramdani / France / 2023  
/ 23'  
Artplxe 2

**OR**

**MONISME by Riar Rizaldi / Indonésie -  
Qatar / 2023 / 115'**  
Artplexe 3

**7:00 pm / Closing evening**

## CONTACTS

## STAFF -

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## IMPORTANT

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Fire department : 18

Medical emergency : 15

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Bus Station (airport Shuttle) at the train

station St Charles : +33 (0) 8 91 02 40 25

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

FIDCampus thanks its partners

fonds de dotation

*agris b.*

Mucem



COPEAM



c/o  
careof



*Liberté  
Créativité  
Diversité*



Le Fresnoy - Studio National des Arts Contemporains, France / Esban - Ecole Supérieure des Beaux-arts de Nîmes, France / HFBK - Hochschule für bildende Künste Hamburg, Germany / Kyiv National University of Culture and Arts, Ukraine / ESAC - Ecole Supérieure de l'Audiovisuel et du Cinéma de Gammarth, Tunisia / FAMU - The Film and Television School of the Academy of Performing Arts in Prague, Czech Republic / Lithuanian Music and Theatre Academy, Lithuania / Taiwan Film and Audiovisual Institute, Taiwan / Dar al-Kalima University, Palestinian Territories / Srishti Institute of Art, Design and Technology, India / The Brera Academy of Fine Arts, Italia

Thanks to **François Bonenfant** - Le Fresnoy / **Elisabeth Cestor** - Mucem / **Muning Lai** - Taiwan Film Institute / **Enes Yurdaün** - HFBK Hochschule für bildende Künste Hamburg / **Dagne Vildziunaite** - Lithuanian Music and Theatre Academy / **David Cenek** - FAMU / **Jeanne Denny** - French Institute of Jerusalem / **Priya Sen** - Srishti Institute of Art / **Marta Bianchi** - CAREOF / **Maïder Fortuné** - Esban

## Locations and Addresses

**FIDMarseille** / 14 Allée Léon Gambetta

**Hôtel The Babel Community** / 21 Rue Haxo

**Théâtre Sylvain** / Chemin du Pont

**Cinéma les Variétés** / 37 Rue Vincent Scotto

**Cinéma la Baleine** / 59 Cours Julien

**Vidéodrome 2** / 49 Cours Julien

**Bibliothèque de l'Alcazar** / 58 Cours Belsunce

**ARTPLEXE** / 125 La Canebière

**MUCEM** / Esplanade de Dunkerque

**SOMA** / 55 Cours Julien



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