



CA' FOSCARI SHORT FILM FESTIVAL 8
MARCH 21-24, 2018
AUDITORIUM SANTA MARGHERITA, VENICE
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INTERNATIONAL COMPETITION

30 short films from the most prestigious cinema schools and universities around the world, representing 26 different countries:

United States, India, Italy, France, South Africa, Turkey, Spain, Costa Rica, Hungary, Germany, Hong Kong, China, Belgium, United Kingdom, Serbia, Lithuania, Uzbekistan, Mexico, Venezuela, Russia, Czech Republic, Belarus, Estonia, Kyrgyzstan, Ukraine, Poland.

*(each movie will be screened in original language
with English and Italian subtitles)*

ABANDON

Direction: Varun Chopra

School: LMU School of Film and Television

USA/India, 2017, English, 20'03", *Fiction*

California is not just about sea, beaches, sun and entertainment and this short movie demonstrates that by retelling true events to speak out about the flaws of the Californian foster care system. A boy with suicidal tendencies and a 9-year-old girl with a sexual conscience beyond her age become friends and together they decide to escape from a home facility institute.

Outside the institute, they have to face the real world and its challenges. An extremely touching and realistic short movie which sensitizes the audience to a problem which is not given enough attention: the one of children and kids who find themselves excluded by a discriminating society.

ADAVEDE

Direction: Alain Parroni

School: R.U.F.A (Rome University of Fine Arts)

Italy, 2017, Italian, 20', *Fiction*

Everything is immersed in a livid blue. An early summer warm dawn is breaking. A girl, Clara, walks sleepily in the woods with her phone in her hand, through a nature that is quietly awakening. In the valley, the traces of a rave from the night before. She feels something, a deer, close to her and points her phone towards the animal, but it turns off just as it is catching the image. She looks for a phone charger for a whole day, to see that image again. A memory she begins to doubt, but which she keeps

recalling during to the end of the day, in the roman suburbs, indolent like the characters who are part of them and who the girl confronts. The more Clara recalls that memory, the more she makes it unforgettable. A consideration about man's continuous need to catch images and about doubting the reliability of an eyewitness's testimony, that takes place in an urban stage characterized by demolished or reconstructing buildings.

ASTRALE

Direction: Bérénice Motais de Narbonne

School: Ecole Nationale Supérieure des Arts Décoratifs

France, 2017, French, 12', *Animation*

Magda has just entered adolescence. Her mother never misses a chance to remind her of her young age and the rules that she must obey. Nevertheless the girl finds a way to escape: during the night, her spirit departs her body and transforms itself into an astral projection. Magda simply goes with the flow on a journey in her inner universe where she can bring to life the most intimate part of her. What is crucial to the narration is the fact that this part of the girl collides with the traditional values of society, leading Magda to see herself as a monster. "Astrale", through an amazing animation technique, gently leads the viewer through the questions of every teenager asks themselves about their own identity and sexuality.

HUÁNDĀO GŌNGLÙ – AROUND THE ISLAND

Direction: Adam Young

School: Hong Kong Baptist University

Hong Kong/China, 2017, Chinese, 30', *Fiction*

Through a past school memory regarding a parrot, the narrator's voice introduces us to this short film. He is a young journalist who wants to investigate the events that took place on an island. Once he gets there, he realizes the military controlling the place won't welcome him. Indeed, he immediately arouses the military's suspicion: he is an uncomfortable and compromising presence to keep an eye on. The island itself looks un-kept, the buildings unfinished and poorly maintained. The only welcoming presence is a boy apparently incapable of meaningful words, but who keeps repeating a curious sentence. This short film is about a search that does not go unnoticed by the authorities, but which, no matter what, will come to a solution.

A(U)N

Direction: TS Prasanna

School: Blue Ocean Film and Television Academy

India, 2017, no dialogue, 12', *Fiction*

A photographer and an indigenous, overwhelmed and surrounded by a virgin and pure nature, face each other, the one holding a camera and the second one arrows and bow. The photographer tries to catch the image of the indigenous, who confuses his intention with an act of war. It is the beginning of a shared itinerary in a silent nature, the only one element to stay the same, since they fail any attempt to communicate with each other and keep their difference of approach both the world around them and its objects, especially the modern ones.

