Editorial

FIDCampus is an international training and exchange program that started in 2013. For this 9th edition, 14 young directors and students in art and filmmaking have been selected. They are coming from Algeria, France, Germany, Lebanon, Senegal, Serbia, Spain, Taiwan, Tunisia and Turkey.

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, Lorris 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 Cinéfonation 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 and Paula González García (FIDCampus 2021) was awarded at many festivals.

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 Stefano Savona among others were invited to share their experience with our FIDCampus participants.

For this 9th edition, our loyal mentor Caroline Champetier, DOP and filmmaker will be joined by filmmaker Miguel Gomes and editor and filmmaker Raphaël Lefèvre. 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 9th session of FIDCampus!

Nicolas Feodoroff
FIDCampus artistic director
**FIDCampus – Team**

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 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.

Ludovica Corrias, born 1986 in Italy, studied art history at the Sorbonne in Paris, Ludovica Corrias realized a master thesis focusing on the concept of cultural heritage and its evolution and the management of private monuments and art. In parallel she studied women Art Heritage and the place of women in Culture. Before landing in Marseille, she experimented project management in cultural and innovative spheres, at the Centre Michel Serres in Paris.
CAROLINE CHAMPETIER
Cinematographer

After graduating in film directing and photography at La Fémis, Caroline Champetier joined William Lubtchansky’s team and worked for directors like Jacques Rivette, Claude Lanzmann, François Truffaut, Jean-Marie Straub, and Danièle Huillet, among others.

Her first feature film as a director of photography was All the Night (1981) directed by Chantal Akerman. Her career really took off after working on Keep Your Right Up (1985) by Jean-Luc Godard. Their collaboration continued on Greatness and Decline of a Little Movie Business (1986), Power of Word (1986), King Lear (1987), History of Cinema (1988), Sorry For Me (1992), and Children Play Russia (1993). In the meantime, she worked with some of the most famous French auteurs: Jacques Doillon, Philippe Garrel, Benoît Jacquot, André Techiné, Jacques Rivette, and Barbet Schroeder. She also worked with a new generation of French directors such as Leos Carax, Xavier Beauvois, Hélène Zimmer, and Anne Fontaine.

Abroad, she worked on Japanese Nobushiro Suwa’s 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’s Tanathor (2009). With Of Gods and Men by Xavier Beauvois (Grand Prix at the Cannes IFF), she won the 2010 César Award for Best Cinematography. She directed Berthe Morisot (2012) and Nuytten / Film (2016), which was presented at the FIDMarseille 27th edition. She also regularly teaches at the Fémis.

Recently, she worked on Leos Carax’s latest film Annette (2021), which was largely celebrate in Cannes and at the Cesars Awards.
MIGUEL GOMES
Director

Miguel Gomes is a portuguese filmmaker. After studying at the Lisbon Theatre and Film School, he started his career as a film critic, journalist and film essay writer, before being acclaimed himself as a film director.

After some successful short film, Miguel Gomes reavels to the public in 2004, for his first feature film, A Cara que Mereces. Always adapting the atmosphere and places of his native land to intimate and fictional scripts, Miguel Gomes directed Aquele Querido Mês de Agosto (2008), Tabu (2012).

Thanks to these films, he has been selectionnated three times for the Directors' Fortnight in Cannes and won the Alfred-Bauer Award at the Berlinale 2012.

As Mil e uma Noites / Arabian Nights based on the One Thousand and One Nights and including three chapters, hasn't just been screen for the Directors' Fortnight, but it also competed, for its second chapter, O Desolado, for the Best Foreign Language Film at the 88th Academy Awards, even if it was not nominated.

His last film The Tsugua Diaries, directed with Maureen Fazendeiro, was selected for the Directors' Fortnight in 2021.

Miguel Gomes still experiments and works on new projects that interpret the popular imagination, following the ideology of art for art's sake.
RAPHAËL LEFÈVRE
Editor and filmmaker

Raphaël Lefèvre first began as a film critic. After studying at La Fémis, he worked as an editing assistant on La Vie d’Adèle by Abdellatif Kechiche (2013), and as an editor on many short films such as Les Enfants by Jean-Sébastien Chauvin (2014) or Un adieu by Mathilde Profit (2019), and feature films like A Última Vez Que Vi Macau (2012) and O Ornitólogo (2016) by João Pedro Rodrigues or M by Yolande Zauberman (2018).


