

THE HOUSE OF THE ANGRY PEOPLE

SENEGAL

FIDADOC
في دادوك
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MAIN DATA

Category	Drama
Lenght	90 mins
Language	Wolof, French
Shooting format	2K
Shooting location	Senegal
Shooting dates	February 2023
Expected date of completion	2024
Stage of production	In development

PRODUCTION

Budget	170.000 €
Financing in place	29.000 €
Production company	Sine Films (SE) L'échangeur (FR)

SYNOPSIS

A solid house, in an alley of a popular district of Dakar. Life blows there like a hurricane. The cries, dreams, tears and laughter of a people. The film plunges us into the headquarters of FRAPP, which fights against social inequalities and injustices. When old Félix opens the door in the morning, he sees a succession of carriers of various angers who come to seek assistance.

The old revolutionary flayed alive by the system ends his fight sick and walking with a crutch. From his room, he hears the lamentations, but also the voice of the new political consciousness of a social class composed mainly of young people. The hero of this struggle is Guy Marius Sagna, a prominent figure in this new wave.

DIRECTOR'S STATEMENT

This film makes the bet to capture the life from inside, since after independence, by a singular character who seems to be the ghost of himself and who remains haunted by nearly fifty years of a traumatic history, hesitant to release creative energies of African youths.

It is the character of Félix who will introduce us to the FRAPP headquarters. I will film from his point of view. Back and forth between reality and Félix's intimacy. We will be in his look both interior and distant on the importance of this fight and its limits.

I will therefore film, in the broadest sense, the daily life of Félix and the incursions that others will make into this daily life and into his home which happens to be the headquarters of FRAPP (Guy, young people, old people, students, victims of spoliations and injustices of the State...). Félix will help us to listen to the words of all these people. Felix is like the totem that receives the grievances of the faithful of a particular ritual between persuasion and propaganda, expression of anger and request for intercession....

DIRECTOR ABDOU LAHAT FALL



Abdou Lahat fall studied directing at ISIS in Ouagadougou and obtained a film license. He is an assistant director on films by Moussa Sene Absa, Mansour Sora Wade, Ben Diogaye Beye, Alain Gomis and Dyana Gaye. In 2018, he made his first documentary: «Migrants, migration: the impossible return». He won the jury prize and the audience prize at the Faitodoc festival in Italy. The prize for Best Documentary at the Image et Vie festival in Dakar, (broadcasted on the TV5 channel).

The film "The People's house anger" is his second documentary.

CONTACT

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Director - Abdou Lahat Fall - bayfall2002@gmail.com

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PRODUCER AMINATA NDAO



After obtaining my baccalaureate in Dakar, I joined the higher school of visual arts in Marrakech (ESAVM) from 2009 to 2012. I obtained a license specializing in Image.

When I returned to Senegal, I set up SINE FILMS, an independent audiovisual and cinematographic production structure created by this desire to bring out new talents.

In 2018, I produced the first short film «Ordur» by Momar Talla KANDJI, a young man from the suburbs of Dakar, which was selected in many festivals around the world and won around fifteen prizes.

I produced the same year «Migrants, migrate: the impossible return» by Abdou Lahat Fall

I also work with Mamadou Khouma Gueye on his documentary feature project «Liti Liti» which obtained Francophonie, IDFA GSARA and CCA FWB «Brouillon d'un rêve» development aid.

TRACES

BURKINA FASO

MAIN DATA

Lenght	52 mins
Language	Birifor French
Shooting format	HD
Shooting location	Burkina Faso Ivory Coast
Shooting dates	November 2021
Expected date of completion	Summer 2022
Stage of production	In development

PRODUCTION

Budget	48.600 €
Financing in place	5.500 €
Production company	Fama Films
Workshops attended	Ouaga Film Lab DocA

SYNOPSIS

In 1999, a land crisis fueled by political, xenophobic and electoral discourse led to a clash in the west of the Ivory Coast, between the indigenous « Krumen» and the Burkinabè planters settled there. In this violence against the Burkinabè community, Job Palenfo is shot in the abdomen. He was disfigured, and amputated on his arm. Left for dead, he has been abandoned in the bush before being rescued by other people.

Twenty years later, Job returned to these places to meet his brothers and cousins who had resettled in the same region of Tabou. I am making this return trip with him to understand the deep reasons for the history of the Burkinabe migration and above all, the reasons of this difficult integration of my people in this country where I was born and grew up.

DIRECTOR'S STATEMENT

In February 1885 at the Berlin conference, Africa has been divided and shared by the great powers without being associated. It is the birth of borders (physical and imaginary) that will divide people and enclose men and women. Borders will turn legendary African hospitality into a source of xenophobic conflict.

