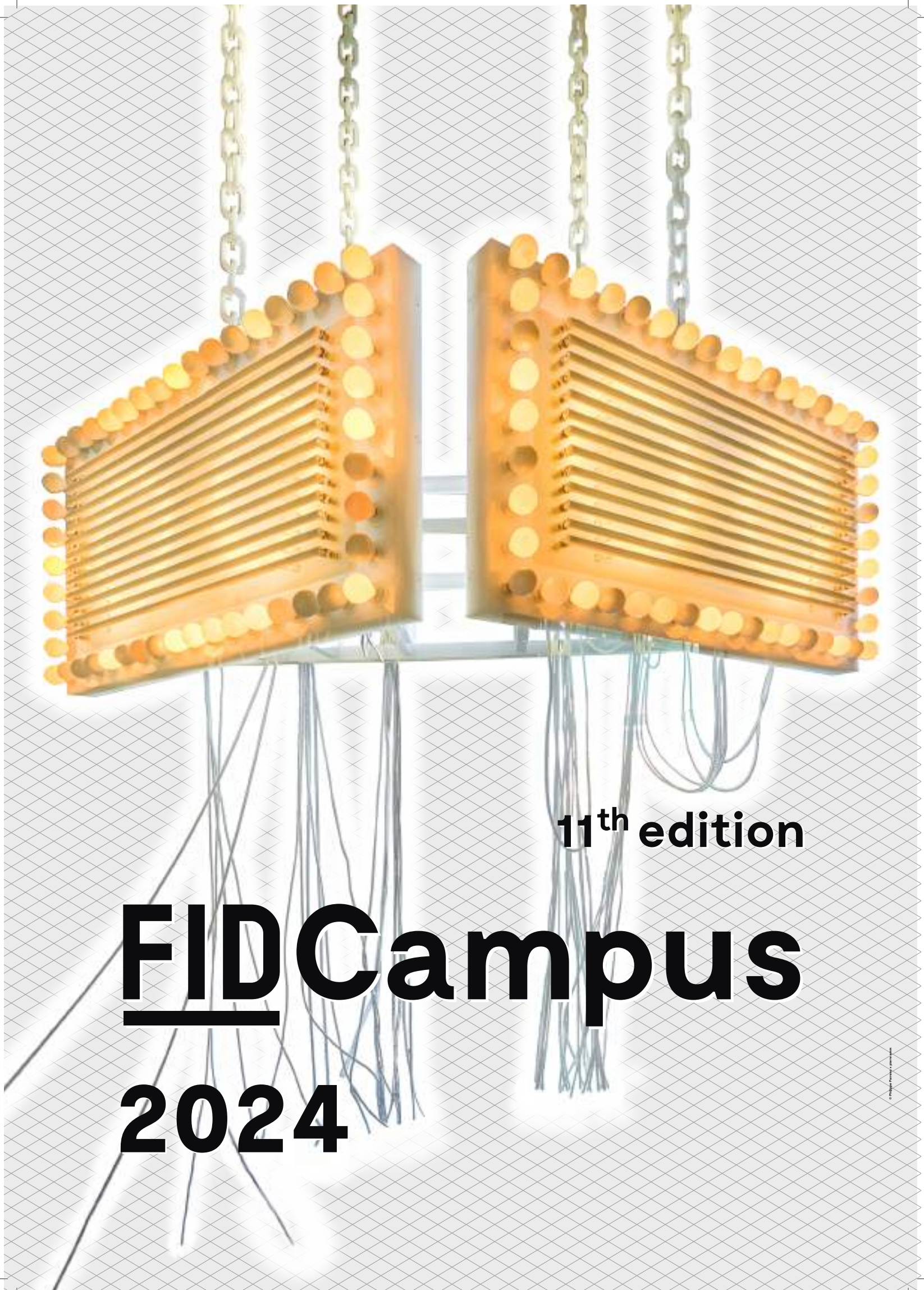




11th edition

FID Campus

2024

FIDCampus

2	Editorial	18	Happy Hours
3	The Team	19	I EAT MEAT
4	The experts	20	It could have been a film
8	Ingrid Caven	21	Saint-Georges
9	Adirley Queirós & Joana Pimenta	22	The Longest Dream Lasts 45 Minutes
10	Agathe Bonitzer / Sophie Fillières	23	Worn Bodies
11	FIDLab 2024	24	Festival Locations
12	FIDCampus The Projects	25	FIDBACK
13	An Ornithologist's Daughter		
14	Beigu Islet		
15	Configuration of a Threshold		
16	Dear Fanon, who am I?		
17	Generous Bodies		

Editorial

FIDCampus is an international training and exchange program that started in 2013 in partnership with MUCEM.

For this 11th edition, 12 young directors and students in art and filmmaking have been selected. They are coming from Algeria, Czech Republic, France, Germany, Ireland, Lebanon, Palestine, Spain, Taiwan and Tunisia.

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 since in Berlinale Talents, 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 International Velázquez in Madrid in 2019, for her new project Bab Sebta that was selected in FIDLab 2018 and in the international competition of the FIDMarseille in 2019. Lola Quivoron (FIDCampus 2016) had her film at Un Certain Regard in Cannes in 2022. Among the other FIDCampus 2016 participants, Ayman Nahle was selected at the Chicago Film Festival, and Paul Heintz at the RID Montréal 2016 as well as FIDMarseille 2018, and won the Best Short Film Prize at Curitiba Olhar de Cinema 2020.