He has recently worked on Laurie Lassalle’s documentary Boum Boum, released in France in June, 2022.
He also directed a short film, Nos désirs (2017), and regularly intervenes in art and film schools: Le Fresnoy, ESAL, Paris 8, La Fémis, HEAD.

Two films he edited were shown at the FIDMarseille in the past: Flesh Memory by Jacky Goldberg (2018) and Pénélope mon amour by Claire Doyon (2021, Georges de Beauregard National Award and Renaud Victor Award).

This year, It’s Raining Cats and Dogs by Claire Doyon will be shown in the “Other Gems” section and El Agua by Elena López Riera has been chosen as the closing film of the festival.
Mathieu Amalric is a French director and actor. While he starts his career as an actor, he shoots also many successful films and participates both in the authorial and in the ultra-production film sphere.

Mathieu Amalric gets to know the film industry offstage first. After a role in Comment je me suis disputé… (ma vie sexuelle) (1996) by Arnaud Desplechin for which he is awarded with the César du Meilleur espoir, he becomes highly popular as an actor and works with Techné, Assayas, the Larrieu brothers, Bertrand Bonello, etc. In parallel, he starts shooting his first feature films which have earned him large critical acclaim: Mange ta soupe (1997), Le stade de Wimbledon (2001), La Chose publique (2003), selected at the Directors’ Fortnight. In 2005 and in 2008 he receives the César Award for best actor for the films Rois et Reine (2004) by Arnaud Desplechin and Le Scaphandre et le Papillon (2007) by Julian Schnabel, and becomes a star also in the international cinema, working with filmmakers like Wes Anderson, David Cronenberg, Roman Polanski. His career as director takes off too: his twinkle film Tournée (2010) is awarded at the Cannes Film Festival. He is also present in Cannes with La Chambre bleue (2014), Barbara (2017) and Serre-moi fort (2021).

Films, performance: following our invitation and around two of his last movies, Zorn III (2018-2022) et Maîtres Anciens (Comédie) (2021), Mathieu Amalric composed a bright bouquet made of works and people he loves and admires. From Robert Musil to Jerry Lewis, a tender extravagance will color the program : la Folie Amalric.
Albert Serra is a Spanish director. His eclectic work reflects a desire to interpret and reinvent stories from literature, legend, religion and history in a cinematographic, all singular and pure, point of view.

He is the author of radically different films that have conquered both the critic and the public. His second film, *Honor de cavalleria*, which gets inspiration from *Don Quichotte* by Cervantes, is presented at the Directors’ Fortnight in 2006. His third film, an interpretation of a popular Christmas song of Catalonha, *El cant dels ocells* (2008), is a free adaptation of a biblical event. With his forth film, *Historia de la meva mort* (2013), mixing Casanova and Bram Stoker (*Dracula*), he receives the Golden Leopard at the Locarno Film Festival. It is followed by two twin films, *La Mort de Louis XIV* (2016) and *Roi Soleil* (FID 2018, International Competition’s Grand Prix) and a third one, *Liberté* (2019) whose action takes place in pre-Revolution France. In this series of films, Albert Serra defends his political and aesthetic ideas, those of an anarchist dandy, both tender and provocative, faithful to a bunch of actors with whom he developed a unique method in directing and shooting.

After three Cartes blanches during the postproduction in Marseille of his last feature *Pacifiction*, Official Selection, Cannes 2022, Albert Serra and FID continue their companionship with a retrospective of his free and tormented work during FIDMarseille 2022.
FIDLab – PRESENTATION

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. Different from a market or promotion forum, the FIDLab allows project leaders to give us to see images (locations, rushes, first montages) but also artistic and cinematographic influences, which will feed our apprehension of their film in the making.

FIDLab – PROJECTS

Picked among 415 applications, 11 projects from 14 countries. Highly diversified geographically and singular in their writing, this selection energetically and facetiously combines sensitivity and impetus, beauties and surprises, political, environmental, historical, queer, utopian and artistic motifs.