The idea of making this film was born after I met Job Palenfo about ten years ago during a TV report in the city of Gaoua. Since then, our paths have kept connected. Job lives in the southwest region of Burkina Faso, 400 km from the capital (Ouagadougou) where I live. This region is known for the richness of its subsoil in gold and the abundance of its agriculture. Despite everything, more than half of the young fringe of the population of this region migrates to Ivory Coast. If some justifies this massive migration because of the border proximity (the city of Job is located 65 km from it), this is not the only sufficient reason because the phenomenon is observable throughout the territory. Today, more than four million of Burkinabe people live on Ivorian territory. Most of them are planters settled in agricultural areas.

DIRECTOR INOUSSA BAGUIAN



Inoussa Baguian is a Burkinabe director trained at the Ecole Supérieure des Arts Visuels de Marrakech (ESAV) in Morocco and at FEMIS in Paris. He made his first documentary Une vie de cachot on the prison system in Burkina in 2011, then Parcours de lutte in 2013, which is a portrait of the Burkinabe human rights activist Halidou Ouedraogo. After his studies, he directed the short film Fragile espoir which was selected at the Pan-African Film and Television Festival of Ouagadougou (FESPACO) and in other festivals. Inoussa Baguian is developing his next documentary entitled Traces, the return of Job.

CONTACT

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Director - Inoussa Baguian - inoussa226@gmail.com



PRODUCER HALASSANE SANFO



Born in 1983, Halassane Sanfo is a young filmmaker graduated from the Ouagadougou film school called ISIS, where he specializes in the sound industry. Afterward, he worked as a sound engineer on many local and international projects. After some years of experience in the field, he started to take an interest in film production. He doesn't have a lot of experience in production but he was in charge of the production of a few works, including institutional films, television and radio programs. He designed and produced five pilot issues of a 13-minute TV magazine, called DON DE SOI. The project currently is in post-production and the plan is to approach a broadcaster for a co-production and distribution partnership. He has also produced and directed a 10-minute radio fiction entitled AU REVOIR DIAM, which has appeared several times on the national radio in Burkina Faso. He is currently producing a series of radio documentary films on internally displaced persons linked to the crisis experienced by the Burkinabe people. The provisional title is JE VEUX RENTRER CHEZ MOI and it's 10-minute podcasts each.

THE DAUGHTER OF THE POOR

ALGERIA



MAIN DATA

Lenght	75 mins
Language	Algerian dialect Kabyle French
Shooting format	2K
Shooting location	Algeria
Shooting dates	2022
Expected date of completion	April 2022
Stage of production	In development

PRODUCTION

Budget	199.860,62 €
Financing in place	13.333,33 €
Production company	Making of Films
Workshops attended	The documentary BeeHive (FIDADOC) Writing Residency of Timimoun «Cinéma Mémoire»

SYNOPSIS

Born into a Kabyle family on her mother's side and a Sahraoui family from the south of the country on her father's side, a young Algerian woman artist embarks on an identity quest for her mixed roots.

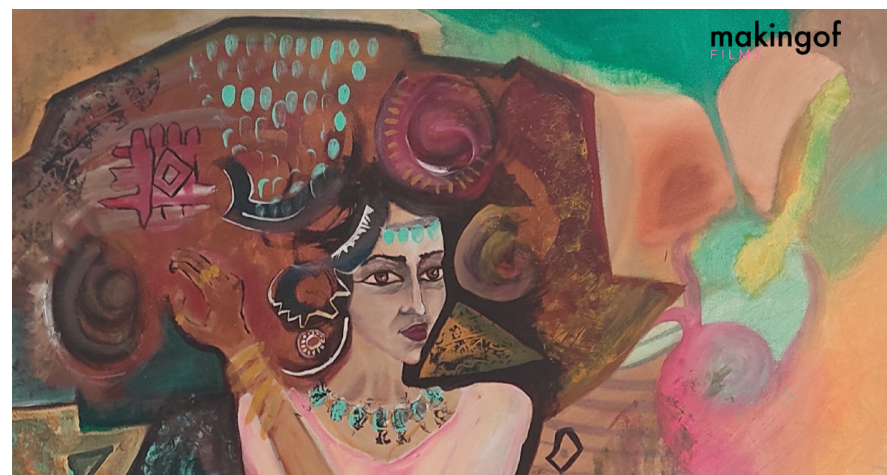
This journey will start from her hometown; the capital Algiers, where she has lived her whole life. She will then travel to her maternal grandparents' village in the mountains of Kabylia and then take her journey to the borders of the Sahara where her paternal grandparents come from.

She uses this journey to reconnect with her ancestors and extract the history and contexts of these families' stories. Two disjoint and unusual family stories that should never have crossed paths yet, these stories gave life to a legacy of resilience and strong sense of self and identity.

