FID Campus

5th edition
July 11th > 17th 2017
EDITORIAL

FIDCampus is a workshop held for young directors, art and filmmaking students from France and abroad, especially within the Mediterranean area. Launched in 2013 during Marseille-Provence European Capital of Culture, FID-Marseille perpetuated this program, making it a place of exchange and sharing around the young Euro-Mediterranean creation. Always looking to expand the program, last year, FIDCampus initiated a partnership with Taiwan.

Every year, FIDCampus welcomes around fifteen 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) 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 many other festivals for her last film. And among the FIDcampus 2016 participants, Ayman Nahle was selected at the Chicago Film Festival and Paul Heintz at the RID Montréal.

Throughout the week-long of FIDMarseille, the participants 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 directors such as Valérie Jouef, Ghassan Salhab, Narimane Mari, Raed Andoni, Alice Rohrwacher and Oliver Laxe have been invited to share their experiences with FIDCampus participants.

The fifth edition of FIDCampus will take place from July 10th to 17th during the 28th edition of FIDMarseille (July 11th – 17th). Thirteen students and young directors coming from France, Lebanon, Egypt, Algeria, Morocco, Palestine and Taiwan, will participate in this program. Their films will be analyzed this year by Kamal Aljafari - Palestinian filmmaker, Claire Atherton - French editor, Caroline Champetier - French director of photography and Karim Moussaoui - Algerian director.

FIDCampus participants will attend FIDLab, the FIDMarseille International Co-production Platform, and will have a rich schedule of screenings from the whole festival program. They will also follow a masterclass 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.
Caroline Champetier
French Director of photography

After graduating in film directing and photography at the FEMIS, she joined William Lubtchansky’s team and worked for 9 years alongside directors like Jacques Rivette, Claude Lanzmann, François Truffaut, Jean-Marie Straub, Danièle Huillet, among others. Her first feature film as a director of photography was All the Night [1981] by Chantal Akerman. Her career really started off after working on Keep Your Right Up [1985] by Jean-Luc Godard. Their collaboration continued on 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. She also worked abroad with Japanese Nobushiro Suwa on H-Story [2000] and A Perfect Couple [2005], Israeli Amos Gitai’s Promised Land [2004] and One Day You’ll Understand [2008] and Palestinian Tawfik Abu Wael on Tanathor [2009].

After 65 other feature length films, she worked on Of Gods And Men by Xavier Beauvois (Grand Prix, Cannes IFF) and she won the Gianni Di Venanzo Gold Esposi-metro Award for her work as a director of photography as well as the Cesar 2010 Award for Best Cinematog-raphy. She collaborated with Leos Carax for the internationa-ly acclaimed Holy Motors, selected at the Cannes IFF in 2012.

She wrote an article in every issue of Cahiers du Cin-ema for a year. She regularly teaches at the FEMIS school.
Claire Atherton
French 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 it 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 Seyrig. This experience showed 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 Atherton 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, Marie-Violaine Brincard and Eric Baudelaire.

Claire Atherton is frequently invited by the Femis to share her experience with students. In December 2013, the Grenoble Cinemathèque in association with the High School of Art and Design of Grenoble-Valence dedicated a program to her editing work.
Kamal Aljafari
Palestinian Film Director


Aljafari’s films have been screened in numerous film festivals including FIDMarseille, Locarno, Torino, Rotterdam, as well as museums including Tate Modern in London and MOMA in NYC.

He was a featured artist at the 2009 Robert Flaherty Film Seminar in New York, and in 2009/2010, he was the Benjamin White Whitney Fellow at Harvard University’s Radcliffe Institute and Film Study Center.

In 2010, he taught film at The New School in New York City, and 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 them 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 a showcases on his work took place at Lussas Film Festival in France and at the Cinémathèque Québécoise in Montreal.
Karim Moussaoui
Algerian Film Director

Born in 1976 in Algeria, Karim Moussaoui directed three short films, as well as one feature film, *Les Jours d’avant*, which was selected at several festivals (Locarno, Clermont-Ferrand, Brive, Angers), and which was in competition for the César for Best Short Film in 2015.