ALL THE RENAULTS IN THE WORLD
Declan Clarke – Ireland
90’, Development

AS ESTAÇÕES / THE SEASONS
Maureen Fazendeiro – France, Portugal
Norte Productions (France)
O Som e a Fúria (Portugal)
90’, Production

ECHO
Joshua Bonnetta – Canada
Acephale Inc (Canada)
85’, Development

FLEUR DE BAMBOU / BAMBOO FLOWER
Kiyé Simon Luang – Laos
Shellac Sud (France)
90’, Script

FOLLOWING THE SOUND / KANATA NO UTA
Kyoshi Sugita – Japan
Longride (Japan)
100’, Script

I LOOK LIKE MY MOTHER
Amina Maher – Iran
Schulenberg Films (Germany)
Rmad (Germany)
90’, Development

MMXX
Cristi Puiiu – Romania
Mandragora (Romania)
160’, Post-production

NEVERLAND
Isabel Pagliai – France
5A7 Films (France)
85’, Development

SE VAN SUS NAVES
Óscar Vincentelli – Venezuela
Lejos Lejos (Spain)
Sumendi (Spain)
70’, Development

THE CHRISTMAS CARD
Lucy Kerr – United States
Insufficient Funds, NSF (United States)
80’, Post-production

THE NIGHT CAME ABOUT
Mira Adoumier – Lebanon
Muyi Film (The Netherlands)
100’, Script
FIDLab – JURY

Bruno Deloye
Ciné+ Director (France)

Virginie Devesa
Alpha Violet CEO – sales Agent (France)

Tania El Khoury
Producer (Lebanon)

After two master’s degrees in Science and Techniques of Broadcasting, Telecommunications and Television, he begins his career as first assistant to the Director of the development of Région Câble. In 1991, he launches the first Pay per view’s channel in France. Then, he joins the MCM-Euromusique group to take care of the creation of Muzzik, the first Classic and Jazz TV channel. In 2000, he joins Ciné+ (Group Canal Plus), where he occupies the function of manager of CinéClassic in France, Italy and Spain, before setting up in September 2002 the new thematic offers Ciné+ Club, an art house channel, and Ciné+ Classic, a classic movies channel. He is manager of these channels since then. Bruno Deloye is also a committee member of the Film Heritage of the CNC (Centre National du Cinéma). Besides, he has been a jury in various film festivals.

Virginie Devesa was born in Southern France. She graduated from Lyon III (France) with a Master’s degree in Business Communications and studied 2 years in the US. Her experiences abroad as well as her previous jobs as Intl. Sales manager have led her path towards the creation of Alpha Violet world sales, with the desire to promoting strong Arthouse features linked with a close relationship with filmmakers and their producers. After 10 years, Alpha Violet represents nowadays a catalogue of 53 strong Arthouse feature films with an editorial line curated towards 1st films, worldwide filmmakers as well as female directors such as Alejandro Loayza Grisi (Utama), Cyril Schäublin (Unrest), Laura Samani (Small Body), Christos Nikou (Apples), for the most recent. She is the recipient of the Netflix Fund for Creative Equity x AFAC in 2022 as a producer for the project Manity by Hussen Ibraheem.

After filmmaking and psychology studies in Beirut, Tania El Khoury moved to Paris in 2002 where she finished a Master’s degree in cinema. She then joined the Parisian independent production company Moby Dick Films, with which she worked as legal and financial manager until 2019. In 2017, she founded the production company Khamsin Films in Beirut and she founded the Paris-based production company Les Films de l’Altaï, in 2020. She recently produced the latest feature fiction of acclaimed filmmaker Ghassan Salhab, The River (International Competition, Locarno 2021). Her current projects include Sonia Ben Slama’s newest feature documentary Machtat and Anas Khalaf’s new feature film, Love-45. She is the recipient of the Netflix Fund for Creative Equity x AFAC in 2022 as a producer for the project Manity by Hussen Ibraheem.
Daouya Feriel Achir (Algeria, 1993) studied sociology in the University of Algiers. After a first research in photography, she decided to turn the still portraits she was fascinated from, in sounds and moveable images. In this exercise, the use of recital words becomes almost needless, in favor of sounds and stills. This dispositive focus on the inside of character’s feelings and personality. By mixing the artificiality of persons' sensitiveness with her own subjectivity and perception, Daouya Feriel Achir means to go beyond superficial reality.