Today, the children of this union wish to understand and own their roots through the powerful tool of storytelling.

DIRECTOR'S STATEMENT

From a young age, I was interested in the past, in Algerian history in general and its impact on my family in particular. After a love heartbreak with my Kabyle ex-boyfriend I felt the need to know where I came from, certainly because it reminded me of my parents' divorce and then the passing of my father. Divorces also have a way to cut ties within families and nourish prejudices as those my sister and me have suffered from. I felt a big tear inside that I wanted to explore through art and by thorough search for identity. As young Algerians we have been deprived of our ancestral culture in particular the Amazigh one. We also never got to learn how to love each other. Wars, colonization, dictatorship, terrorism, and forced exile had a big impact on us in addition to consequences like racism patriarchy, classism... For me, narrating one's story contributes to telling at our scale, our Algeria. One where diversity is wealth which is not something we were ever taught at school nor by our families. I want this film to have this vocation, to give back my ancestors their dignity, especially women. To recognize their actions and sufferings and heal the pains of those still here to testify, and give hope to those who left the country like my dear sister.



DIRECTOR RIMA KERKEBANE



Rima Kerkebane born in Tipaza the 21st of June 1992, was raised in Algiers. She studied for a while Fine Arts then achieved a course in videography. She has worked as a technician on different projects before opening her own small Audiovisual media studio in 2014. Since then, she alternates between commercial and artistic projects. She directed three documentaries «Kifkif» and «La vie c'est pas le lait» and «Michwar» with the Italian NGO (CISP) and then «Children Of Tixerain» with French Institut.

In 2021 she made the documentary «Jeunes et engagé.e.s» with Amnesty International Algeria.

In March 2022, she organized the festival « Days of women films Oran » with her friend Zoulikha Tahar.

Actually, she is working on her first personal documentary «The daughter of the poor».

CONTACT

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Director - Rima Kerkebane - rima.kerkebane@gmail.com

PRODUCER KARIMA CHOUIKH



Born in 1983 in Algiers, Karima Chouikh studied management and economics. She graduated in business sciences and obtained a Master II in financial management. She worked as a production assistant on the films Douar de Femmes (2004) and L'Andalous (2011) by Mohamed Chouikh, and on two short films by Yasmine Chouikh, El Djinn and La Porte. She was responsible for the finances and administration of a media company, worked as a production manager for television shows, and helped organize the Timimoun International Film Festival. She created her audiovisual production company Making Of in 2013 and produced a series of 8 short films, La Casbah by Yamina Bachir as well as other television and documentary productions. In 2016, she produced her first feature film titled Until the End of Time directed by Yasmine Chouikh that had represented Algeria in The Academy Award in 2019. She is founding member of APAC, the Algerian producers association.

IN THE FOOTSTEPS OF ABBÈS SALADI

MOROCCO

FIDADOC
في دادوك
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MAIN DATA

Lenght	80 mins
Language	Moroccan Arabic Dialect (Darija) French
Shooting format	HD
Shooting location	Morocco
Shooting dates	Summer 2022
Expected date of completion	Winter 2022
Stage of production	In development

PRODUCTION

Budget	139.040 €
Financing in place	36.040 €
Production company	Les Audionautes
Workshops attended	The documentary BeeHive (FIDADOC)

SYNOPSIS

Abbès Saladi is a self-taught painter who created a unique surrealist visual universe rooted in Morocco's popular culture. After a life made of radicality in a country ruled by conformism, Saladi died young, poor, alone and unknown. 30 years after, Saladi is becoming a mythical figure that fascinates artists of my generation...

DIRECTOR'S STATEMENT

Sunday August 21, 2016. Museum of Modern and Contemporary Art in Rabat (Morocco). I will remember all my life the long minutes spent staring at the artwork in front of me. An explosion of bright colors, supernatural figures and mystical symbols like I had never seen made by a Moroccan painter. The painting is titled « Untitled ». His author? Abbès Saladi.

I did not know that today would mark the beginning of a search that I am still pursuing today, with many questions and few answers. During my research, I discovered that many young artists of my generation share an admiration for Saladi's radical choices as well as his loyalty to his ideals which is a major source of inspiration for all of us.

Its disappearance until very recently from the history of Moroccan art, finds its source in its popular origins, its political opinions, its choice to live and create on the margins of society. A "non-conforming" attitude shared with other snipers such as the filmmakers Ahmed Bouanani and Mostafa Derkaoui, or the writers Mohamed Choukri and Mohamed Khair-Eddine who all paid a heavy price: censorship, destruction of their works, arrests, prison, exile ...