He is a founding member of Chrysalide, a cultural organisation for the promotion of cinema in Algiers. For several years, he was also head of the film programmation at the Institut Français in Algiers.

With his film *En attendant les hirondelles* (*Until the Birds Return*), Karim Moussaoui was the 2016 Fondation Gan laureate. In 2017, the film was selected at Cannes Film Festival in “Uncertain regard” section.
DIRECTORS

Following our call for applications from our partner schools and from Taiwan Film Institute, 13 young filmmakers and 12 films have been selected to take part of the FIDCampus 5th edition.

Partners:
International Art Academy, Palestine / Université Aix-Marseille, France / ESADMM Marseille, France / La Fémis Paris, France / Le Fresnoy-Studio National des Arts Contemporains, France / ENSP Arles, France / ESAV Marrakech, Morocco / High Cinema Institute of Cairo, Egypt / Saint Joseph University, Beirut, Lebanon / Taiwan Film Institute, Taiwan.

Hamza Badran
[International Art Academy | Ramallah, Palestine]


Exchange program at the Konstfack Art and Crafts School, Stockholm, Sweden.

Hose in Hose
International Art Academy | Palestine, 2016, 19’

This video documents an attempt to provide Gaza with potable water through connecting the largest number of water hoses to the inhabitants of the West Bank, to then connect the water hoses to each other, pumping water into Gaza.

It contains recorded conversations with the inhabitants while my colleague and I went around the West Bank to ask them to lend us water hoses. Gaza is 7 kilometers away from the West Bank.
Bahïa Bencheikh-El-Fegoun [Algeria]

After studying geology, Bahïa Bencheikh-El-Fegoun worked in communications then publishing before becoming assistant director. In 2007, she joins the Ateliers Varan and Béjaïa Doc for trainings in directing. In 2011-2012 she completed an internship in production with DOCmed. In 2014, she co-directed and co-produced H'na barra [52’] her first documentary, selected in many festivals and screened by many feminist associations, cineclubs and universities. Currently she is writing Complexé touristique.

REV
Algeria, 2016, 83’

“I left my country after its leaders humiliated me and closed all doors on dreams and hope” - Tarek.

“The situation of my country saddens me... We unfortunately destroy competence, awareness and beauty... I believe that things have become more than impossible” - Adel.

“The ways of life are non-existent. Only means of suicide are available and they are many. You can die as you want, but to live, there’s no way of life...” Tahar.

All of them are Algerian citizens.
Elsa Brès (born in 1985) graduated from Paris Belleville school of architecture (where she teaches architecture theory) and she also studied at the University of Montreal. She is currently a post-graduate artist at Le Fresnoy Studio National des Arts Contemporains. Her films link research, fiction and experimentation to explore perceptions and political stakes of the contemporary landscapes. Her work was shown at LOOP Barcelona, IndieLisboa, 25 FPS, Hamburg Short film festival, le 104 [Paris], among others.

**Stella 50.4N1.5E**
Le Fresnoy-Studio National des Arts Contemporains | France, 2016, 14’50

A sea of dunes. An unpopular seaside resort. Hands putting together a heap of documents. The landscape is an architecture.

**FILMOGRAPHY:**
- Stella 50.4N1.5E / 2016 / 15’
- Love Canal / 18’ / 2017
Ahmed Hamed
[High Cinema Institute | Cairo, Egypt]

Born in 1993 in Cairo, Egypt. In 2015, Ahmed Hamed graduated in Acting and Directing at the Faculty of Arts Department of Theatre in Helwan University of Egypt. In 2016, he started a short course of the Cinematography at the High Cinema Institute in Egypt. He has also studied Directing in Cinema in Stockholm Academy of Dramatic Arts in 2017. He started as a Filmmaker in 2016 and made two short films by himself until today. He got five awards from film festivals for his work. Now he works as a freelance actor, director and cinematographer.