BOPHELO BA ANA – THE LIFE OF ANA

Direction: Mlu Godola

School: AFDA

South Africa, 2017, Sepedi/Sotho/Xitsonga, 23'12", *Fiction*

Mysterious and strange events, as much as distressing and worrying, happen in the life of Ana, the mother of Sahili. She is constantly shaken by nightmares, dreams and hallucinations, which haunt her day and night, while she works at the factory and when she takes care of her son. Scenes of fires, flames, unknown voices calling for her incite her to a steady watch. She doesn't understand what happens, she is not able to grasp the meaning of these images. When she turns to a kind of magician, she explains to her the reason behind those visions: an unsettling past which has encountered her present and which

she needs to understand. But personal events and her sister's worries bring her far away from the solution to this enigma.

ÇIKMAZ – DEAD END

Regia: Yasin Dalgıç

Scuola: Yaşar University Film Design

Turkey, 2017, Turkish, 24'14", *Fiction*

Necati, an old prisoner just out of jail, has to face his life in the outside world. Lonely and deserted by his own children, he finds himself a shelter at his godchild's, Fikret, who gives him a place in the building of a parking lot of which the man becomes, indeed, the new night watchman. Despite his will to adapt to the new situation, soon Necati finds himself victim of a series of unfortunate events which take him back to square one. Yasin Dalgıç presents a consideration about men and doom, showing how sometimes, despite the efforts, one cannot avoid to reach a dead end.

DOPDI

Direction: Shivani Sharma

School: Whistling Woods International

India, 2017, Hindi, 13'13", *Fiction*

This story develops on the background of a forest shaded in black and white. Gunshots repeatedly break the sound of folk songs; only later we discover are the shots are fired a group of soldiers led by someone who besieged the village. Numerous men and kids from the village are killed; their murder is a condition that the village's inhabitants no longer want to endure. The silence and the gaze of the local group of women and men dominate; colors seep into the black and white scenery, a sign that perhaps something is changing. The water tank from which the protagonist is removed by the military is the sign of this oppression; it also shows us how the promises of the military leader in exchange for support are actually fake. The silence and the eyes of the inhabitants speak louder than actual words. It's a tired silence, debased by all the violence and false hopes that now dominate their lives, a silence that leads to rebellion. The protagonist's speaks with her actions, with the noises of her village immersed in the forest, whose sounds and colors close the story.

EL ESCARABAJO AL FINAL DE LA CALLE – THE BEETLE AT THE END OF THE STREET

Direction: Joan Vives Lozano

School: ESCAC

Spain, 2017, Spanish, 19', *Fiction*

In the small Andalusian village of San Valero, Amadeo leads a simple life. Since the death of his wife he's been taking care of his disabled father, reason why he does not participate much in his village's social life. Everything changes when Lolin, daughter of the local fishmonger, has a vision while beheading an eel: Amadeo has only seven days left to live. This revelation pushes all the inhabitants of San Valero into trying to make Amadeo's last week the best of his life. Meanwhile Amadeo is haunted by visions of a giant cockroach that seems to follow him wherever he goes, symbol of his impending death.

ELENA

Direction: Ayerim Villanueva

School: NECTV- Universidad Veritas

Costa Rica, 2017, Spanish, 23', *Fiction*

Elena is a young woman who spends her days either at home or at her job, under the severe control of her authoritarian and traditionalist grandmother, with whom she lives. One day Elena, discontented with her life and her choices, receives a message from Julia, a childhood friend who encourages her to change the course of her life. Julia's appearance will be an opportunity for Elena to explore herself and her own sexuality. A film that focuses on a young woman unsure whether to follow certain moral restrictions, or free herself from them, and that is addressed to an international audience. «I don't want

to explain my movie. I want it to be understood in Haiti as well as in China. That is the essence of cinema.» (A. Villanueva).

ERIC

Direction: Hakan Sağıroğlu

School: Budapest Metropolitan University

Hungary/Turkey, 2017, English/Hungarian, 20'50", *Fiction*

A mother's struggle to find her son, both physically and mentally; a woman's suffering for an unhappy marriage, in a country where she feels like an outcast; a mother who is empty, destroyed, but who will anything for her son's sake. Hakan Sağıroğlu in "Eric" demonstrates how fierce a mother can be and how the bond with her son can overcome any adversity. Eric left without even a note to his parents and this fact generates two different reactions: his father is more shocked rather than worried; his mother is the image of desperation. She just wants her son back. The artist exposes the strength and fierceness of a mother's love: unbreakable, unpredictable, unstoppable.