From the more recent editions, Aliona Zagurovska (FIDCampus 2017) had her last feature selected in Belfort, Wisam Al Jafari (FIDCampus 2018) was selected at Cinéfondation in Cannes in 2019, and Melisa Liebenthal (FIDCampus 2018) had her last project selected at the LAP-BAFICI coproduction program. Moreover, Ousmane Cissokho (FIDCampus 2019) was awarded in the Al Akhawayn Short Film Festival, Paula González García (FIDCampus 2021) was awarded at many festivals and Tina Daurova (FIDCampus 2022) had her film selected at Oberhausen International Short Film Festival in 2023, Last but not least, Ibrahim Handal (FIDCampus 2023) had his film selected in Clermont-Ferrand film festival in 2024.

During the six 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), Rania Stefan (filmmaker and editor) and film directors like Valérie Jouve, Ghassan Salhab, Marie Voignier, Raed Andoni, Alice Rohrwacher, Oliver Laxe, Phillip Warnell, Kamal Aljafari, Narimane Mari, Payal Kapadia and Miguel Gomes. They all were invited to share their experience with our FIDCampus participants.

For this 11th edition, our loyal mentor Caroline Champetier, DOP and filmmaker will be joined by curator and filmmaker Shai Heredia and sound editor Romain Ozanne. 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 11th edition of FIDCampus !

Nicolas Feodoroff
Artistic and educational coordinator

FIDCampus | The Team



Tsveta Dobрева

Managing Director **FIDMarseille**

Tsveta Dobрева, born 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, 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 Managing Director.



Nicolas Feodoroff

Selection committee **FIDMarseille** | Artistic and educational coordinator **FIDCampus**

Art and film critic, 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.



Lisa Pison

Coordinator **FIDCampus**

Art and cinema enthusiast, Lisa studied visual arts and film's criticism in the Netherlands. During her university years she became part of a collective, that organised music and artistic events. And at the same time she develops a passion for the organisation and production of artist residency, film festivals and exhibitions. She now works between France and Italy, developing personal projects like an art magazine and a short film. Since March 2024, she is working at FIDMarseille as FIDCampus coordinator.



Caroline Champetier

Cinematographer | Filmmaker

Among the highest active cinematographers, Caroline Champetier has received numerous awards including the César for Best Photography and the Gianno di Venanzo Prize for *Des Hommes et des Dieux* (2010) by Xavier Beauvois in 2010. She won a Silver Frog at Camerimage for her work on *Holy Motors* (2012) by Leos Carax, which was also nominated for a César for Best Cinematography in 2013, for *Les Innocentes* (2016) by Anne Fontaine in 2016 and for *Les Gardiennes* by Xavier Beauvois in 2017.

The radiance of the skin, its transparency and its mystery, is a recurring source of inspiration in the work of Caroline Champetier. It is a common thread leading to an almost physical immersion in the image, technology and art, to always better serve the vision of the director and highlight the actors. Caroline Champetier has shot nearly a hundred films as assistant and then director of photography.

She began her career working with Chantal Akerman on *Toute une Nuit* (1982), starring Aurore Clément, and went on to make several short films and feature films with Jean- Luc Godard.

Known for her unique talent, Caroline Champetier has also collaborated with Nobushiro Suwa for his movies *H Story* (2001), and *A Perfect Couple* (2005). With Amos Gitai in *Terre Promise* (2004), *One Day You Will Understand* (2008), as well as Wang Chao, Tawfik Abu Wael and Irene Dionisio.

More recently, she collaborated with Leos Carax as director of photography for his movie *Annette* (2021), and with Wang Bing in *Man in Black* (2023), that won best documentary photography at the Manaki Brothers festival in 2023. In the same year, she worked with Fyzal Boulifa, for his second feature film, produced by Vixens Films, entitled *The Damned don't cry* (2022), presented at the Venice Film Festival. Caroline Champetier has recently finished filming the feature film *Widow Clicquot*, by Thomas Napper, starring Hailey Bennett, which will be released in the United States in the summer. She is also the director of photography for Leos Carax medium-length movie *It's Not Me*, which premiered this year at the Cannes Festival and is now screening in cinemas.



Shai Heredia

Filmmaker | Curator

Shai Heredia is a filmmaker and curator. In 2003 she founded Experimenta, the international festival for experimental film and moving image art in India. Over the years the festival has gained international prominence as an influential platform for experimental film and video.

Heredia has curated film programs worldwide, including the Berlin International Film Festival, Tate Modern, Images Festival Toronto, Image Forum Tokyo, The Kitchen New York, Arkipel Jakarta amongst several other festivals and art venues. She was also the programmer of the 65th Robert Flaherty Seminar.

Heredia's films *I Am Micro* (2012) and *An Old Dog's Diary* (2015) co-directed with Shumona Goel have received critical acclaim and been exhibited at prestigious film festivals and art venues like the Guggenheim Museum, Toronto International film festival, International Film Festival Rotterdam, the Hamburger Bahnhof Museum for Contemporary Art, and the Kochi Muziris Biennale amongst several others worldwide. *I Am Micro* is an experimental essay about filmmaking, the medium of film, and the spirit of making independent cinema. The film was shot in the passages of an abandoned optics factory and is centered around the activities of a low-budget film crew. *I Am Micro* has also won prestigious awards including a National Award from the Government of India. *An Old Dog's Diary* assembled in puzzle-piece evocations, is a portrait of an artist. The film links fragments of his writings, letters and drawings that are charged with memories of an unsettled life. *An Old Dog's Diary* won the BFI London International Film Festival Short Film award.

