

KALÈS



With: Khalid Mansour, Abdel Raouf, Abdul Khan | Texts/Stories: Khalid Pasha, Khalid Mansour, Abdel Raouf, Babak Inanloo, Dante Alighieri
Directed by: Laurent Van Lancker | Image: Laurent Van Lancker, Anna Savchenko, Khalid Mansour, Guillaume Vandenberghe
Sound: Aurélien Lebourg, Anna Savchenko | Image Editing: Rudi Maerten, Laurent Van Lancker | Sound Editing: Aurélien Lebourg



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SYNOPSIS

An intimate and immersive perspective on the 'Jungle of Calais', evoked by a polyphony of men, stories and feels.

A sensory journey through the daily life of migrants, characterised by survival strategies.

A film of wind and despair, of fire and solidarity, of hope and hell.

In close cooperation with some former residents of the 'Jungle of Calais', Laurent van Lancker offers a poetic and political view on the daily life of migrants, which he experienced during his frequent visits of the 'Jungle'. Some of the images were filmed by the migrants themselves, evoking a great intimacy. **Kalès** offers a view on the lives of migrants in the European transit zones and the human capacity to adapt to all situations.

KALÈS

Creative Documentary

63 minutes

DCP - Stereo

Narratives - Texts: Khalid Pasha, Khalid Mansour, Abdel Raouf, Babak Inanloo, Dante

Voices: Khalid Mansour, Mohammad Razmin, Babak Inanloo

Directed by: Laurent Van Lancker

Image : Laurent Van Lancker, Anna Savchenko, Guillaume Vandenberghe, Khalid Mansour

Sound: Aurélien Lebourg, Anna Savchenko, Laszlo Umbreit

Montage Image: Rudi Maerten, Laurent Van Lancker

Sound Editing and mixing: Aurélien Lebourg

Color Grading: Xavier Dockx

IN A NUTSHELL

- Selected for IDFA 2017 (Amsterdam), Mid-length Film Competition
- The Belgian premiere will take place November 25 during the 17th FATP festival in Brussels.
- Laurent Van Lancker first visited the Calais migrant camp in February 2015 to shoot additional scenes for his feature film *BRAK (Fallow)*. For a year and a half Van Lancker made frequent visits of several days to the camp that was in a state of constant mutation.
- In the course of the visits to 'The Jungle', the project evolved a film on the construction of a parallel and self-managed society at the edge of the consumer society and the modern city.
- **Kalès** proposes a sensorial and collaborative cinematographic approach. In order to propose immersion in the intimacy of the migrants, trapped in the limbo of what was the largest slum in Europe. Over time a true collaboration with the migrants developed as part of the images, sounds and texts were produced by them.
- The camp of Calais was dismantled a year ago (1st of November 2016). This film presents a fragmented memory of this experience. And is a testimony to the faculty of adaptation and survival strategies developed by migrants, there and elsewhere.



THE JUNGLE OF CALAIS

- Little more than only one year ago thousands of people were still awaiting their future in a shantytown surrounded by mud. The refugee and migrant encampment was in use from January 2015 to October 2016. The port town of Calais has long been used as a gateway for migrants to cross over to the UK. But as of the summer of 2015, it has been virtually impossible to go to England from Calais.
- As the camp rapidly grew 'The Jungle' gained global media attention and French authorities began several actions of eviction. In early April 2015 police evacuated three camps and asked the migrants to regroup on the site of 'Salam city' (names after the local aid organisation). which then led to the creation of a unique, huge site called
- In March 2016 came the dismantling of the 'South' part of the camp. This led to more migrants crowded into even smaller areas in the middle of the jungle. The migrants who agreed to give their fingerprints were piled up by dozens in each container.
- In November 2016, the camp's end came quicker than expected. Before the presence of almost 700 journalists, the migrants had to leave the camp, either for centers in France, or to try their chances elsewhere.
- In October 2016 the French government stated there were between 5000 and 7000 migrants living in the camp. Whilst aid organisations say the population was closer to 10,000.



THE MEN OF CALAIS

*The IDFA premiere will be attended by the crew as well as two of the collaborators and former residents of 'the Jungle'. Both have a different role and story in the poetic and political viewpoint of **Kalès**.*

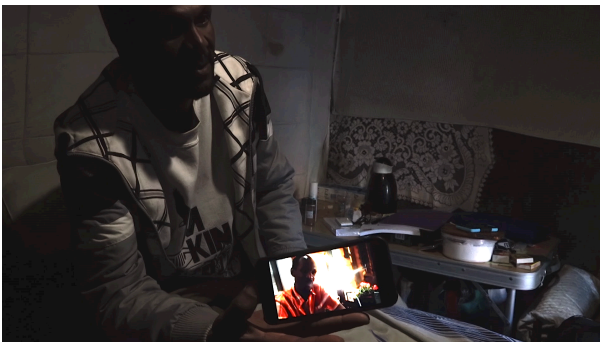
Abdel Raouf



'When we first arrived the people of Calais were just looking at us surprised. But soon some activists from Belgium and the UK. They gave us axes and plastic and we went to the woods and we build our own shelters. We started our lives from sub zero. On cold nights we used to stay next to a fire; telling stories, play guitar, the pleasure of song to take away our stress.'