Short Story
High Cinema Institute | Egypt, 2016, 5’35

A group of children working in the street and playing football during breaks. The entire movie was filmed from the balcony without people being aware of it.

FILMOGRAPHY :
- Necessity Has No Law / 6’ / 2016
- Short Story / 5’35 / 2016
Jean-Boris Oué
[ESAV - Higher School of Visual Arts | Marrakech, Morocco]

After obtaining his BTS, he joined ESAV Marrakech. While studying, he produced, in 2013, a documentary fiction, selected for the TAFF. Passionate about photography, he produced, in 2014, a series that will be exhibited in several cities of the Arab world NEXT TO HERE - organized by the Goethe Institute. To date, he took part in several shoots at various positions within the lighting department and wrote some scripts. In 2016, he produced his film **Z-LAN** awarded for the best picture at 2017 FICMEC, Benin. The film got selected in several festivals and broadcasted on two channels.

**Z-LAN**
ESAV | Morocco, 2016, 17’22

Yves invites his girlfriend, Eve, near a fire in a plain far away from town. This romantic moment will be spoiled when Yves tells his girlfriend his plan to claim the place of God. Yves justifies himself by mentioning a dream in which he had met God. But to get to the deity, Yves has to kill the person he loves the most in the world: Eve.
Eliot first studied History in Toulouse then Humanities in Istanbul. Later he got into the Documentary Master at Aix-Marseille University, where he has dug on sensations and film rhythm through cinematographic medium. Fascinated by modernity, Eliot works today on less abstract topics than his first movie *The Rumor of the Rythm*. He is now working as a reporter in a local radio. He is also finalizing his first radio documentary for Arte Radio and is working with Mehdi Ahoudig on a documentary set in Morocco. Obsessed with the sound, he wants to work on projects between documentary and music.

**Retour à l’inouï (The Rumor of the Rythm)**

Aix-Marseille University | France, 2017, 18’

When the night comes, we leave the noise of the city for the deafening silence of the forest. There, the vast spaces fade away to give birth to a sound intimacy, between the bodies and the music. Or how to improve some sounds we may only hear this far.

Between different spaces delimited by sound, this essay relies on an auditive narration and tries to put the spectator facing off one type of «functional» music: techno music. A music written to be danced on and experienced by the body beyond the listening.
Hung-en Su was born in Taiwan and received his MFA degree in Radio, Television and Film in Shih Hsin University. He was born to mixed Aboriginal / Taiwanese parents. Constant switching between these two identities helps him see this world from different perspectives. His recent films deal with issues about indigenous people and social problems.

The Mountain
Taiwan Film Institute | Taiwan, 2015, 61’

For hundreds of years, this island, Taiwan, has been under different colonial rules. From the Dutch, the Spanish, the Japanese, and nowadays the Republic of China, each regime left their footprints there. During these periods of colonization, only the indigenous people of this island truly experienced the process. As the colonized, indigenous peoples were labeled with different names and cultures had gradually been changed. The main character in the documentary is a Truku old man. Through his life experiences, we see the history of aboriginal recertification movement.

FILMOGRAPHY:
- Dxgal [The land] / 2017 / 20' 
- The Mountain / 2015 / 61' 
- The Separation Waltz / 2012 / 6'
Marina Tebechrani is based in Beirut. When she was ten, Marina received her first digital camera; a gift from her mother. That gift opened the doors for Marina to cultivate her passion for moving images. She obtained a Bachelor of Arts in Audiovisual Studies from the University Saint Joseph in Beirut where she was exposed to the cinema of David Lynch, Leos Carax, and Alejandro Jodorowsky, who greatly influenced her perception of cinema. After finishing her studies, Marina went on to indulge in several cinematic projects, pursuing her passion for visual imagery by working as a director of photography. For her, cinematography is much more than framing and lightening. It is a way to express and communicate.