Heredia has contributed to journals such as *The Moving Image Review* and *Art Journal* and *PUBLIC*, and was the co- editor of the *Loud Mess* issue of *NANG magazine*. Her latest book *One Film at a Time*, published by Arsenal Institut for Film and Video Art, explores the many and distinct processes and skills involved in keeping films alive through practices of transnational archiving, curating and restoration. Heredia is currently the co-curator of Berlinale Forum Expanded. She is based in Bangalore, India where she teaches in the Graduate Program in Contemporary Art Practice at the Srishti Manipal Institute of Art, Design and Technology.



Romain Ozanne

Sound editor | re-recording mixer

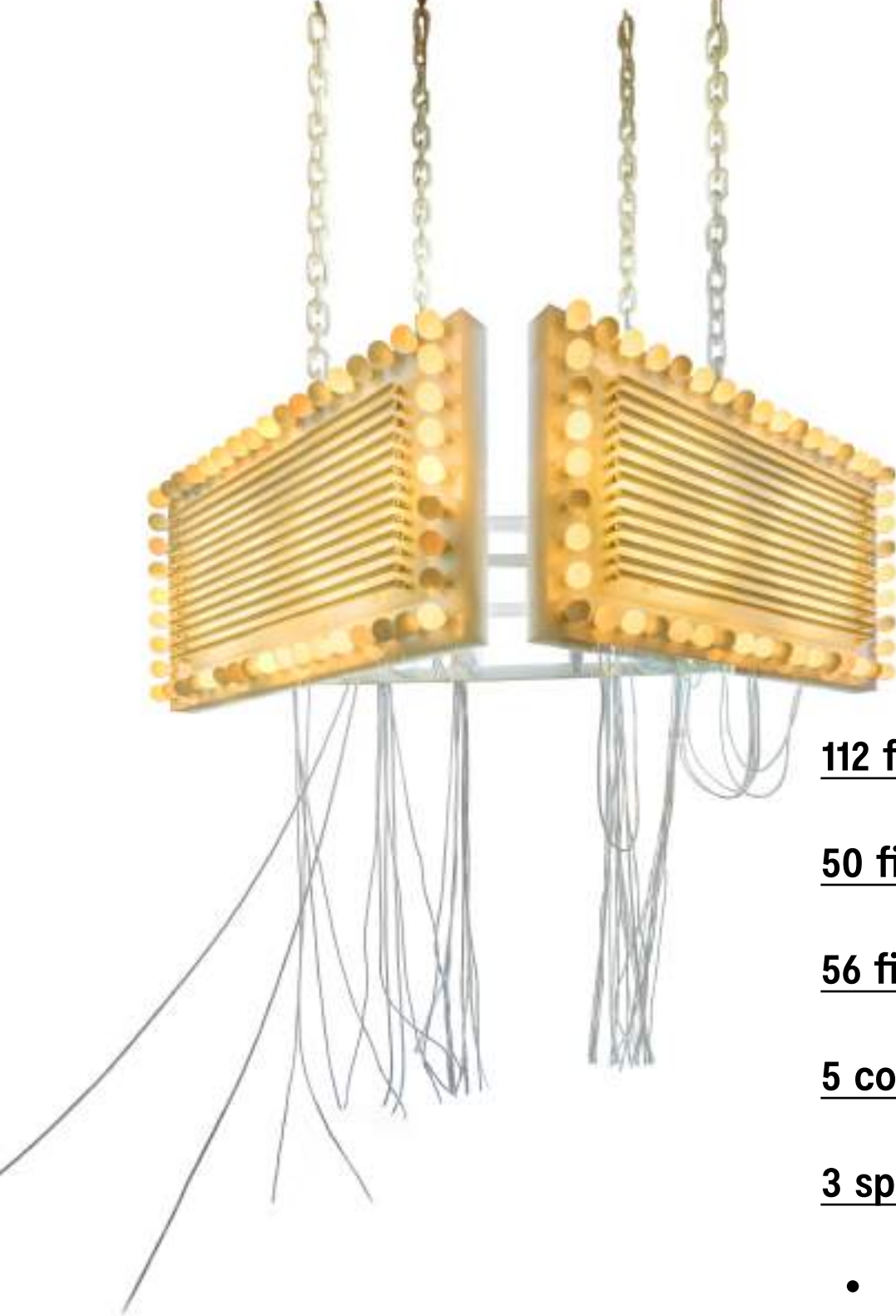
Romain Ozanne works as a re-recording mixer and a sound editor since 2014. He followed an academical and technical education, first following an intensive foundation degree at Ciné Sup in Nantes, then at the University Paris III and at the Louis Lumière school in Paris.

He developed an interest in sound very early, which actually evolved from his passion for music. His encounter with cinema comes later, after high school, as he realizes how sensitive and political the gaze of the films could be.

Another inspiration that sparked his interest for sound comes from Tariq Teguia or Apichatpong Weerasethakul work, with the richness of their aesthetic propositions and their work on sound dynamics. Romain Ozanne is interested both in the complex sound design brought by fiction, and in the more immediate set ups that documentaries can allow. His work touches upon various economical environments, with special attention to design created through location sound. He strongly supports independent cinema in all its diversity and forms.

