

Je veux faire un film avec toi

FID CAMPUS 12  
7-13.07.2025

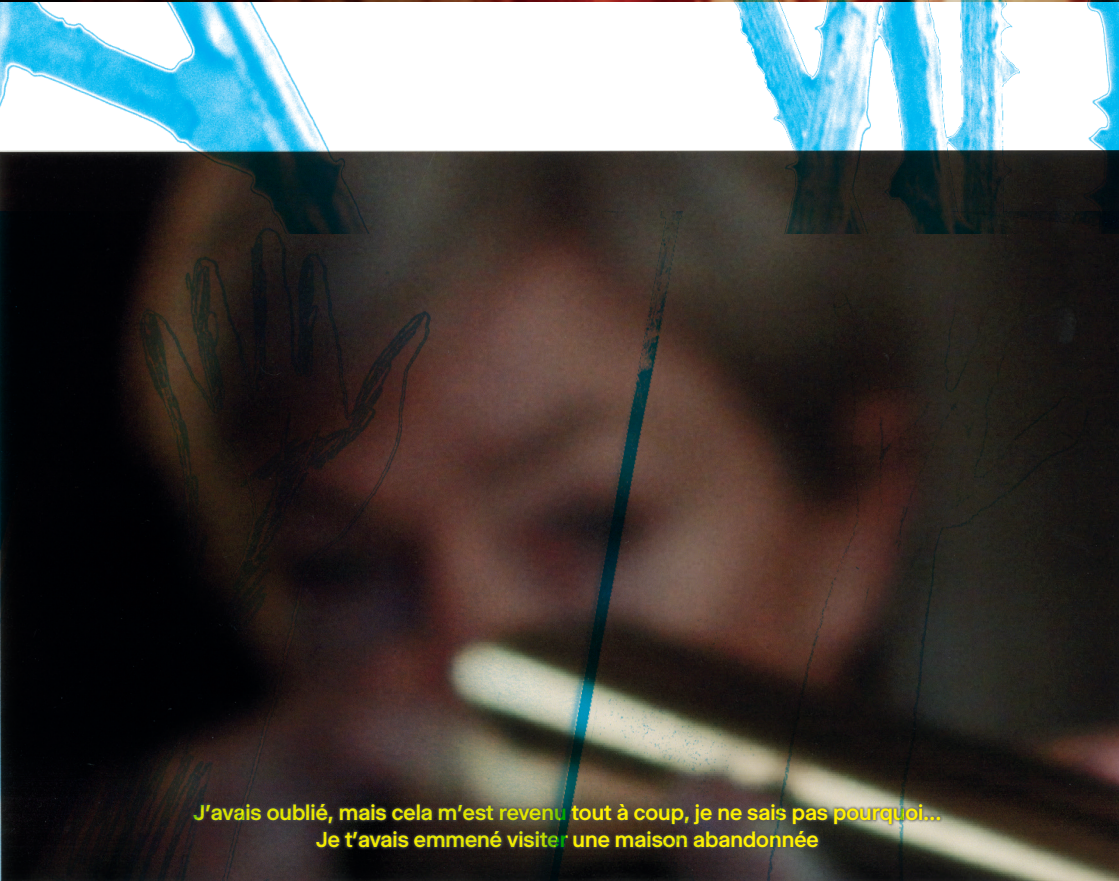
PROGRAMME



La succession du dalaï-lama  
à 87 ans, s'annonce  
incertaine. Les questions de succession  
ont une portée politique et internationale.  
Le dalaï-lama a-t-il un successeur ?



Oh futur ! Lieu secret de paix



J'avais oublié, mais cela m'est revenu tout à coup, je ne sais pas pourquoi...  
Je t'avais emmené visiter une maison abandonnée



Created in 2013, the FIDCampus is a week-long residency/training and exchange programme for students from partner art and film schools and young international filmmakers. Each year, up to fifteen young filmmakers are selected on the basis of their latest film and their motivation and participate in an intense training programme. They start the week with two days of tutoring and collective discussions about their films, led by professional speakers (directors, cinematographers, editors, sound engineers), and continue with a rich programme of screenings, master-classes and meetings organised for them. Thirteen young filmmakers will participate in the 12th edition of FIDCampus in 2025, coming from France, Tunisia, Palestine, Turkey, Serbia, Spain, Lebanon, Syria, Morocco, Austria... They will be accompanied by three internationally recognized tutors, such as Caroline Champetier (director of photography and filmmaker), Shai Heredia (director and curator) and Philippe Ciompi (editor, sound designer, and composer)...