**Zafir (Prendre fin)**
Saint Joseph University | Lebanon, 2016, 6'

A day in the life of a young Lebanese villager, who after a quarrel with his elder brother, forcedly leaves the house along with his mother. His only refuge is his girlfriend’s house, where he thinks of a way to escape his lifelong suffering and saves himself from losing his mind.
Filipino-Taiwanese filmmaker Rina B. Tsou studied filmmaking in the Motion Picture Department of the National Taiwan University of Arts. Being of two lands, she has an intimate understanding of the East and Southeast Asian situation and has applied her unique sensibilities to the issues raised in her films. This can be seen in her latest short film *Arnie*, about the situation of transient Filipino workers in Taiwan. The film was selected at the Cannes Film Festival Critic’s Week in 2016. Based in Taipei, she is currently working on a short documentary *Ching Mei’s Hands*, slat ed to be released later in the year and developing her first feature film project *Raining Roses*.

**Arnie**
Taiwan Film Institute | Taiwan, 2016, 24’

While docked at the port of Kaohsiung, Filipino seaman Arnie buys a ring with the help of his mates. He plans to propose to his girlfriend back home over the internet. What was meant to be the happiest moment of his life soon takes a downward spiral when he finds out that she is pregnant — Arnie is not the father of the child. Like a fish out of water, the life of migrant seamen working in Taiwan is a daily struggle... for the catch is plenty down south, but the waves are choppy and brutal. Monsoon season is here.

**FILMOGRAPHY:**
- Maluuqun / 2016 / 15’
- Arnie / 2016 / 24’
- Chicharon / 2013 / 27’
- Guai Wu / 2011 / 9’
Anne Vimeux, Alexis Liger
[Art History of Aix-Marseille University, ESADMM - Higher School of Fine Arts and Design | Marseille, France]

Alexis Liger is a junior student at ESDAMM Marseille and Anne Vimeux is a senior student in Art History at Aix-Marseille University. Both born in Marseille, they try to question their familiar territory, based on miscellaneous news item that occurred there. They deconstruct and remake a mythology embodied by a « decolonized » character from a pop background. *Kheshia* is their first film.

**Kheshia**
ESDAMM | France, 2017, 15’28

Kheshia has Gyptis as a lover. He looks after her, but seems to be unable to reverse the prophecy. They look trapped by the landscape itself – the hills, the cliffs, the forests, a sort of amphitheatre oriented towards the sea. Nevertheless, the large shaded pine woods surrounding the city appear like the only way out, the challenge is not to get lost.
Chloé Wasp was born in 1990. In 2015, after studying fine arts and psychology in Lille, she continued her studies at the École Nationale Supérieure de la Photographie of Arles. She focuses her film and photographic work on altered states, otherness and memory. *I’m not moving doesn't mean I can't* is her first film.

*I’m not moving doesn't mean I can't*

ENSP | France, 2016, 4'58

*I’m not moving doesn't mean I can't* is a sensory experience, and an exploration of instinctual movements. To the rhythms of their breaths, their voices and their impulses, two women progressively cut off from the external world. For an instant, out of control, bodies and minds mix together and escape from reality, in a shared trance.
Aliona Zagurovska
[La Fémis | Paris, France]

Born in 1988 in Ukraine, Aliona Zagurovska studied languages in her country before coming to France in 2010 to study at the ESAV in Toulouse. Four years later, she entered the Fémis. To date, she directed several short films and documentaries selected in several festivals: Pocket Film at Forum des Images, Belize IFF, Les Oeillades, A propos d’Elles, Les Nuits Med, Les Entrevues.

Trace
La Fémis | France, 2016, 23’30

In a small town in the French province, a group of good friends will soon graduate from high school. They have some time before the separation. They spend it together, everyone living it in their own way and finding themselves lonely experiencing the end.

FILMOGRAPHY:
Trace / 2017 / 23’
Le champ des évadés / 2017 / 29’
La Maison / 2016 / 31’
Miséricorde / 2013 / 16’
Métro Crescendo / 2010 / 7’

24