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
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 Kunstiftung 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 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 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).
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 *Quelque 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.


His latest film, *Zombi Child*, shot between France and Haiti, was presented at the Directors’ Fortnight at the Cannes Film Festival 2019.
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.
# FIDLab 11th edition

## July 11th

### Théâtre de l’Œuvre

(1 Rue Mission de France, 13001 Marseille)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Project</th>
<th>Director</th>
<th>Producer</th>
<th>Country</th>
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<tbody>
<tr>
<td>09h45</td>
<td>Opening of FIDLab 11th edition</td>
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<tr>
<td>10h15 - 10h30</td>
<td>ESQUI</td>
<td>Manque La Banca</td>
<td>Victoria Marotta</td>
<td>Andrés Mestreik</td>
<td>Argentina, Brazil</td>
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<tr>
<td>10h30 - 10h45</td>
<td>HUMAN FLOWERS OF FLESH</td>
<td>Helena Wittmann</td>
<td>Brigit Gembitska</td>
<td>Frank Schaffelle</td>
<td>Germany, France</td>
</tr>
<tr>
<td>10h45 - 11h00</td>
<td>INCANDESCENCES</td>
<td>Jorge León</td>
<td>Gemmaëlle De Basio</td>
<td>Marc Butteiller</td>
<td>Belgium</td>
</tr>
<tr>
<td>11h00 - 11h05</td>
<td>SOFIA MARSEILLE</td>
<td>Veselka Kiryakova</td>
<td>RED CARPET</td>
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<td>Bulgaria</td>
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<tr>
<td>11h05 - 11h20</td>
<td>DUERMEM LOS PECES CON LOS OJOS ABIERTOS?</td>
<td>Nele Wahliatz</td>
<td>Violeta Bava</td>
<td>Emilio Lesclaux</td>
<td>Argentina, Brazil</td>
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<tr>
<td>11h20 - 11h40</td>
<td>Coffee Break</td>
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<tr>
<td>11h40 - 11h55</td>
<td>MEMORIES OF FIG TREE</td>
<td>Kamal Aljasfri</td>
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<td>-</td>
<td>Palestinian Territories</td>
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<tr>
<td>11h55 - 12h00</td>
<td>SOFIA MARSEILLE</td>
<td>Vanya Rainova</td>
<td>PORTOKAL</td>
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<td>Bulgaria</td>
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<tr>
<td>12h00 - 12h15</td>
<td>MUDOS TESTIGOS</td>
<td>Luis Ospolina</td>
<td>Jerónimo Atahortúa</td>
<td>Eva Chillón</td>
<td>Colombia, France</td>
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<tr>
<td>12h15 - 12h30</td>
<td>THE OPEN</td>
<td>Phillip Warnill</td>
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<td>United Kingdom</td>
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<tr>
<td>12h30 - 12h45</td>
<td>HEART OF LIGHT</td>
<td>Cynthia Beatt</td>
<td>Vincent Wang</td>
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<td>Germany, France</td>
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<tr>
<td>13h00 - 14h30</td>
<td>FIDLab LUNCH</td>
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<td>(upon invitation only)</td>
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<tr>
<td>14h45 - 14h50</td>
<td>SOFIA - MARSEILLE</td>
<td>Mira Stavova</td>
<td>ART FEST</td>
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<tr>
<td>14h50 - 15h05</td>
<td>DEMAIN EST ANNULE</td>
<td>Gabrielle Le Beyon</td>
<td>Néron Ghré racing</td>
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<td>France</td>
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<td>15h05 - 15h20</td>
<td>FAR AWAY EYES</td>
<td>Chun-Hong Wang</td>
<td>Chuti Chang</td>
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<td>Taiwan</td>
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<td>15h20 - 15h35</td>
<td>ARCHIPEL, 6852 *</td>
<td>Philippe Rouy</td>
<td>Amaud Dommerc</td>
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<tr>
<td>15h35 - 16h00</td>
<td>Coffee Break</td>
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<tr>
<td>16h00 - 16h15</td>
<td>THE TARGETS *</td>
<td>Simon Rippel Hurier</td>
<td>Myriam Lifkowitz</td>
<td>Corinne Castel</td>
<td>France</td>
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<td>16h15 - 16h20</td>
<td>SOFIA - MARSEILLE</td>
<td>Gergana Stanova</td>
<td>MENCUPS</td>
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<td>16h20 - 16h35</td>
<td>UNRUEH</td>
<td>Cyril Schüblin</td>
<td>Michela Pini</td>
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<td>Switzerland</td>
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<tr>
<td>16h35 - 16h50</td>
<td>LA CAMERA DEI GENITORI</td>
<td>Diego Marcon</td>
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<td>-</td>
<td>Italy</td>
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<td>16h50 - 16h55</td>
<td>SOFIA - MARSEILLE</td>
<td>Ksana Trischova</td>
<td>ARGO FILM / CONTRAST FILMS</td>
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* Simultaneous translation is available only from French to English