Caroline Champetier



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. In 2022, she won again the César for Best Cinematography, for *Annette* by Leos Carax. She began her career working with Chantal Akerman, and went on to make several short films and feature films with Jean- Luc Godard. More recently, she collaborated with Wang Bing in *Man in Black* (2023), and with Fyza Boulifa in *The Damned don't cry* (2022).

Philippe Ciompi



Renowned sound engineer and sound editor. His recent work includes collaborations with Elene Naveriani, Blerta Basholli, Ben Rivers & Ben Russell, Jumana Manna, Sarah Vanagt, and Andrew Kötting, among others. Of Greek-Swiss nationality, he is based in London.

Shai Heredia



Filmmaker, curator, and founder and director of Experimenta, India's moving image art biennial. She has curated film programs and exhibitions internationally and is currently co-curator of the Berlinale Forum Expanded. She is based in Bangalore.



**FID Marseille 2025 in numbers****120****Films****51****Films in competition****43****World premiere****42****Countries****2****Retrospectives:****Radu Jude****"The End of Cinema can Wait"****Carolina Adriaola****& José Luis Sepúlveda****"Vague, Barbaric, Irrational"**



The author of *Aferim!* and *Bad Luck Banging or Loony Porn* is a great comic and political filmmaker, driven by an unbridled critical curiosity about the future of his country and the world. Radu Jude works on a wide range of subjects, including a scathing exposure of spectacular capitalism at its most advanced, a frontal examination of past fascism and racism and their contemporary persistence, and a gritty analysis of the family environment and its violence, all of which he explores with uncommon freedom of experimentation, driven by a communicative energy and joy, and a rare appetite for the as yet unexplored possibilities of cinema. Alongside his feature films, Radu Jude is

the author of a series of documentary essays that form an essential part of his work. Made from photographic or film archives and edited with all kinds of materials, these little-known films will be at the heart of the FID Marseille retrospective. It will also be an opportunity to discover his numerous short films, whose formal diversity provides an exciting laboratory for his cinema.



Rarely shown outside of Latin America, the films by Chileans Carolina Adriaola and José Luis Sepúlveda make up one of the most unclassifiable and stimulating bodies of work in contemporary cinema. Their early films, impossible to reduce to the categories of fiction or documentary, can be seen as X-rays of the dissatisfaction that gave rise to the 2011 protests and the 2019 uprising in Chile—a country where deep social inequalities persist as remnants of the military dictatorship (1973-1990). Aligned with movements that, in recent decades, have embodied popular discontent, hostile to the pressure of one of the most violent neoliberal regimes in the world, Adriaola and Sepúlveda have never worked for the market. The cinema of Adriaola and Sepúlveda ventures into slippery-terrain, into dark regions where fiction rarely dares to tread. It develops unorthodox performative techniques and takes on, with both rage and humor,

not only the supposed hierarchy on both sides of the camera but also the immutability of social and cultural roles. The unique political energy of their films, may only be matched by that of Glauber Rocha, whom they admire, and who once called for a cinema, perhaps in anticipation of such films, that would dare to be “imprecise, vague, barbaric, irrational”.

On the occasion of the retrospective, FIDMarseille and Dos Mares—an international art research center based in Marseille—are inviting Carolina Adriaola and José Luis Sepúlveda for a residency ahead of the festival.

A retrospective curated by Manuel Asín, film critic, former artistic director of the Festival Punto de Vista.



The FIDLab is a workspace and networking platform dedicated to film projects selected through an international call for entries. Designed as a project accelerator, FIDLab offers filmmakers the opportunity for dynamic encounters with producers, support funding, broadcasters, distributors, sales agents, television representatives, and more. A veritable talent spotlight and a showcase for diversity, it has now become an internationally recognised label.

Among the 417 projects submitted this year, eleven have been selected for the 17th edition of FIDLab (10–11 July 2025). Alongside them, two projects from the Joaquim Jordà residency—initiated by FIDMarseille, DocLisboa and the Museo Reina Sofía—will be presented as well.

## FIDLab 2025 The Jury

### Stefan Ivančić



Serbia  
Programmer, producer, director  
Locarno Film Festival, Switzerland

### Pierre-Emmanuel Finzi



Austria  
Producer, distributor  
Nabis Filmgroup, Filmgarten, Austria

### Olimpia Pont Cháfer



Spain  
Head of Industry, producer  
TorinoFilmLab, Italy  
Ventall Cinema, Germany

## FIDLab 2025

## The projects

### Post-production

**EVERYTHING ELSE IS NOISE (66')**  
Nicolás Pereda, Mexico • En Chinga Producciones, Mexico

### Development

**I CAN FEEL YOU BREATHING INTO MY PALM (70')**  
Alexandra Karelina, Russia • Denapa SAS, France • Eversince GmbH, Germany, Georgia