He now lives in the Pyrénées Mountains, in the Nouvelle-Aquitaine region.

Notably, he worked with Maxime Martinot *Trois contes de Borges* (2014), *Le sentier des Asphodèles* (2023), Nicolas Peduzzi *Ghost Song* (2021), Camille Degeye (*Journey Through a Body* (2019) *Almost a Kiss* (2022), Dominique Marchais *La Rivière* (2023), and more recently with Qiu Yang *Some Rain Must Fall* (2024), Antoine Vazquez *Pédale Rurale* (2022) or Payal Kapadia *A Night of Knowing Nothing* (2021) *All we Imagine as Light* (2024).



35th Edition FIDMarseille

112 films

50 films in competition

56 filmmakers

5 competitions

3 special programs:

- Ingrid Caven
- Adirley Queirós & Joana Pimenta
- Agathe Bonitzer/
Sophie Fillières

Detailed Program



Ingrid Caven



“The rare mystery of certain presences on stage was the most important thing, much more important than what we call a life.”

Jean-Jacques Schuhl, *Ingrid Caven*, 2000.

So says the writer about the woman who shares her life. This rare mystery is also the mystery of Ingrid Caven’s presence on screen, from Rainer Werner Fassbinder’s first films in the late 1960s to those she still plays in five decades later. This is the mystery of beings who never allow themselves to be domesticated, whose aura transforms and transfigures the image or song that receive their brilliance.

Ingrid Caven sings, but she is more than a singer: since her first show in 1976, staged by Werner Schroeter, each of her performances has been the invention of a new form, electric shortcuts through the history of singing. Breathtaking vocals and acrobatic gestures, risky figures on a tightrope between extremes, from Brahms to Kraftwerk, from the street to opera. Ingrid Caven acts, but she is more than an actress. A subversive iconic figure for the public, – she was a force of inspiration and an incomparable work partner for some of the greatest filmmakers of the ‘70s – Schroeter, Fassbinder, Schmid.

From June 25 to 30, Ingrid Caven will be guest of FIDMarseille for a program retracing over fifty years of acting and singing. Masterpieces by Eustache (My Little Loves), Schmid (La Paloma), Fassbinder (In a Year of 13 Moons), rare and/or little-known films, never-before-screened filmed performances, surprise listening session, encounters...

Joana Pimenta & Adirley Queirós



For the past twenty years, Adirley Queirós has been making cinema with the inhabitants of Ceilândia, a satellite city of Brasília. Since *Rap, O Canto da Ceilândia* (2005), each film is invented as a prototype, combining documentary material and fictional energies to invert the relationship between the center and the margin. Real and fake archives, anticipation and dystopia, local radio and urban music: a minority people revives the political power of cinema to imagine their memory, to portray their anger and their hope for change.

Joana Pimenta is Portuguese and works between Brazil and the United States. She has made two highly acclaimed short films which, in an entirely different language – that of the experimental essay – join the Brazilian filmmaker on a common territory: that of (colonial) counter-history and fictionalized memory.

In 2017, Adirley Queirós invited her to work as director of photography on *Era uma vez Brasília*. After co-directing the incendiary *Mato seco em chama* in 2022, they are now pursuing an ever closer collaboration. Collective tales to shape history, counter segregation and invent uprising: it's this necessary artistic and political ambition that we are delighted to present and reflect upon in the company of Adirley Queirós and Joana Pimenta.

Agathe Bonitzer / Sophie Fillières



Agathe Bonitzer has played alongside Ingrid Caven in *Belle dormant* (Sleeping Beauty) by Adolpho Arrietta (2016). She is intriguing and fascinating in one of the most beautiful films of recent years, *Music*, by Angela Schanelec.

Since Agathe Bonitzer is a young actress, the aim is not to pay tribute to her, nor to celebrate her career with a retrospective. There will be no question of a career, as her filmography is built on other requirements. Those of a cinephile actress, passionate about the history of cinema and concerned about its future, attracted more by the work of filmmakers than by the performances they offer her. So what is it all about? Work. Taking stock of the work of a young actress today. Entering the world of film and cinema through the words and work of an actress.

Agathe Bonitzer has played in several films by an immense filmmaker, the discreet author of one of the most precious works in French cinema: her mother, Sophie Fillières.

Sophie Fillières six feature films have profoundly renewed the art of comedy, with brilliant dialogues and cracked characters serving up a funny yet desperate examination of the things of life. She died just after shooting the seventh movie, and asked her children to finish her project.

Agathe Bonitzer will be present throughout the week to accompany this program, which includes films she starred in and a tribute to Sophie Fillières. In partnership with the Cinémathèque Française, which is devoting a complete retrospective to Sophie Fillières in September, coinciding with the theatrical release in 2024 of *Ma vie ma gueule* (*This Life of Mine*).

FIDLab 2024 | 16th edition

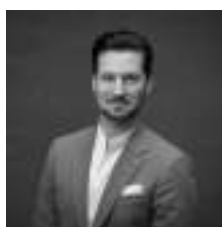
FIDLab – the international coproduction platform of the FIDMarseille – is driven by the conviction of offering a space of support and development to contemporary cinema. Which, in an increasingly demanding international context, continues to invent and take risks. FIDLab is designed to offer dynamic meetings with producers, support funds, broadcasters, distributors and sales agents.