HUGS AND HURRICANES

Direction: Diëgo Nurse

School: Luca School of Arts

Belgium, 2017, Dutch, 17', *Documentary/ Animation*

This short film represents a personal portrait of the director, a young father and filmmaker affected by ADHD who, because of his anxious nature, wonders if he's cut to be a father. One after the other, numerous scenes depict Diëgo's relationship with his adopted autistic son, Dennis, and his mother, Jolien. The relationship between Jolien and her son Dennis, their deep connection and the way she's able to always read his and calm him down are greatly emphasized; her love and patience are the driving force behind Diëgo's journey to become a father worth to be proud of. With this animated documentary, Diëgo Nurse offers a deep reflection on the bond between parent and child, analyzing at the same time the trials and tribulations of growing up and socializing when suffering from neurodevelopmental disorders.

FREIE KAMERA - Free camera

Direction: Lukas März

School: University of Television and Film Munich

Germany, 2017, German, 10'17", *Documentary*

Ernst Schmid, the last film operator of Bavaria Studios, lets us immerse ourselves in the memories of his past as a camera operator, traveling around the world as a filmmaker. Lukas März's documentary gives a voice, with this black and white short film, to the difficulties of a man who has given up his passion for the love of his ill wife, showing how this work can be so hard and come in contrast with family life.

LE JOUR OÙ MAMAN EST DEVENUE UN MONSTRE – THE DAY MUM BECAME A MONSTER

Direction : Joséphine Darcy Hopkins

School : ESRA

France, 2017, French, 23'30", *Fiction*

Candice has been living with her mother since her parents divorced. The two are really close, but the sole female figure seems not to be enough for the child, despite all her efforts. On the day of the Candice's birthday, while she's impatiently waiting for her father to visit her, a little accident, as meaningless as it can seem, initiates a real transformation of the mother. The fairy tale of the beginning gradually turns into a nightmare from which it will be difficult to wake up.

This story, with its uncommon implications, perfectly fits a plot where the mother-daughter issue, so strong and yet so weak, mirrors the reality and the truth of interpersonal relationships, even if it's clear that what we're watching it's fictional.

IN OUR SKIN

Direction: Rosa Beiora

School: London College of Communication

United Kingdom, 2017, no dialogues, 3'55", *Animation*

Lines, shapes, sounds, music are the components of this short film that celebrates the nudity of the woman, the freedom to feel at ease in her body in a crescendo of figures and volumes. Director Rosa Beiora, who has always been interested in the female form, leads us to the discovery of feelings and emotions hidden behind the simple act of undressing, touching, feeling.

MAMA – MOTHER

Director: Ilkhomjonov Abduazim, Botir Abdurakhmonov

School: Uzbekistan State Institute of Arts and Culture

Uzbekistan, 2017, Uzbek, 17'30", *Fiction*

During the Great Patriotic War (1941-1945), more than 200 thousand children from the URSS lost their families. Uzbek women, lonely mothers whose husbands and sons left for the front, took care of them. Mushtarak is one of them: she is a symbol of a strong kind of resolution. Even though she is devastated by the loss of her husband and sons, she has made her decision. The suffering and distress open her eyes: she's a mother first of all; she has to be strong and sound for her new children's sake. They are on their own, but they can support each other and be their own family, safeguarded and loved by their new Mother. The authors show that neither blood connection nor cultural proximity is important. A mother's love doesn't stop in front of anything.

NIGHT CALL

Direction: Amanda Renee Knox

School: Chapman University

USA, 2017, English, 17'25", *Fiction*

Inglewood cop and single mother Kadedra Domek gets ready for her night shift. On the way to the police station she breaks up an altercation involving the son of one of her acquaintances, JJ, demanding he refrains from loitering on the streets. But she cannot foresee at this time the events that will later unfold in the middle of her routine patrol. Together with the clear intent to denounce the abuses of power perpetrated daily by the authorities, interspersed in this short film are numerous scenes focusing on the theme of the bond between mother and child. A theme that will make Kadedra's decision even more tormenting.

