



FOULEDH (فولاذ)

Tunisia

Agadir Sahara PAS workshop 2018

MAIN DATA

Category : Documentary

Length : 100'

Language : Arabic

Shooting format : HD 4K

Shooting location : Tunisia

Shooting dates : January 2019

Expected dates of completion : April 2020

Stage of production : development stage

PRODUCTION

Budget : 211 000 €

Financing in place : 40 000 €

Production company : Yol Film House, in coproduction with Street Production (Tunisia)

Workshops and platforms attended : Sud Ecriture 2018, Producers Network Carthage Film Festival 2017, Robert Bosh Film Prize, Agadir Sahara PAS workshop 2018

Current situation : Development stage, seeking for partners

MEHDI HMILI – PRODUCER (cowriter)

Mehdi Hmili is a producer, filmmaker and screenwriter. He founded with several independent filmmakers **Yol Film House** and produced several films, documentaries and fiction between Tunisia, France and Canada. His last film production **AYA** a Golden Tanit winner at Carthage Film Festival and selected in Clermont-Ferrand International Short Film Festival 2018.

His films are also selected in the Production Forums such as the Torino Film Lab, the Rencontres de Coproduction Francophone, Qumra, the Producers Network of Cannes Film Festival. Mehdi Hmili lives and works between Tunis and Paris.



ABDALLAH CHAMEKH - DIRECTOR

Abdallah Chamekh studied cinema at the University of Tunis. He works as a film critic in several French-language reviews. His film "Now and Here" has been selected in more than 30 international film festivals and received the Grand Prix at Med Memories in Tunis in 2014.

In 2017, he creates "CineLabo" in school environment for children to learn filmmaking, which is supported by The Tunisian Ministry of Culture. He is currently preparing his first feature documentary film "Fouledh", a Tunisian production of Yol Film House. Abdallah Chamekh lives and works between Tunis and Lyon.



SYNOPSIS

In the biggest steel factory of Tunisia, we follow the fate of four workers who suffer from psychological and physical disorders in their struggle for survival. Following the explosion of an oven that caused the death of their colleague, four men with four different and moving stories in which we discover the strange world of the factory. A rap singer who sees ghosts, a former cinema projectionist who speaks like an Indian Apache and becomes blind, a deaf union delegate who continues the union struggle and a sick worker who returns from chemotherapy and who fights for his right to early retirement... All survive with humor and courage in this factory of terror. In the meantime, the factory workers are aware of the intentions of the company direction to privatize it on the pretext of bankruptcy. The strike starts from a debate about their health problems.

DIRECTOR'S STATEMENT

« It seems paradoxical to find a reality more poetic within the harsh folds of a plant when delving into the history of Menzel Bourguiba, this Tunisian northern city. Every time I visit the factory, lots of questions come to my mind about what actually happens within the plant, what is the hidden reality of it? How workers live within a fragile labor system lacking all kinds of health care? All of these interrogations took me back to the studies of industrial psychology since the interest in our country is limited to the machine without giving attention to the human element in terms of abilities, tendencies, preparations, needs, psychological and social problems within and outside the work environment. A single tour for hours inside the steel factory in Menzel Bourguiba can lead to paralyzation by losing several senses at once. In such area of approximately 85 hectares, the plant can be considered as a kind of a small society divided by differences and contradictions, yet the exhausting work unites their demands.

The film is, at the end, the production of five years of meetings with a group of workers of the steel plant that I have met by chance when I was looking for a way for filming the history of Menzel Bourguiba, which was known as "Ferry Ville" in the past. These meetings were the main reason to change my project's orientation towards listening to the labors' hardships" » (...)

CONTACTS

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Director

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