For FIDLab 16th edition (27–28 June), ten projects have been selected among more than 410 submissions, regardless of format, length or subject, whether fiction or documentary, at the scripting, development or production stage. The selected projects represent 14 countries: Germany, Argentina, Canada, Spain, United States, France, the Azores Islands, Italy, Japan, Niger, United Kingdom, Slovenia, Sweden, and Turkey. This geographical diversity, combined with the uniqueness of the creative approaches, creates a selection where a multitude of issues and themes intertwined. The two winning projects from the Joaquim Jordà Residency – a residency initiated in 2022 between the Reina Sofia Museum (Madrid), DocLisboa and FIDMarseille – will be highlighted alongside the 10 selected projects.

FIDLab 2024 | The Jury



Madeline Robert
France
Visión du Réel – Visions
Sud Est
Artistic Advisor |
Manager



Dennis Ruh
Germany
Film Festival Expert



Ada Solomon
Romania
MicroFILM
Producer

FIDLab 2024 | The Projects

THE ART OF ESCAPE

Leonardo Mouramateus – Brazil

Manuel Rocha da Silva Unip Lda
(Portugal)

Quarta-Feira Filmes (Brazil)
90', **Script**

DROP! COVER! HOLD ON!

Stéphanie Roland – Belgium

Dérives (Belgium)
Sound Image Culture (Belgium)
90', **Development**

IL LIBRO D'ORE | THE BOOK OF HOURS

Margherita Malerba – Italy

Bocalupo Films (France)
Altara Films (Italy)
70', **Production**

LA GRANDE VACANCE

Chloé Galibert-Lainé – France

Darjeeling (France)
60', **Development**

THE LANFANG REPUBLIC

Katsuya Tomita – Japan

House on Fire (France), House on Fire
International (Taiwan), KUZOKU (Japan)
80', **Development**

LATE AUTUMN

Dan Sallitt – United States

Ravenser Odd (United States)
90', **Development**

MALPAÍS

Paula Rodríguez Polanco – Colombia

Mutokino (Colombia)
L'Heure d'été (France)
90', **Development**

SOUTH SEA

Riar Rizaldi – Indonesia

New Pessimism (Indonesia)
Dogmilk Films (Australia)
90', **Production**

TELL THE WATER TO PASS ON OUR DREAMS

Nehal Vyas & Advik Beni – India & South Africa

Luis Gutiérrez Arias (United States)
70', **Development**

YA & NIKI

Rä Di Martino – Italy

Dugong Films (Italy)
Cats Films (Egypt)
About Productions (Lebanon)
85', **Development**

Joaquim Jordà Residents

Julio Revisited

Richard Shpuntoff – USA | 75'

Return to Vega

Serge Garcia – USA | 95'