7000RPM

IFA | Algeria / 2020 / 13'

How to film an obsessive passion? This is the bet taken up by Daouya Feriel Achir. Despite several deadly crashes, Amin doesn’t give up. During this long wait, he faces his machines and his dream.
Anouch Basbous (France, 1999) grew up in Berlin where she developed an early interest for visual storytelling through photography. After her first visit to Lebanon at the age of 18, she decided to pursue a career in filmmaking. In 2022 she obtained her bachelor degree from Marseille’s Academy of Fine Arts. For her first film, Hatef Sada, she collaborated with Thery Al Alam, a Lebanese musician. She explores the use of off-screen in narrating queer stories.

Hatef Sada / Telephone Echo
INSEAMM | France / 2021 / 8’

A correspondence between two lovers from two mediterranean cities, a forbidden letter given to the sea to carry. Telephone Echo is the search for a common language, one that fights against erasure with tenderness and the other that witnesses the violence that it faces.
Utku Çirak (Turkey, 1997) studies Film Design in Dokuz Eylül University, after graduating in Cinema and Television at the Akdeniz University. He was part of the ‘Young Jury’ for the 54th Antalya Golden Orange Film Festival in 2017 and, the last year, he participated at the 20th Cinedays Festival of European Film in Macedonia. As an independent filmmaker, he covers various aspects of filmmaking (direction, screenwriting, production and distribution). He also writes in cinema reviews for his Academy, trying to explore new ways of filmmaking. He recently worked on the script of a magical-realistic film and he aims to combine social issues with a fantastic style in several dystopias.

The Gas
Dokuz Eylül University | Turkey / 2020 / 14’

A critical situation in the village bring the peasants to try breaking a curse through various rituals, under the leadership of the Mukhtar and Kadir. When the government finally arrives, it confronts the villagers with another reality. Traditional beliefs feature ethnic rituals in this post-modern narrative.
Tina Daurova
[HFBK Academy of Fine Arts, Hamburg | Hamburg, Germany]

Tina Daurova (Russia, 1994) has a background in classical music, visual arts and amateur photography. Filmmaking found a way into her life as a creative wish to extend a still image - to capture movement and shifts in states. At the moment Tina Daurova is exploring the possibilities of documentary filmmaking and what it means to capture something authentically. She is about to travel to North Ossetia-Alania to film her graduation work for HFBK Hamburg.

An Apple from a Tree
HFBK Academy of Fine Arts Hamburg | Germany / 2022 / 28'

« Russia. 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.
Achwak El Horchani
[ISAMM Higher Institute of Multimedia Arts of Manouba | Tunis, Tunisia]

Achwak El Horchani (Tunisia, 2000) is a multi-faced young artist. She completed her Bachelor’s degree in Literature, before moving to Tunis and starting his academic career in ISAMM, the Higher Institute of Multimedia Arts of Manouba. She seeks to discover new forms of narrative and storytelling in cinema, inspired by all other forms of art, literature, theater, dance, sculpture and photography. During her studies, she wrote and made several short films where she combined various means of artistic expression, such as poetry, theatre and cinema.

Une perte / A Lost
ISAMM Higher Institute of Multimedia Arts of Manouba | Tunis / 2021 / 10'

Issa and his friend go out every night to wander... They always take the same itinerary from the house to the park, until one day... In few situations, through a theatrical representation of a personal state of mind, questions arise : « what am I really? What do I carry? ». 
Yu-An Jao (Taiwan, 1997) is an artist and animation director currently based in Taipei, Taiwan. She obtained a bachelor degree from Taipei National University of the Arts in 2020. She has already been selected for two international film festivals, both for her previous film, Sofa_r and for her last film, Extravagantly Ordinary Night, which was awarded with the Best Taiwan Award, Special Jury Award, during the Kuandu International Animation Festival (2020). She is fascinated by forms such as illustration, graphic novel, animation, and video, focusing on the depiction of “memories”, “losing” and “emotions”.