When I decided to settle in Montreal to work on my projects with more independence less control, I thought of Saladi's radical choices during his life in Morocco, at a time when his freedom of thought and creation could have been fatal for him.

DIRECTOR REDA LAHMOUID



Born and raised in Casablanca, Reda Lahmouid currently lives and works in Montreal, Canada. Reda directed two short films: Test! (2018) and Mutation (2021) who were shown at international festivals such as Vues d' Afrique and MENAFF. He is one of the

4 filmmakers writing and directing the collective feature film Première Vague. The film was released in Canadian theaters on May 14th, 2021. His first feature-length documentary project In the footsteps of Abbès Saladi was selected for the development program The Documentary Beehive (FIDADOC), the Produire au Sud workshop (Festival des 3 Continents) and for the Durban FilmMart finance forum.

CONTACT

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PRODUCER MEHDI OKACHA



Mehdi Michel Okacha is a French-Moroccan producer currently living and working in Casablanca. He is the founder of the production company Les Audionautes which has notably produced 3 short fiction films: The Paradise' s Husband (2016) by writer-director Amine Smaï, Scandal (2018) by Reda Kounia and Marius (2020) by Éric Poulet. Mehdi has also spent many years producing commercials for major international brands in Morocco. In parallel to his career as a producer, Mehdi is also a singer in a rock band called Milestone Edge which has an important place in the Moroccan alternative music scene.

THE TIME OF HOMECOMING

MOROCCO

FIDADOC
في دادوك
الأسرار



MAIN DATA

Lenght	72 mins
Language	Arabic (Darija) French Alpulaar Bambara Haoussa Wolof
Shooting format	4K
Shooting location	Morocco Mauritania Mali Niger Senegal
Shooting dates	Spring 2022
Expected date of completion	Fall 2022
Stage of production	In development

PRODUCTION

Budget	243.017 €
Financing in place	36.450 €
Production company	AFRIKANYA
Workshops attended	The documentary BeeHive (FIDADOC)

SYNOPSIS

A young Moroccan musician embarks on an initiatory journey in the footsteps of the ancestors of his traditional Gnaoua culture: a musical, spiritual and therapeutic practice passed down from generation to another since ancient times in Moroccan cities.

After his elders' and community's benedictions, his journey begins from Mauritania, this cross-ethnic country and continue to Mali meeting the Bambara culture, to Niger to discover his Hausa cousins, and ending up in Senegal with Fulani people.

A journey where tales, songs, rites, movements and rhythms will blend together to give meaning to this well-preserved heritage, a result of centuries of exchanges and interbreeding between West and North Africa. An invitation to meet up with the roots of a well-known and beloved Moroccan heritage that still chant Bambara, Fulani and Hausa ancestors in unknown languages.

DIRECTOR'S STATEMENT

Image and music constitute a large part of my interests and work. Having filmed in 2019 a first meeting in Mali between a group of Moroccan Gnawa and Bambara artists, I felt closely concerned due to my own history.

During this trip, I found myself immersed in my childhood, when I accompanied my late father, the playwright and director Tayeb Saddiki, in his hometown: Essaouira, where the Gnawa tradition is perpetuated since old times. Twenty years later, I finally discovered the meaning of some words in their songs and realized the importance of tapping into our roots.

Through my lens, I felt Gnawas' quest was mine. So how do we tell the tale of this common heritage when people and traditions used to meet and melt to each other?

After reviewing the images, I wanted to focus on the youngest character of the group, Driss, who showed a permanent enthusiasm and good mood. I noticed his ability to make the connection between what he was discovering and his inherited culture.

«Time of homecoming» is the continuation of our quest, and the one of a whole generation of young Moroccan artists that get to know of the roots of their traditions.

DIRECTOR RAJA SADDIKI



Raja Saddiki is a Moroccan videographer and documentary maker. She was raised on stage with her family, before making hundreds of music videos and recording concerts of local music scene. In 2013 she directed and edited 475 Break the silence about Moroccan women victims of rape and forced marriage according to the penal code 475, now repealed. She directed in 2015 her first feature-length documentary Aji-Bi, Under the Clock Tower: The story of Marème, a 21 years old beautician, member of the Senegalese community who live and work clandestinely in Casablanca.

CONTACT

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Director - Raja Saddiki - saddiki.raja@gmail.com

PRODUCER GHITA KHALDI



Ghita Khaldi is a cultural projects' manager, founder of the Moroccan NGO Afrikayna, where she designs, writes, directs and produces numerous projects, including the first Moroccan fund for artistic mobility in Africa: Africa Art Lines. She is also in charge of the production of the boulevard Festival in Casablanca since 2014. She is also an expert/consultant for different structures and projects. Ghita is involved as steering committee member in: African Culture Fund, Music in Africa Foundation, International Music Council.