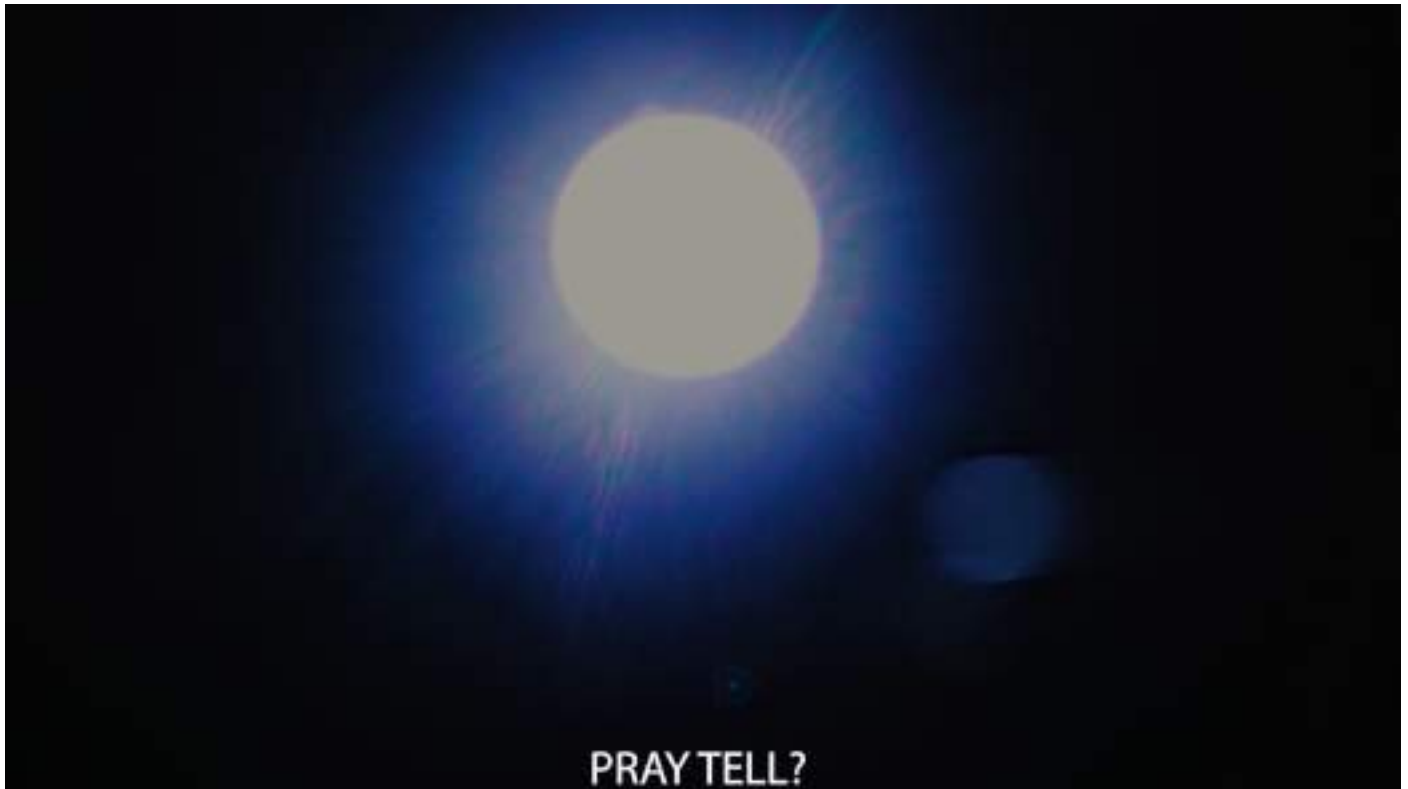
11th Edition FIDCampus Projects

11 Selected projects

12 Filmmakers

10 Countries

Algeria, Czech Republic, France,
Germany, Ireland, Lebanon, Palestine,
Spain, Taiwan, Tunisia.



An Ornithologist's Daughter

Erik Nuding

Director

Erik Nuding is an UK and Ireland based filmmaker whose work draws attention to the interdependence of life across different species to break down human-nature, subject-object dualism.

His debut short film, *An Ornithologist's Daughter*, reviewed as 'a moving family portrait of rare grace and intelligence', screened at renowned festivals including Visions du Réel (World Premiere) and Docs Ireland (National Premiere) among others. Erik is an MFA candidate in Documentary Media at Northwestern University.

He holds a BA from the University of California, Berkeley. *An Ornithologist's Daughter* was produced in tandem with his written honors thesis on the Slow Cinema of Béla Tarr.

Erik's current feature in progress, funded by the Sundance - Sandbox fund, a collaborative immersion into the lives of bat catchers in Madagascar, Africa.

Synopsis

Northwestern University | Ireland | 2022 | 31'

In the isolated mountains of rural Ireland, a chicken farmer and her son resurrect an elusive image of recently deceased parents. *An Ornithologist's Daughter* explores the fluid continuum of life and death between one woman, her birds and their shared environment.

Filmography

- *L is for Way You Look at Me* (2019)
- *Hold my Beer Bro* (2020)
- *48* (2020)
- *Telepatía* (2021)
- *With their Backs to the Sky* (2025)





Beigu Islet

Hsin - Yu Chen

Director

Hsin-Yu Chen is a filmmaker and artist currently based in Taipei, Taiwan. He works with experimental film, documentary, and moving image to explore the liminal space between seeing and being seen where subjectivity is implicated and constructed. Drawing on border landscapes, embodied knowledge and the notion of measurement and categorization, he examines the intersection of the viewing body and the political subject.

His work has been shown at MoCA Taipei, TW; Taiwan International Video Art Exhibition, Hong-gah Museum, TW; Rencontres Internationales Paris/Berlin; Festival des Cinémas Différents et Expérimentaux de Paris; Kassel Dokfest; 25 FPS; and Arkipel - Jakarta International Documentary and Experimental Film Festival, ID. He has participated in the Oberhausen Seminar and residencies including RAIR Philadelphia and Cité Internationale des Arts, Paris.

Synopsis

TFAI | Taiwan | 2022 | 12'

A voyage to the northern border of Taiwan — the eponymous Beigu Islet, a sea rock roughly 300sqft submerged under water half of the time — delves into regional histories, the gaze on borderline landscapes, and the ambivalent state of Taiwanese territory and subjectivity.

Filmography

- *BIPM* (2023)
- *Semiotics of the Home* (2023)
- *Parallax* (2023)
- *Chapter 3: Pacifies a Lier* (2022)
- *Chapter 2: A Wet Bio Coder* (2020)





Configuration of a Threshold

Paolo Natale Garcia

Director

Paolo Natale García is a graduate in Audiovisual Communication from the University of Murcia, specialising in Documentary Film from the ECAM and a film programmer.

His work has been shown at festivals such as Curtocircuito, IBAFF, Alcances, Márgenes and FICC. He is also strongly committed to the dissemination, exhibition and creation of spaces for dialogue of spaces that encourage dialogue and reflection on non-standardised cinema in his homeland, the Region of Murcia, where he has been part of the curatorial team of the IBAFF (Ibn Arabi Fil Festival) since 2023 after winning the official short film section in 2022 with his film *Día en la nieve* (*Snow Days*).

He is currently developing his first feature film, *Our raised skin*, which has already passed through the Extremlab residency in the framework of L'Alternativa and Malaga Talent 2024 at the Malaga Film Festival.

Synopsis

ECAM | Spain | 2023 | 9'

On the periphery, the city's waste accumulates to form illegal dumps. In these, a new kind of life has emerged. It hides from the lights of humans, but the city reclaims what is its own. It advances and changes everything in its path. In its flight, the shadows remain in time. The thresholds persist. Gentrification, the death of one city and the rebirth of another.

Filmography

· *Día en la Nieve* (2022)





Dear Fanon, Who am I?

Aida Kaadan

Director

Born in 1994, Aida Kaadan is a filmmaker and screenwriter with a decade of experience in film production and cinema studies. She studied Film Studies and Directing at Tel Aviv University's Steve Tisch School of Film and Television.