**Extravagantly Ordinary Night**

Taiwan Film Institute | Taiwan / 2020 / 6’

Her bright world became dark after losing sight. One day, a meeting so many times expected comes.... leading to this extravagantly ordinary night. Through delicate drawings, Yu-An Jao depicts her inner journey.
Fatima Kaci (France, 1992) is born of Algerian parents who moved to France. After a Master’s degree in valorisation of cinematographic and audiovisual Heritage at the University of Paris 8 (Saint-Denis), she joined the directing department of la Fémis, Higher National Film School. In 2021, she directed her first documentary *Terre d’ombres / The Cemetery*, a dialogue between the dead and the living in the Muslim cemetery of Bobigny, in Paris suburbs. This film inspired her a short fiction film *Pièces détachées / Spare parts* (2022), an echo of her previous film, forming a diptic with it.

Fatima Kaci works on a cinema on the boundaries between documentary and fiction.

**Terre d’ombres / The Cemetery**

*La Fémis | France / 2021 / 38’*

Relegated to the middle of an industrial zone in the suburbs, the Muslim cemetery of Bobigny dates back to the colonial era. Fatima Kaci makes it the set of encounters, rituals, voices and presences of its visitors. Fragments of a common memory between France and Algeria erupt from the spoken dialogues and within the hollow of the silences.
Sara Domínguez López
[ECAM – School of Cinematography and Audiovisual of the Community of Madrid | Madrid, Spain]

Sara Domínguez López (Spain, 1999) graduated in Documentary Cinema in ECAM (School of Cinematography and Audiovisual of the Community of Madrid). She is one of the founders of the mediadistancia, a film programmation collective and she has worked and collaborated with the Madrid Cineteca as a film curator. She was also part of the DocumentaMadrid 2021 Jury. She developed a particular interest in topics like youth and womenhood.

No Conozco la Historia del Fuego / I don’t know the Color of the Fire
ECAM – School of Cinematography and Audiovisual of the Community of Madrid | Spain / 2021 / 26’

When time seems suspended, young people meet in the forest. The film takes place in a fantastic place, a kind of limbo known as Casa de Campo, a foreign unaccompanied minors center. “No conozco la historia del fuego” draws some correlations between the wood and its new hosts.
Having been working from home with severe lockdown restrictions for an extended period of time, Raghid receives an email one morning announcing that he has been fired from the company he has worked at for six years. Begins a dystopian journey, not so far from our present.

Karim Nasr (Lebanon, 2000) studied filmmaking at ALBA, the Lebanese Academy of Fine Arts. As a filmmaker, he gravitates among realistic and daily themes and situations, often very concurrent with real world news and that he aims to highlight through a subjective point of view in his films. He opts for character-driven stories that outline the impact of the world’s actualities, truths, conflicts etc. on a person’s everyday life. He aspires to relate especially untalked facts and stories of middle-east countries.

There must be something wrong
ALBA Lebanese Academy of Fine Arts | Beirut, Lebanon / 2021 / 15’

Having been working from home with severe lockdown restrictions for an extended period of time, Raghid receives an email one morning announcing that he has been fired from the company he has worked at for six years. Begins a dystopian journey, not so far from our present.
Georges Diodji Ndour
[ESAV Higher School of Visual Arts | Marrakech, Morocco]

After an experience at Ciné-ucad, a movie-club in Dakar, Georges Diodji Ndour (Senegal, 1990) directed his first short-film, *Au nom de l’Amour* in 2017. In 2018, he integrated the ESAV, Higher School of Visual Arts in Marrakech, in order to experiment and grow professionally. *Le Royaume perdu* is his graduation film and his first documentary. Following the exemple of Jean Rouch, he tries to represent the Reality, but he plays by adding some improvisation in it.

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**Le royaume perdu / The lost Kingdom**

ESAV Higher School of Visual Arts | Morocco / 2021 / 24'

Brahim walks all around the city with his cart, picking up litter. He faces a toxic and saturated city, where everybody treats him with contempt and calumny. An immersion in the city of Marrakech, showing us the daylight brouhaha and the nighttime calm.
Thibault Puech (France, 1997), before graduating in BA in cinema, directed a few short films on his own as a teen. Then, he entered the cinema school ENSAV Toulouse and specialized in filmmaking. His films are often anchored in a rural environment. It's in these places that he likes to question family relationships, childhood, human obsessions and flaws. In his work, he shows the complexity of humans throughout a mix of genres and ambiances with characters that often feel lonely and lost in their lives.