I have seen the film. Also, I have lived the film. It's a piece of history that can help the next generation. It is the journey of this life to spread a message of peace. Cause now people live from the suffering of others. I hope this image can show the Europeans not to look at us as invaders, as people who come to take your jobs, to change your ideology. That's not true. We have a lot to do for the community we came to; to work hard, learn the language, to be a good addition. I feel better then two years ago, but I miss my family and country. It is the price of our exodus.'

Khalid Mansour



'I decided to leave Sudan a long time ago, but was only able to leave in June 2015. At first I went to Ukraine because it was the fastest visa to get at that time. My ideas for making cinema started with my experience in Ukraine. Because I find it difficult to explain if and why I am happy or not, I want to tell about my journey through cinema.'

As kind of a guide for others who want to come to Europe. They have to know if are they able to

face this kind of situation and the thought that maybe they cannot leave. I know why I am here. But I do worry about the people I met in the camp who did not.

Now I am a Student at the University of Lille, so...My life after Calais, it's not bad, but not good. There are two sides, I miss my own culture, my family, but at the same time this is a solution for all who came from a difficult situation. As a person you renew your hopes and dreams, from time to time. Today I want see my mother. If I could see her, then I would want to see my children, then my father, then my wife. It would go on like this. But unfortunately it is impossible, for now. I have to wait to do as I want.'

IMAGERY

You can watch and download the trailer at vimeo.com/237484098

For High Res photos and film fragment please visit www.kalesthemovie.be



IMMERSION IN THE JUNGLE

NOTE OF INTENTION - LAURENT VAN LANCKER



This project started without a camera. At first I went to Calais to spend time with the migrants, to help them at my level. But over the time I spend there, the meetings solidified and a desire for cinema was born. For a year and a half I made frequent visits to the camp that was in a state of constant mutation; I've seen this self-managed jungle develop from only a few tents into a sort of shantytown. It was fascinating to see how an intercultural and multi-religious society had been created and was functioning quite well.

My point of view and desire to make a film in the jungle came from this questioning on the faculty of adaptation and construction of a parallel society. Many migrants have lived in the camp for more than a year, and did not only created a home, but also habits and rituals of everyday life. They slowly settled down in spite of themselves. Spending the days together, talking, smoking, telling their stories, waiting for the night - and for some the hope of the crossing to England, the promised land. What moved me was to convey the human dimension of migrants living in transitional places, as people who create, exchange, gather, live, ... like all other social beings.

Right away, came the idea of making a collaborative project. But collaboration in documentaries can not be forced, it must be shared, desired on both sides. I had a lot of encounters that resulted in friendships and eventually film footage. Migrants are not portrayed as a problem or as victims, but as 'prosperity'. The long and demanding migration journey engenders a huge experience, which not only leads to an exceptional faculty of adaptation and innovation, but also to a creative and effective ability. Aspects that are emphasised in the scenes of their daily social activities, and in the poetic narratives written by themselves. The most fascinating thing for me is to see that in this dramatic situation, this uncontrolled shantytown at the end of the exodus, life resumes its rights.

DIRECTOR: LAURENT VAN LANCKER



Laurent Van Lancker both studied Film and Anthropology, and holds a PhD in Audiovisual Art. He lectures at filmschools (INSAS - Brussels, Film Academie Amsterdam, UMAS - Split) and universities (FU BERLIN, WWU Münster). He directed mainly documentaries (*Ymako*, *In Voodoo We Trust*, *Reflectors*, *Surya*, *disorient* ...) for television and cinema theatres, but also made short fiction films (*Between two seas*, *pierre*) and released his first long feature film *Brak* (Fallow) in 2016. His films explore inter-cultural dialogue, and draw on various modes: Collaborative, Hybrid and Sensorial cinema. They propose a dialogue between ethics and aesthetics, poetics and politics.. They have been shown to many international festivals, broadcasted on different televisions, and curated in art centres.

AWARDS

<i>Brak</i> (2015)	Best Actor, Best Image at Avanca Filmfestival Portugal
<i>Disorient</i> (2010)	First Price at VIDEOEX film Festival
<i>Surya</i> (2007)	Golden Deer and Audience Award at RODOS IFF SCAM award for Best Documentary
<i>Street Tryptich</i> (2003)	Meena Award by UNICEF
<i>Ymako</i> (1998)	Basil Wright Award at RAI Film Festival

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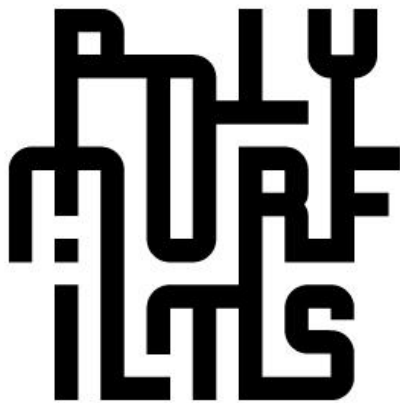
POLYMORFILMS

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Polymorfilms is a cooperative of authors, which produces work in various audiovisual domains - photography, feature film, documentaries, short films, media art, webdocumentaries, experimental films, ...

The team is multilingual. All projects are initiated, developed and produced by the authors themselves. This artistic liberty allows for a wide versatility in personal points of view and creative approaches.

Polymorfilms is committed to initiate and encourage creative, engaged and multicultural cross-over projects. Its purpose is to blend form with content, discourse with practise, poetics with politics.



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