### Script

**LONG CALL (80')**  
Judith Auffray, France • Macalube Films, France

### Script

**MARCELA MARCELA (90')**  
Salka Tiziana, Spain • FAUST, Germany

### Script

**MY NAME IS NINA SHAKIRA (90')**  
Samuel Suffren, Haiti • GoGoGo Films, France • Kitfilms, Haiti

### Development

**DO NOT LEAVE YOUR HOMELAND (85')**  
Aliha Thalien, France • LECX FILMS, France

### Script

**NOTES OF A CROCODILE (100')**  
Daphne Xu, Canada • Lumeria Pictures, Hong Kong • Anti-Archive, Cambodia

### Development

**THE CASE AGAINST SPACE (50')**  
Graeme Arnfield, United Kingdom • Les Films invisibles, France • Local Vertical Ltd, United Kingdom

### Financing

**THE CITY (90')**  
Helena Wittmann, Germany • Fünferfilm, Germany • Cinéphage, France

### Post-production

**THE MIRAGE (70')**  
Brigham Bryant, United States • Endymion Pro, United States • Terratreme, Portugal

### Production

**THE MOST DANGEROUS QUESTION (90')**  
John Bruce, United States • Miko Revereza, Mexico



## DAUGHTERS

Sara Marić

Faculty of Dramatic Arts in Belgrade  
Serbia 2024, 22'

Nevena arrives to her family home in the countryside, where she is welcomed by her mother and grandmother. The time spent there brings unexpected changes—Nevena faces her grandmother's aging, the relationship between mother and daughter is put to the test, and through the lens of her camera, Nevena tries to preserve tender moments and the last remaining memories.

Sara Marić discovered her passion for cinema in high school through drama and film workshops. She is currently completing her third year of Film Directing at the Faculty of Dramatic Arts in Belgrade. Her work focuses primarily on family themes, often explored from the perspective of the main character, with a particular emphasis on internal conflicts. She also has a strong interest in documentary filmmaking and, this year, participated in the «Bistre Reke» documentary film camp as well as the screenwriting workshop at the Brač Film Festival.





### ITS JUST A BURNING THOUGHT

Firas Ben Ali

School of Audiovisual and Cinema Arts in Gammarth  
Tunisia, 2024, 8'

*It's Just a Burning Thought* follows a faceless woman on a quiet, intentional journey of release. Cradling a sheeted pillow—a symbol of lingering thoughts—she moves through shifting landscapes, from desert rain to a river, carrying its familiar weight. Edited in negative, her ghostly figure becomes a symbol of transition. In the final act, she buries the pillow, yet a flickering fire remains. The film is a meditation on what we carry and what we let go—an abstract ritual of surrender. By removing identity and narrative specifics, it invites personal reflection on memory, loss, and transformation.

Firas Ben Ali is a non-binary artist and filmmaker hailing from southern Tunisia, based in Tunis. After studying interior design in 2020, they are currently pursuing a Master's in Writing and Film Directing at ESAC Gammarth. Firas constructs a universe where vulnerability and personal rituals—such as makeup, dreams, and hand-drawn gestures—become tools for survival and connection. Working with digital, analog, and collage techniques, their visual language is deeply personal and often layered with handwritten notes or raw textures. Their directorial debut, *Their Issue* is the Feminine Gender Expression, was screened at festivals including Thessaloniki International Film Festival, Hamburg International Queer Film Festival, and Point Doc Film Festival in 2022. As a photographer, Firas explores themes of emotion, dreams, and human relationships, exhibiting their series *I See Her* at the JAOU Festival in 2022.





**AT DAWN, THE DEVIL.**

Pablo López Lozano  
School of Cinematography and Audiovisual Arts,  
Madrid  
Spain, 2024, 15'

A grieving woman sleeps. Between her agitated breathing, the footsteps of a strange man creep in. At dawn, he accompanies her for a last walk in the forest. The protagonist, a woman without a name, will say goodbye to life in a quiet walk close to nature.

Pablo López Lozano is a Spain-based artist. His graduation film at Murcia University, *La Maestra* (2019), received the 2nd Jury Prize at Creajoven and was officially selected at FICC50 and the Noida Film Festival (India). He then pursued a Filmmaking degree at ECAM, where he was awarded the Talent Scholarship. Throughout his artistic journey, Pablo has developed a deep interest in themes such as nature, presence, and the experience of time—elements that consistently guide his work in cinema. His films explore a unique understanding of cinematic time and space, often moving away from industrialized filmmaking methods. He is also the co-founder of the production company Pavura, alongside Gabriela Gómez de Arteché Núñez. He is currently working on the script for his first feature film and developing a video installation.