De l'autre côté de la montagne / On the other side of the mountain

ENSAM Higher National School of Cinema | France / 2022 / 14’

Winter 1996, in the Cevennes. Pierre is 20 years old and lives alone with his mother Emmanuelle in a cottage near the woods. When he doesn't work at the grocery store, he spends his time changing and putting back together the missing notices of his little brother Paul, who has strangely disappeared at the river a year earlier.
Chuxun Ran (China, 1993) is graduated of Le Fresnoy, France’s national contemporary arts studio. Coming from an academic career in the Fine Arts, she worked as exhibition curator and she already took part in two international residency in Taiwan and in the USA. She mainly practices moving images (videos and video installations), and crosses the notion of reality and fiction. Her work goes beyond the question of documentaries, docu-fiction and fiction ... The issues address both the social field and that of the intimate.

Une adresse au monde / A House without Memory
Le Fresnoy | France / 2021 / 18'

« The house is empty, but its address still exists. Time takes it away and I am left with only shapeless shreds. » While time escapes, only the images remain in memory. The film takes the option of playing with their multiple modalities of appearance and perception.
Danilo Stanimirović (Serbia, 1998) is currently studying at the Faculty of Media and Communication in Belgrade. He participated in the Talents Sarajevo Campus and in the Ateliers Varan, dedicated to both documentary and fiction short films exploring fictional aspects in documentary and documentary aspects in fiction.

His short documentaries *Migrations* and *Prokop* have been screened at festivals such as DokuFest, Pravo Ljudski Sarajevo, Beldocs, Free Zone Belgrade... His fiction film *Bambiland* was premiered at the Anthology Film Archives in New York, screened at over 80 festivals around the world and won numerous awards.

**PROKOP / 2021**  
**BAMBILAND / 2019**  
**MIGRATIONS / 2017**

**5-3-0**

*Singidunum University | Serbia / 2022 / 16'*

Outside night. A young girl tries to go to a party. Playing with the unspoken, the traumas seen like so many spectres, the film draws a real journey as well as an interior one.
Afaf Steitieh
[IESAV Institute for Theater, Audiovisual and Cinematographic Studies | Beirut, Lebanon]

Afaf Steitieh (Lebanon, 1999) completed her Bachelor of arts in audio-visual film studies with her film *For you, In Silence* (2022) from Saint Joseph University of Beirut. She has worked mainly as an art director on multiple films, ads and music videos. She has shot and directed her own intimate shorts and documentaries. Her work reflects her poetic style and the subjects that inspire her the most: self-reflection, dissociation of the self/body, childhood and the struggle of youth.

**VOID / 2020**  
**TANIA / 2020** (co-directed with Vera Beani)  
**BROUILLAGE / 2019**

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**For you, in Silence**  
IESAV Institute for Theater, Audiovisual and Cinematographic Studies | Lebanon / 2022 / 24'

Summer. Jude is spending his last days of vacation, while meeting a new friend. Playing with ellipses and the belief in images, Afaf Steitieh draws a sensitive evocation of an inner drama.
MONDAY JULY 4th

7:30 pm / MEETING POINT AND DEPARTURE
Residhome Marseille Saint-Charles

8:00 pm / WELCOME DINNER
With the FID team, experts and multiple FID partners
La Kahena

TUESDAY JULY 5th

8:30 am / MEETING POINT
Residhome Marseille Saint-Charles

8:45 am / RECEPTION OF PARTICIPANTS AND BREAKFAST
Mairie 1 / 7

9:15 am / WELCOME AND INTRODUCTION
Auditorium Mairie 1 / 7

9:30 am / CRITIQUE SESSIONS #1

THE CEMETERY by Fatima Kaci / 2021 / 38'

EXTRAVAGANTLY ORDINARY NIGHT by Yu-An Jao / 2020 / 6'