### July 12th

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<th>Time</th>
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<th>Location</th>
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<tr>
<td>9h00</td>
<td>One-to-One Meetings</td>
<td>FIDMarseille Garden</td>
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<tr>
<td>19h00</td>
<td>FIDLab Award Ceremony</td>
<td>Fort Saint Jean, Terrace Place d’armes</td>
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*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 Suwichakornpon.

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).
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 FIDMarseille since 2001.

Jean-Pierre Rehm
General Delegate

Tsveta Dobreva, 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.

Tsveta Dobreva
General Secretary
**FIDMarseille - Team**

**Nicolas Feodoroff**  
Selection Committee,  
FIDCampus programmer and coordinator

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.

**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.

**Rebecca De Pas**  
Selection committee,  
FIDLab Co-director

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.
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.

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 (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.

**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 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 Djebilia* released in 2019.

How to transmit an experience? Wiame Awres questions in the film the history of her mother Turquia and her grandmother Khadidja El Djebilia, a mountain woman and resistance fighter. Khadidja El Djebilia 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 (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).

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**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.
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 Incorrigible Wife and Corrected Men* at Editions l’Harmattan while he was preparing his first feature film.

**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.
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 (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.

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.

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.'

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 on 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
## 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 MONTA-GNARDE) 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’œuvre**

**9.45 am / PROJECT PRESENTATIONS FIDLab**  
Théâtre de l’œuvre

**1 pm / LUNCH**  
FIDGarden

**2.30 pm / PROJECT PRESENTATIONS FIDLab**  
Théâtre de l’œuvre

**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
FRIDAY JULY 12TH

7.30 am – 9 am / BREAKFAST  
Restaurant universitaire Gaston Berger

9.45 am Meeting in front of Théâtre de l’œuvre

10 am / MASTERCLASS  
Sharon Lockhart and projection of NŌ / Sharon Lockhart / USA, Japan / 2003 / 33 min / EN + st FR  
Théâtre de l’œuvre

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

SATURDAY JULY 13TH

9 am / BREAKFAST  
Videodrome 2

9.45 am / Meeting in the FIDGarden

10 am / PROFESSIONAL MEETING  
Arnaud Dommerc, head of production company 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 Yoon, 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’
GOSHOGAOKA by Sharon Lockhart / 1997 / 63’
Théâtre de l’Oeuvre

Proposal:
FIDBack open until 1 am
Espace Julien
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 Iván Argote / France-Argentina-Cameroun / 2019 / 15’
AMATEURS, STARS, AND EXTRAS, OR THE LABOR OF LOVE by Marwa Arsanios / Mexico-Lebanon / 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

PARTICIPANTS

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

FID Garden: 14 allée Léon Gambetta
T +33 (0)4 95 04 44 90
welcome@fidmarseille.org
www.fidmarseille.org

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