# UNDER THE ROOF... BETWEEN THE WALLS

Tatiana Zouein

Lebanese Academy of Fine Arts  
Lebanon, 2024, 13'

The story unfolds in a microcosm at the heart of a Lebanese village, reflecting the country's broader sense of stagnation. The film documents the daily life of a neighborhood in the village of Ghbaleh during the Lebanon-Israel war. Through its characters, it explores the bonds of community, portraying both old age and youth, and weaving a nostalgic thread throughout. Silence prevails, and the shots are breathing, embracing the style of observational documentary filmmaking.

Tatiana Zouein is a Lebanese filmmaker known for her focus on documentary cinema. She enrolled at the Lebanese Academy of Fine Arts (ALBA) to pursue her studies in film and performing arts. Since then, she has been active in the industry, working alongside award-winning filmmakers and actors on both feature and short films that have been selected at international festivals, as well as on music videos and commercials. Zouein aspires to establish herself as a unique voice in the world of cinema.



**SUSPENDED TIME****Sleiman Altinawi****Saint Joseph University of Beirut  
Lebanon, 2024, 15'**

In a small room, surrounded by his personal archive and filmmaking tools, Sleiman —a film student nearing graduation — tries to preserve his memory through a film. His lens silently turns toward his father, Khaled, who spent a lifetime working between Lebanon and Syria, only to find himself now without a home or stability.

Sleiman Altinawi is a Syrian filmmaker and cinematographer born in 1995. He holds a degree in Audiovisual Arts from Saint Joseph University (USJ) in Beirut and has taken part in several workshops in cinematography, scriptwriting, and directing. His work includes short films, video reports, and visual journalism, often exploring themes such as identity, displacement, and resilience. Drawing on personal and collective experiences, he develops films with a visual style that reflects everyday realities and lived experiences.





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### MISSING HOME

Yağmur Canpolat  
Izmir University Of Economics  
Turkey, 2025, 11'

*Missing Home* explores how the demolition of a house causes not only material loss but deep emotional upheaval for its former inhabitants. Divided into four parts, the film examines the relationship between space, objects, and memory through a non-linear narrative featuring photos and personal archives. The emptiness left behind symbolizes the erasure of emotional ties and lived memories. The film invites us to see the home as an emotional space shaped by lived experience.

Yağmur Canpolat was born in Izmir on July 7, 2002. After graduating from the Department of Sociology at Izmir University of Economics, she continues her education in the Department of Cinema and Digital Media at the same university. Her first documentary film, *In My Early Twenties*, successfully returned from various festivals.





### THE DEER'S TOOTH

Saif Hammash  
Dar Al-Kalima University  
Palestine, 2024, 16'

Wisam, a young Palestinian from Dheisheh refugee camp in Bethlehem, longs to escape his guilt and isolation after his brother's death. He spends his days in a state of numbness. When he finds his brother's last tooth, he remembers a promise to toss it into the sea, a place he is not allowed to go. He decides to honor his brother's wish, even if it means risking his life.

Saif Hammash is a Palestinian filmmaker based in the Dheisheh Refugee Camp in Bethlehem. While pursuing his degree, he directed a short fiction film, as well as an experimental and documentary film. He has also worked on several other films in various roles, including scriptwriting, assistant directing, editing, and camera assisting. In September 2022, Saif contributed as an editor for the third edition of the Palestinian Refugees Film Festival.





### NO OTHER PATH

Laila Khilfeh

Dar Al-Kalima University

Palestine, 2025, 26'

Noor, a spirited young Palestinian woman from Nablus, studies in the city of Bethlehem, far from her family. After a concerning phone call, she sets out on a perilous journey back to Nablus, navigating the dangers of the occupation's check-points. With every unexpected delay, her fear that she might lose her last chance to see her loved ones mounts. What begins as an ordinary trip becomes a race against time, in a reality that leaves no room for choice.

Laila Khilfeh is a Palestinian filmmaker. She has worked on several Palestinian feature films as a production coordinator. Laila has also gained experience in short films while taking on several roles as production manager, assistant director, script supervisor and costume coordinator. She directed her first personal project, "STILL CAN SEE", which was screened in various Arab and International countries. Most recently, she completed her new film, "NO OTHER Path". Through her work, Laila aims to highlight and share Palestinian stories through cinema.





**BLUE SQUARE**

Charl  lie Chasteau

School of Visual Arts of Marrakech  
Marocco, 2024, 6'

In a post-apocalyptic future where nature has vanished, an AI watches over a man trapped in a childhood memory on a tropical beach. Carr   Bleu explores memory as the last refuge of a humanity severed from its world, set against vibrant, dreamlike imagery.