AN APPLE FROM A TREE by Tina Dauurova / 2022 / 28'

12:45 am / LUNCHBREAK
Petit Dugo

2:00 pm / CRITIQUE SESSIONS #2

A HOUSE WITHOUT MEMORY by Chuxun Ran / 2021 / 18'

THE LOST KINGDOM by Georges Diodji Ndour / 2021 / 24'

THERE MUST BE SOMETHING WRONG by Karim Nasr / 2021 / 15'

I DON'T KNOW THE STORY OF THE FIRE by Sara Domínguez López / 2021 / 26'

7:00 pm / MEETING POINT AND DEPARTURE
Vieux-Port

7:30 pm / WELCOME COCKTAIL
Théâtre Silvain

9:00 pm / OPENING CEREMONY
Théâtre Silvain
WEDNESDAY JULY 6th

9:00 am / MEETING POINT
Residhome Marseille Saint-Charles

9:30 am / RECEPTION OF PARTICIPANTS AND BREAKFAST
Mairie 1 / 7

10:00 am / CRITIQUE SESSIONS #3

TELEPHONE ECHO by Anouch Basbous / 2021 / 8'

ON THE OTHER SIDE OF THE MOUNTAIN
by Thibault Puech / 2022 / 14'

A LOST by Achwak El Horchani / 2021 / 10'

1:00 pm / LUNCHBREAK and MEETING
with Marie-Hélène Girod, programmer at Arte France
Petit Dugo

2:15 pm / CRITIQUE SESSIONS #4

7000RPM by Daouya Feriel Achir / 2020 / 13'

5-3-0 by Danilo Stanimirović / 2022 / 16'

FOR YOU, IN SILENCE by Afaf Steitieh / 2022 / 24'

THE GAS by Utku Çirak / 2020 / 14'

6:30 pm / MEETING
with Marko Grba Singh (filmmaker and programmer at Beldocs)
FIDMarseille Garden

8:00 pm / DINNER
Le Souk de Nour

9:00 pm / SCREENING
LA VIE DES HOMMES INFÂMES / INFAMOUS MEN’S LIFE by Gilles Deroo and Marianne Pistone – France / 2022 / 87'
Variétés 1

THURSDAY JULY 7th

9:30 am / MEETING
with the post-production students of the CinéFabrique Film School
N.B. Just for some eligible participants

10:30 am – 4:00 pm / FIDLab
with the projects leaders, professionals and partners and the FIDLab Team
La Canopée

12:00 / LUNCH
Le Monde by Marseille

4:30 pm / MEETING
with Julieta Juncadella (filmmaker and producer)
FIDMarseille Garden

6:00 pm / SCREENINGS
QUARRIES by Ellie Ga – Portugal, Sweden, France / 2022 / 40'
Variétés 2

and

WHO IS AFRAID OF IDEOLOGY PART IV REVERSE SHOT by Marwa Arsanios – Germany, Lebanon / 2022 / 35'
Variétés 2

8:00 pm / DINNER
Un Mexicain à Marseille

9:00 pm / SCREENING
A WOMAN ESCAPES by Sofia Bohdanowicz, Burak Çevik and Blake Williams – Canada, Turkey / 2022 / 81'
ArtPlexe 7
FRIDAY JULY 8th

10:00 am / SCREENING
MOURIR À IBIZA (UN FILM EN TROIS ÉTÉS) by Anton Balekdjian, Léo Couture and Mattéo Eustachon - France / 2022 / 110'
ArtPlexe 7

12:15 / MEETING
with Marwa Arsanios and Ellie Ga
Variétés Lobby

1:30 pm / LUNCH
Saf Saf

2:00 pm / SCREENING
HONOR DE CAVALIER by Albert Serra - Spain / 2006 / 109'
Variétés 1

5:00 pm / MASTERCLASS
with Albert Serra, filmmaker

7:30 pm / DINNER

SCREENINGS PROPOSAL

7:00 pm
PACIFICTION by Albert Serra - France, Spain, Germany, Portugal / 2022 / 163'

or

8:30 pm
KAFAK FOR KIDS by Roee Rosen - Israël / 2022 / 111'
ArtPlexe 7

or

9:00 pm
X14 by Delphine Kreuter - France / 2022 / 78'