Aida made her directorial debut at 22 with *Strawberry* winning multiple awards at renowned film festivals. In November 2021, she completed screenwriting and cinematography research with Le GREC Film Essays and Research Group in Corsica, France.

Aida is an active member of Rawiyat: Sisters in Film MENA region group. Currently, Aida is completing her second short film.

Synopsis

Palestine | in progress

Anonymous Indigenous Palestinians within 1948 borders reflect on their daily life and dual realities under colonization, forming an indirect conversation with Frantz Fanon's *Wretched of the Earth*. 76 years post-Nakba, anonymous youth under 30 share thoughts, secrets, and their fractured identity living among oppressors. Although very different, by revealing their emotions and reflections, they weave a complex narrative. Intertwined with Fanon's analysis the work asks: How can we grasp Palestinians' experiences within 1948 borders?

Filmography

- *Farawla* (2017)
- *Memory of Memories Forgotten* (2016)





Generous Bodies

À PREMIÈRE VUE Award 2024

Achref Toumi

Director

Achref Toumi is a Tunisian director based in France. He recently graduated from the École Supérieure de l'Audiovisuel et du Cinéma (ESAC) with a Master degree in filmmaking.

His family and roots in Tunisia, as well as his country's aesthetics, are at the heart of his artistic work. He describes his cinematic practice as a means of preserving and archiving disappearing elements.

He has made four short documentaries, which have been shown at festivals such as the Gabes Cinema Fen Festival (2022), Journées Cinématographiques de Carthage (2020), Ortometraggi Film Festival (2021) and Vision du réel Film market (2023).

His work has also been exhibited at major art events, including the "Ce n'est qu'à la tombée du jour" event at Galerie Kadist in Paris and the *Injurier le soleil* exhibition at 32Bis, curated by Camille Lévy Sarfati. He is currently studying at the Fresnoy School of Contemporary Arts in the Vera Molnar class.

Synopsis

ESAC | Tunisia | 2024 | 8'

In a neighbourhood in Bhar Lazrak, Tunis, residents live under the imminent threat of the state, which plans to demolish the area. Built spontaneously during the 2011 revolution by a group of people without state authorisation, the neighbourhood now faces an uncertain fate. One evening, mysterious lights appear in the neighbourhood, breaking the silence of the sleepers.

Filmography

- *Season of mine* (2020)
- *Night Prayer* (2022)
- *The tiger was her keeper* (2022)





Happy Hours

À PREMIÈRE VUE Award 2024

Yara Gebara

Director

An enthusiastic and passionate filmmaker in progress, Yara Gebara is aspiring to be a director and a creative producer in the future, specifically in the independent cinema industry.

She is interested in all aspects of filmmaking, both theoretical and technical, in particular she likes the stages of writing and directing, which allow her to translate an idea on paper to a vision on screen.

Yara already directed a short documentary *Exile* (2022) and a fiction *Happy Hours* (2023) that participated in the short film corner - marché du film Cannes 2024.

She is eager to develop herself professionally and reinforce her knowledge in order to contribute in the creation of beautiful universal stories.

Synopsis

ALBA | Lebanon | 2023 | 24'

Another night in Beirut, a new story to be told. Wael spends his night barhopping as usual in Hamra. After several encounters, both expected and surprising, he finds himself helpless and unable to move forward in a torn up and disturbed city, left with loss and despair.

Filmography

· *Exile* (2022)





I EAT MEAT

Marlon Weber

Director

Marlon Weber is a filmmaker and cinematographer from Berlin. In her work she is interested in the encounter of city and nature, supernatural twists and friendship and likes to work on 16mm film.

She is currently finishing her degree at HFBK University of Fine Arts Hamburg, supervised by Angela Schanelec. In 2022 she spent one year studying at the Universidad del Cine in Buenos Aires, where she began experimenting with genre films. The short film that she made during this time, *Dos amigos vuelven a casa solos de noche*, was screened at International Short Film Fest Oberhausen and Kurzfilm Festival Hamburg among others.

Her work as a cinematographer was screened at DOK Leipzig and FIPADOC. Together with two friends and collaborators she founded the film collective *Geister Film* in Hamburg in order to support each other in the creating of independent and personal works.

Synopsis

HFBK | Germany | 2024 | 20'

Two creatures wander through the dark city. The next day they have a date with a third person.

Filmography

- *Dos amigos vuelven a casa solos de noche* (2023)
- *Rio* (2022)
- *Cartas a Eduardo* (2020)





It Could Have Been a Film

Nousnouss B.

Director

A reformed entrepreneur after a decade in the Tech industry, Nousnouss B. succumbed to the urge of writing and filmmaking in 2023. She first joined Room25, a writing residency during which she developed the script for an animated short film, then the documentary creation laboratory of Algeria -LabDz-, through which she directed *Ça aurait pu être un film*.

Driven by her passion, she is now pursuing her path with a debut feature-length documentary, currently in development.

Synopsis

Lab DZ | Algeria | 2023 | 13'

What could have been a film turns into an absurd quest to relive and capture the elusive. Between the images that should have been and those that are, fragments of a poem, the last remains of past emotion, guide this personal exploration of the duality between artistic intention and the unpredictability of human experience.