Born in Saint-Paul on the island of Reunion, Charl  lie Chasteau grew up between Madagascar and Morocco. After studying film at Paris Diderot University, he returned to Madagascar before joining the Higher School of Visual Arts in Marrakech, where he is currently in his third year. His work explores themes of memory and time, particularly through his short films and documentaries.

Special Mention of the A PREMIERE VUE Prize—the Mediterranean School Film Award of the COPEAM.





### OLD COUNTRY

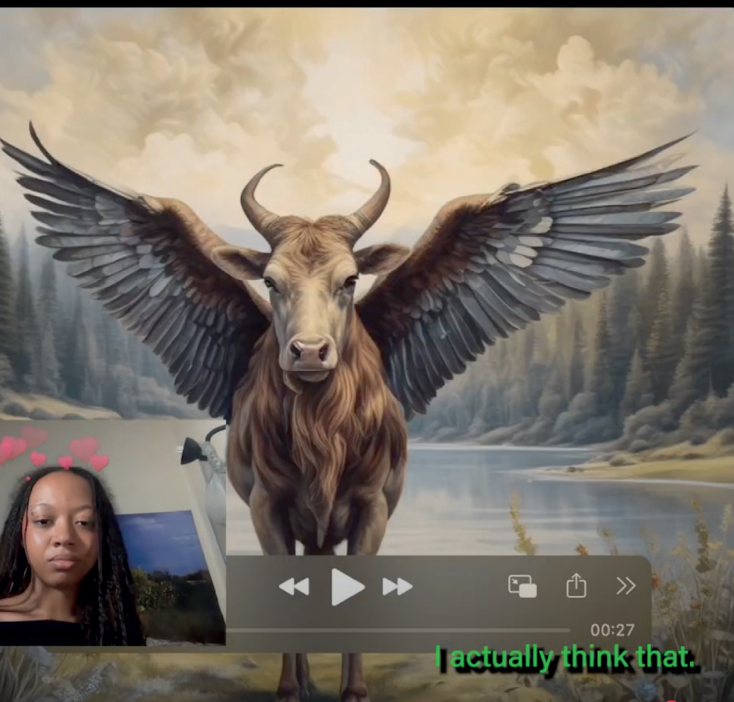
Esther Liger

National School of Photography in Arles  
France, 2025

One evening, on the island of Kalymnos, a man dives into the sea to fish. This time, he will not return. Carried away by the water, he washes ashore here, in the heart of a foreign city. They say he still wanders, searching these streets for traces of his lost homeland. Confronted with a city that is not his own, he questions the imprints of the past — the echoes of a world that no longer exists. The film moves between presence and absence, where images become quiet witnesses to what remains, what haunts, and what fades away.

Esther Liger is a multidisciplinary artist working between still and moving images. Her work explores the links between photography, memory, and territory. She studied at the Fine Arts School in Brest and later at the École Nationale Supérieure de la Photographie in Arles. Her artistic approach is rooted in a reflection on traces, abandoned spaces, and changing landscapes. Inspired by the raw beauty of Brittany—its ruins and silences—she explores the passage of time, invisible marks, and memories of the past. Rather than representing the world directly, she seeks to reveal what is hidden or hard to grasp: the intangible, the unseen.





**LAND OF TÊMÊLE, WE DÊLÊME**  
 Assya Agbere  
 University of the Arts of the Rhin  
 France, 2025, 19'

In a world where the boundaries between the real and the virtual are dissolving, *Land of Têmêle, We Dêlême* follows the wanderings of 222\_stargirl, a young girl in search of her own humanity within a fragmented digital universe. As she navigates dreamlike landscapes and labyrinthine interfaces, she encounters MacBook—a guide as enigmatic as he is fallible—who leads her on an introspective journey through identity, memory, and existence. Along the way, a haunting question emerges: what is our place in a digital space that has been colonized?

Assya Agbere is a fifth-year student at HEAR (Haute École des Arts du Rhin) in Mulhouse. Using video as her main medium, she explores the intersections of digital identity, colonial legacy, and virtuality. With an experimental approach, she interrogates the power structures embedded in digital and cinematic spaces. Her projects often combine archives, speculative fiction, and cybernetic aesthetics. In 2025, she won the FIDCampus award at Si Cinéma.

FIDCampus Prize at the International Festival of Cinema in Art Schools, Si Cinéma in Caen.







# YOU'RE NOT LIKE THE OTHERS

Emma Cambier  
Fine Arts School of Marseille  
France, 2025, 6'

A woman sings as the pages of a family album are turned. With each turn, her voice begins to falter—catching on a face that recurs, ghost-like, in most of the photographs. The song, a nursery rhyme from 1990s Réunion Island, carries more than its melody. Through her voice, it tells the story of an island, a family, and perhaps, their vanishing.