SATURDAY JULY 9th

10:00 am / MEETING
with Miguel Ribeiro, director of DocLisboa
FIDMarseille Garden

SCREENINGS PROPOSAL

12:00 am
SIGNAL GPS PERDU by Pierre Voland - France, Belgium / 2022 / 43'
and INSIEME INSIEME by Bernardo Zanotta - France, The Netherlands / 2022 / 37'
Variétés 1
or
12:00 am
A UKRAINIAN YOUTH 2014-2022
Vidéodrome 2

2:00 pm / LUNCH

3:00 pm / MEETING
with Anca and Cristi Puiu, producer and filmmaker
FIDMarseille Garden

4:30 pm / SCREENING
NIWA NO SUNABA / GARDEN SANDBOX by Yukinori Kurokawa - Japan / 2022 / 69'
Variétés 2

SCREENINGS PROPOSAL

6:15 pm
WAY OUT AHEAD OF US by Rob Rice - USA / 2021 / 87'
Vidéodrome 2
or
6:30 pm
KRISTINA

8:00 pm / DINNER
Blum Brasserie

9:00 pm / SCREENING
DESVĺO DE NOCHE / NIGHT DETOUR by Ariane Falaradeau St-Amour, Paul Chotel - Canada / 2022 / 93'
ArtPlexe 7
SUNDAY JULY 10th

10:00 am / SCREENINGS
WELCOME by Jean-Claude Rousseau - France / 2022 / 18'
and
AGAINST TIME by Ben Russell - France / 2022 / 23'
and
PTITSA by Alina Maksimenko - Poland / 2022 / 31'
and
AFTER WORK by Ben Rivers, Celine Condorelli - UK / 2022 / 13'
ArtPlexe 7

12:00 am / SCREENING
MAPUTO NAKUZANDZA by Ariadine Zampaulo - Brazil, Mozambique / 2022 / 60'
Variétés 1

1:00 pm / LUNCH
SCREENINGS PROPOSAL

1:30 pm
A TALE OF FILIPPINO VIOLENCE
Variétés 2

4:30 pm / PERFORMANCE
Marseille Musil Monstre de Mathieu Amalric Mucem

5:00 pm / MEETING
with Patric Chiha, filmmaker (Compétition Française Jury member)
FIDMarseille Garden

7:30 / DINNER
Le Souk de Nour

9:00 pm / SCREENING
AFTERSUN by Lluís Galter - Spain / 2022 / 70'
Variétés 5

MONDAY JULY 11th

10:00 am / SCREENING
DES GARCONS DES PROVINCE by Gaël Lépingle - France / 2022 / 82'
La Baleine

12:00 am / MEETING
with Sofia Bohdanowicz filmmaker FIDMarseille Garden

1:00 / LUNCH
Petit Dugo

SCREENINGS PROPOSAL

1:30 pm
VERMEHLO BRUTO by Amanda Devulsky - Brazil / 2022 / 204'
Variétés 2

or

2:30 pm
SOBRE LAS NUBES by María Aparicio - Argentina / 2022 / 143'
ArtPlexe 7

or

4:00 pm
A VIDA SÃO DOIS DIAS / LIFE LASTS TWO DAYS by Leonardo Mouramateus - Brazil / 2022 / 82'
Variétés 1

7:00 pm / CLOSING CEREMONY
Mucem

9:30 pm / CLOSING COCKTAIL
L’Embuscade
CONTACTS

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FIDCampus thanks its partners

ALBA - Lebanese Academy of Fine Arts, Lebanon / Dokuz Eylul University, Turkey / ECAM - School of Cinematography and Audiovisual of the Community of Madrid, Spain / L’ENSAV, France / La Fémis - École nationale supérieure des métiers de l'image et du son, France / ESAV - Higher School of Visual Arts, Morocco / Le Fresnoy - Studio National des Arts Contemporains, France / IESAV - Institute for Theater, Audiovisual and Cinematographic Studies, Lebanon / INSEAMM - Beaux-arts Marseille, France / HFBK - Hochschule für bildende Künste Hamburg, Germany

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