Filmography

· *Défense de fumer*
(2023)





Saint-Georges

Alle Dicu

Director

Born in Alba Iulia, Romania, in 1995. Alle Dicu graduated from the Bucharest School of Fine Arts in 2017 and in 2021 from CESI, where she presented a thesis entitled *Visions of a Surface. Marble as a Sensitive Surface and Its Visuality*.

At the same time, photography and visual arts led on to making videos and films. She held discussion circles that gave rise to the publication of two collective essays, *Ring de dans, sală de așteptare* and *Dancefloor laboratory*, in 2018.

Her first feature film dates from 2021 and documents the work of a literary translator at his Bucharest home.

Synopsis

Le Fresnoy | France | 2023 | 20'

In a flat, three women teach each other to see.

Filmography

- *ANA* (2015)
- *Mixage* (2019)
- *Translator present perfect* (2021)
- *Our Sea* (2024) (post-production)





The Longest Dream Lasts 45 Minutes

Juliana Moska & Zdeňka Petrová

Directors

Synopsis

FAMU | Czech Rep. | 2024 | 14'

Juliana Moska (1994) was born in Prague. However, she spent part of her life in Poland, where she studied directing at the Film School in Łódź. She is a director of short films as *Mirror* (2019), *Animot* (2021), *Chronicle of Jarek Kamiński* (2022) and an actress. Her last role was in the British biopic *One Life* (2023). She loves dance and improvisation. In her experimental work she looks for a combination of theater and film.

A symphonic poem that explores what is not normally visible and tangible; our unconscious. It takes us through the dead landscape of memories and dreams where a granddaughter meets her forgetful grandmother. In what kind of world does she live, if with the next minute she forget what she has just said? When did you arrive, she asks. Maybe you never arrived.

Zdeňka Petrová is a student of the scriptwriting and editing department at FAMU Prague. She has been writing series for Czech Television and MAURfilms, she has written numerous feature and short scripts during her studies, f.e. for a student film *Amori Dolori* (2022). She is also an actress, her last role was in the Czech film *Brutal Heat* (2023). She is professionally involved in dubbing. She loves dancing, reality TV and musical theater.





Worn Bodies

Malou Six

Director

Malou Six is a filmmaker and PhD student. She was introduced to film techniques through analog photography and projection in associative places such as La Clef Revival in Paris and Le Videodrome 2 in Marseille.

She then joined the Labo L'argent, a collaborative laboratory, where she hand-developed the super 8mm shots from her short documentary *Corps Tannés* (2024). She tries to link her artistic practice to her research.

Her PhD studies focus on the poetics and politics of artisanal and alternative practices within contemporary film production in France. She is also a member of a collective of women directors, with whom she is currently co-writing a feature-length fiction film.

Synopsis

Aix-Marseille Université | France | 2024 | 19'

At nightfall, the boxers of the La Frapppppe collective are training in a parc in Marseille. Bodies are set into motion and start shaping a community of gestures, sensations, and emotions

Filmography

· *Candela* (2016)



© Hiba Dahibi

The Festival Locations

CINEMA ARTPLEXE CANEBIÈRE

125 La Canebière, 13001 Marseille

Reception and ticket office / Accreditation Office / Guests and Press Office
Screenings of competition and out-of-competition films / Debates / Masterclass
Professional Meetings FIDLab

CINEMA LES VARIÉTÉS

37 Rue Vincent Scotto, 13001 Marseille

Ticket office / Screenings of competition and out-of-competition films / Debates

CINÉMA LA BALEINE

59 Cours Julien, 13006 Marseille

Screenings of competition and out-of-competition films / Debates

VIDEODROME 2

49 Cours Julien, 13006 Marseille

Screenings of competition and out-of-competition films / Debates / FIDCampus

FRICHE LA BELLE DE MAI

41 rue Jobin, 13003 Marseille

Opening ceremony and outdoor screening of the opening film

LA COMPAGNIE

19 rue Francis de Pressensé, 13001 Marseille

Some Strings exhibition

SOMA

55 Cours Julien, 13006 Marseille

Exhibition - Free admission - Partner location

MUCEM

Musée des Civilisations de l'Europe et de la Méditerranée
1 Esplanade J4, 13002 Marseille

À PREMIÈRE VUE Awarding Ceremony / FIDCampus Day

BLUM BRASSERIE

125 La Canebière, 13001 Marseille

Forum meetings / FIDBack events

JARDIN DU FIDMARSEILLE

14 allée Léon Gambetta, 13001 Marseille

Professional Meetings FIDLab / Joaquim Jordà Scholarship

MUSÉE D'HISTOIRE DE MARSEILLE

2 rue Henri Barbusse, 13001 Marseille

FIDLab Awards Ceremony

BIBLIOTHÈQUE L'ALCAZAR

58 Cours Belsunce, 13001 Marseille

Screenings out-of-competition films / Debates Entrée libre / Free entrance

FIDBACK

From 26 to 30 July, daytime and evening, at BLUM Brasserie

FIDMarseille takes up its summer quarters at BLUM Brasserie from June 26 to 30, offering festival goers a place to relax, socialize, and celebrate.

From 4 to 5:30pm, the space becomes the Forum, with talks and discussions related to the FID programming and open to the public, in the presence of special guests.

Every night, from 10pm, just before the end of the day's final screenings, the BLUM space is transformed into a dance floor, with DJ sets by FIDMarseille guest artists and filmmakers.

BLUM Brasserie

Free entrance

Open from 10.30am to 2am.

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