Emma Cambier is an artist and writer. She holds a master's degree in creative writing from La Cambre and is currently in her final year at the Beaux-Arts of Marseille. Her practice spans multiple media—including photography, video, sound, and performance—as a way to unfold her narratives. Blending autofiction and magical realism, her work revolves around recurring themes: the ambiguity of female desire, an animist relationship with nature, and the evocation of childhood. Her debut novel, *Notre-Dame-des-Laves*, is forthcoming from Gallimard in 2026. She has presented performative readings at the Actoral Festival, the Labo Démo at Espace Montévidéo, and more recently at Maison Poème in Brussels. Her films have been screened at Vidéodrome (Marseille) and Point Éphémère (Paris).



**LIFE CAST**

Flurina Schneider

Academy of Fine Arts in Vienna

Austria, 2025, 14'

*Life Cast* is an experimental documentary that follows Tom Mayr, a make-up artist specialized in silicone prosthetics, as he creates an aging double of a young man, Hansi. Through this meticulous process, a fictional relationship emerges between Hansi and his older self, Hans. The film gradually blurs the lines between documentary and fiction.

Flurina Schneider is an Austrian filmmaker and video artist. Her work explores the psychology of interpersonal relationships, body politics, and the tensions that arise from societal norms. Her artistic practice involves integrating fictional narratives into immediate reality, which she then captures with the camera. Since 2022, she has been studying film at the Academy of Fine Arts in Vienna, in the class of Emily Wardill (formerly with Tizza Covi). In 2024, her first short film, *Theo & Martin*, was distributed by sixpackfilm.



**Tsveta Dobрева** 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.

**Cyril Neyrat** Artistic Director FIDMarseille

A former resident of the French Academy in Rome (Villa Medici), Cyril Neyrat has worked as a film critic (Vertigo, Cahiers du Cinéma) and as a film studies lecturer (Paris 3 and 7, HEAD—Geneva). He then divided his time between social work with autistic adults, writing, publishing (in collaboration with Les Éditions de l'Œil), and FIDMarseille, where he was part of the selection committee (2006–2009 and 2019–2022). In 2023, he became artistic coordinator and, following the 2023 edition, was appointed artistic director of FIDMarseille.

**Margot Mecca** Artistic and educational coordinator FIDCampus

Margot Mecca is an Italian programmer, producer and researcher based in Barcelona. She has collaborated with FIDMarseille since 2023. Since 2011, she has been working at the Festival dei Popoli—International Documentary Film Festival, where she is a member of the selection committee and Head of the Doc at Work industry platform. She is also the artistic co-director of FEST at +RAIN Film Festival, a Barcelona-based festival dedicated to experimental cinema, research and art created using generative AI. Margot also collaborates with several other international film festivals in various roles. She coordinates the Opening Scenes Lab at Visions du Réel, programmes at Majordocs and co-curates EXIT, La Inesperada's project lab. As a producer, she works internationally as a freelancer and consultant on both fiction and non-fiction films.

**Clara Avazeri** FIDCampus Coordinator

Graduating in copywriting in 2023, Clara quickly turned to the audiovisual field during her studies. After several professional experiences, she became a production assistant, primarily in the advertising sector, working on around sixty projects in Paris and later in Marseille. She has been part of the FIDMarseille team as FIDCampus coordinator since January 2025.



**Sunday 06.07**

8:00 pm Dinner at Le Tchouck

**Monday 07.07**

12:30 pm Lunch at Videodrome 2

2:00 pm Critique Sessions #1  
at Videodrome 2

DAUGHTERS, Sara Marić, Serbia, 22'  
 UNDER THE ROOF... BETWEEN THE WALLS,  
 Tatiana Zouein, Lebanon, 13'  
 MISSING HOME, Yağmur Canpolat, Turkey, 11'  
 TU N'ES PAS COMME LES AUTRES, Emma  
 Cambier, France, 6'

8:00 pm Dinner at Danaïdes

**Tuesday 08.07**

9:00 am Breakfast at Videodrome 2

9:30 am Critique Sessions #2  
 at Videodrome 2  
 AT DAWN, THE DEVIL, Pablo López Lozano, Spain,  
 15'  
 ITS JUST A BURNING THOUGHT, Firas Ben Ali,  
 Tunisia, 8'  
 THE DEER'S TOOTH, Saif Hammash, Palestine, 16'

1:00 pm Lunch at Videodrome 2

2:30 pm Critique Sessions #3  
 at Videodrome 2  
 SUSPENDED TIME, Sleiman Altinawi, Lebanon, 15'  
 VIEUX PAYS, Esther Liger, France, 6, film in  
 progress  
 NO OTHER PATH, Laila Khilfeh, Palestine, 26'

8:00 pm Dinner at Pizza Énervée  
 9:00 pm Opening Ceremony at Théâtre  
 Sylvain

**Wednesday 09.07**

9:00 am Breakfast at Videodrome 2

9:30 am Critique Sessions #4  
at Videodrome 2

LAND OF TÊMÊLE, WE DÊLÊME, Assya Agbere,  
 France, 19'

LIFE CAST, Flurina Schneider, Austria, 14'  
 CARRÉ BLEU, Charlélie Chasteau, Morocco, 6'

12:45 pm Lunch at Videodrome 2

2:00 pm Departure to Martigues  
 3:00 pm Visit to Provence Studios

or  
 3:30 pm End of Residency Presentation  
 – Carolina Adriaola & José  
 Luis Sepúlveda at Dos Mares

7:30 pm Dinner at Saf Saf

9:00 pm Screening + Q&A  
 at Artplexe 1

ALARM NOTES, Anthea Kennedy, Ian Wiblin, 123' /

10.00pm Party at BLUM

**Thursday 10.07**

9:45 am Breakfast at Boulangerie Thiers

10:30 am FIDLab Projects Presentation  
 at Artplexe 1

1:00 pm Lunch at Limon

2:15 pm FIDLab Projects Presentation  
 at Artplexe 1

5:30 pm Meeting with Mads K.  
 Mikkelsen from Copenhagen  
 Int. Documentary Film Festival  
 at Galerie Des Bains Douches

7.00 pm Screening and "À Première  
 Vue" prize to directors from  
 film schools in North Africa  
 and the Middle East  
 at Mucem—Auditorium

9:30 pm Screening + Q&A  
 at Les Variétés 1

CONFERENCE OF THE BIRD, Amin Motalebzadeh,  
 Germany, 79'

10.00pm Party at BLUM

**Friday 11.07**

10:00 am	Breakfast at Boulangerie Thiers
11:00 am	Screening + Q&A at Les Variétés 1 LOS CRUCES, Julián Galay, Argentina, 84'
1:00 pm	Lunch at Limon
2:00 pm	Screening + Q&A at Artplexe 3 SOME OF YOU FUCKED EVA, Lilith Grasmug + IT MUST BE BECAUSE I DECIDED TO LEAVE, Zhuoyun Chen + FILME SEM QUERER, Lincoln Péricles
4:00 pm	Meeting with Julián Galay, LOS CRUCES FID Screening
5:00 pm	Masterclass Radu Jude
7:30 pm	FIDLab Award Ceremony + Cocktail
10.00pm	Party at BLUM

**Saturday 12.07**

10:00 am	Breakfast at Boulangerie Thiers
11:30 am	Screening + Q&A at Artplexe 1 MIRACULOUS ACCIDENT, Assaf Gruber, Germany, 30'
1:00 pm	Lunch at Le Monde by Marseille
2:00 pm	Screening + Q&A at Artplexe 1 CUADRO NEGRO, José Luis Sepúlveda, Carolina Adriazola, 126', Chile
6:30 pm	Meeting with Anthea Kennedy, Ian Wiblin, ALARM NOTES Galerie Des Bains Douches
8:00 pm	Dinner at Le Plan A à Z
9:30 pm	Screening + Q&A at Artplexe 1 KNIFE IN THE HEART OF EUROPE, Artem Terent'ev, Germany, Austria, 61'
10.00pm	Party at BLUM

**Sunday 13.07**

10:00 am	Breakfast at Boulangerie Thiers
11:00 am	Screening + Q&A Artplexe3 PRIMATE VISIONS; MACAQUE MACABRE, Natasha Tontey / NSALA, Mickael-Sitan Mbanza + CONTROL ANATOMY, Mahmoud Alhaj + LENGUA MUERTA, José Jiménez
1:00 pm	Lunch with Margot Mecca at Saf Saf
4:00 pm	Screening + Q&A at Les Variétés 1 DES MILLÉNAIRES D'ABSENCE, Philippe Rouy, France, 117'
8:00 pm	Dinner at Blum
10:30 pm	Closing Party at La Friche La Belle de Mai

**Cinéma Artplexe**

125 La Canebière 13001 Marseille

Reception and Ticketing  
 Accreditation Desk  
 Press and Guest Reception  
 Screenings  
 Discussions  
 Rencontres du Forum  
 FIDLab  
 FID Lounge  
 Award Ceremony

**Cinéma Les Variétés**

37, rue Vincent Scotto 13001 Marseille

Ticketing  
 Screenings  
 Discussions  
 Masterclass  
 FIDCEil Bookstore

**Cinéma La Baleine**

59, Cours Julien 13006 Marseille

Screenings  
 Discussions

**Videodrome 2**

49, Cours Julien 13006 Marseille

Screenings  
 Discussions  
 FIDCampus

**Bibliothèque L'Alcazar**

58 Cours Belsunce 13001 Marseille

Screenings  
 Talks

**Mucem Musée des civilisations de l'Europe et de la Méditerranée**

7 promenade Robert Laffont 13002 Marseille

À Première Vue Awards Ceremony

**Théâtre Silvain**

Chem. du Pont 13007 Marseille

Opening Ceremony and Open-Air Film

**Dos Mares**

5 rue Vian 13006 Marseille

End-of-residency

**Jardin du FIDMarseille**

14 allée Léon Gambetta 13001 Marseille

FIDLab Industry Meetings

**BLUM Brasserie**

125 La Canebière 13001 Marseille

FIDNights  
 Talks  
 En tête-à-tête

**Friche La Belle de Mai**

41 rue Jobin 13003 Marseille

Big closing party

**Restaurants:****Le Tchouck**

13 bis Rue Vian, 13006 Marseille

**Les Danaïdes**

6 Sq. Stalingrad, 13001 Marseille

**Pizza Énervée**

42 Rue des Trois Rois, 13006 Marseille

**Saf Saf**

29 Rue Vincent Scotto, 13001 Marseille

**Boulangerie Thiers**

9 Bd Garibaldi, 13001 Marseille

**Limon**

132 La Canebière, 13001 Marseille

**Le Monde by Marseille**

71-65 La Canebière, 13001 Marseille

**Le Plan A à Z**

117 La Canebière, 13001 Marseille

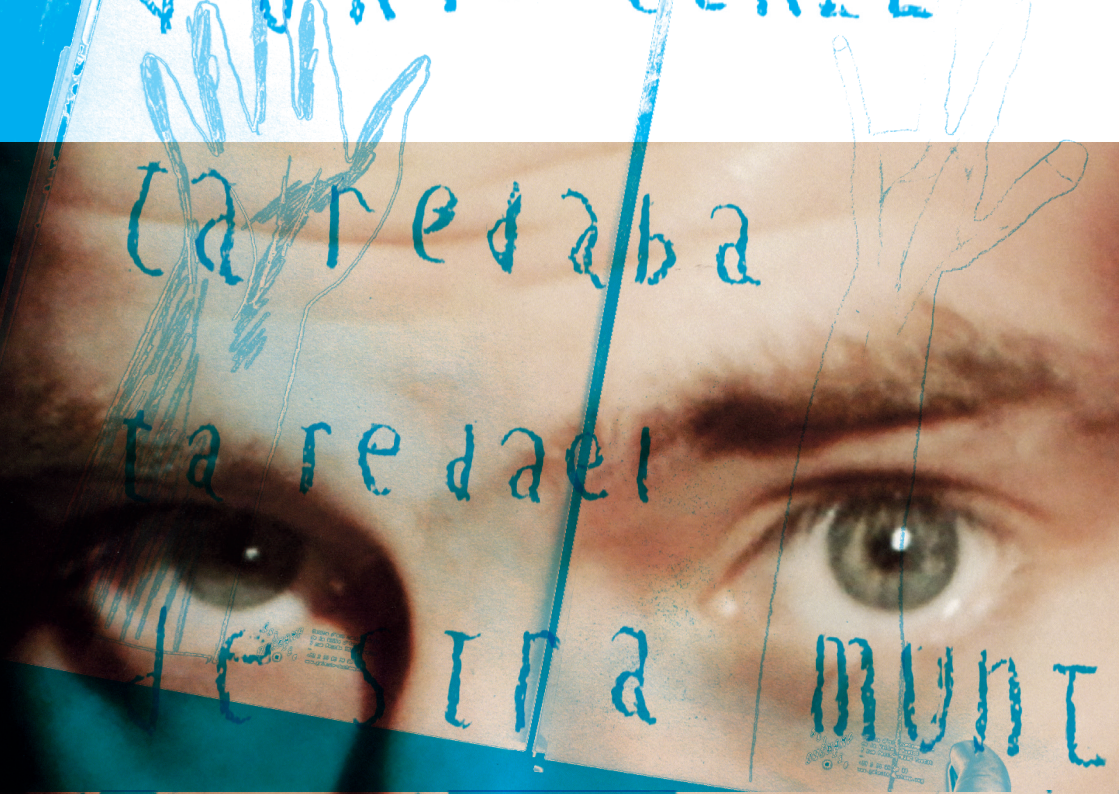


## Official Partners



## FIDCampus Partners





Ne juge pas el lointain ce qui peut s'atteindre

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Images taken from an original creation by Pierre Creton (2025)



Ils viennent te chercher Héliène!

FID CAMPUS 12  
8-13.07.2025

PROGRAMME

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de STRA MU