NO PASES POR SAN BERNARDINO – DON'T PASS THROUGH SAN BERNARDINO

Direction: Hugo Magaña

School: Centro de Capacitacion Cinematografica

Mexico, 2017, Spanish, 19', *Fiction*

Ligia is a grieving mother struggling to find out the truth about her son's death. Mexican director Hugo Magaña shows how the life of a person can change over the course of a day. Like the death of a child, not politically or ideologically linked to any movement, can be exploited, like a mother seeking answers and help from a government that tries to hide the truth about the tragic event. Based on true events of 2014.

NUEVE NUDOS – NINE KNOTS

Direction: Lorena Maria Colmenares Molina

School: Universidad de Los Andes Escuela de Medios Audiovisuales

Bolivarian Republic of Venezuela, 2017, Spanish, 10'31', *Fiction*

A restrained feeling faced with a huge sadness, two children, Maria and José, have to face an unspeakable sadness on their own: with the death of their mother, they strive to give a last farewell to her soul. What they carry out is an ancient ritual, in which nine knots must to be woven and for each of them a prayer is addressed to the dead, and nine wishes can be made. What it is really shown is the

contrast between the two children in front of the eternity and the imperturbability of the nature of human life and its instances.

RODITELI PRIEKHALI KO MNE NA SRI LANKU – PARENTS CAME TO ME TO SRI LANKA

Direction: Vera Vodynski

School: N.S. Mikhalkov Academy of Cinematography and Theatre Arts

Russia, 2017, English/Russian/Sinhalese, 29'50", *Fiction*

Alex lives carefree in Sri Lanka, squandering his family's money, completely immersed in a world of heavenly rest, sure that all this will continue forever. His peaceful existence, however, is abruptly interrupted by his parents' arrival: their appearance coincides with the mystical revelation of the local divinity Shamka, with a curious request for Alex.

With an abundance of symbols and references, Vera Vodynski guides the audience through the luxuriant vegetation of the tropics, into a suspended and surreal atmosphere, which, however, becomes more and more tense as the situation persistently deteriorates: Alex's peaceful world has been changed, and he has to make a choice.

YONG BAO CHANG JIANG – PASSIVENESS

Direction: Ao Ma

School: Beijing film Academy

China, 2017, Chinese, 28'44", *Fiction*

Whenever we love, it hurts not having that love reciprocated. But what happens when the broken heart is the heart of a mother who suffers from her son's passiveness? Director Ao Ma brings to the screen a problem that's getting bigger and bigger: internet addiction. In this case, the main character, Chang Jiang, is sent to an Internet Addiction Treatment Center for five months. He seems to recover, but in real life loving someone is not so easy. "Passiveness" is the story of that patient and unceasing love of a mother who constantly helps her son during the course of the treatment.

PIPINARA

Direction: Ludovico Di Martino

School: Centro Sperimentale di Cinematografia

Italy, 2017, Italian, 14'15", *Fiction*

The Seventies. A gang of teenagers of the Roman working-class suburb live a life of boredom, death and poverty. Used to live in a society with no landmarks such as school or family, they steal to make a living. Domenico is convinced by a friend to prostitute himself, but when he realises he really can't give up his body to a stranger, Domenico's friends kill his client. That man is Pier Paolo Pasolini. An Italian crime news told by the killers' point of view, by a society the famous intellectual loved and considered as the last authentic life not corrupted by consumerism and distorted middle-class values.

SEA

Direction: Marharita Tsikhanovich

School: Ladislav Sutnar Faculty of Design and Art – University of West Bohemia

Czech Republic/Belarus, 2017, no dialogues, 3'49", *Animation*

A man sitting at a table and a cup of tea are the starting point of a journey marked by the dogged rhythm of the drums. A journey that, through minimalistic animations, leads the audience to explore themselves, making them contemplate the transience of existence and the illusion of a freedom we think we own. The sense of melancholy and uncertainty is the *leitmotiv* of the whole film, mirrored in the choice of the colours black and white, which here do not hold a simple meaning of colour themselves but become almost feelings, mixing with the atmosphere. Although minimalistic, the narration sends a clear and universal message, suggesting that men are indeed islands, or at least they can get lost in the sea of loneliness we call life.

TAASTA SIDE – RECOVER CONNECTION

Direction: Tõnis Pill

School: Baltic Film, Media, Arts and Communication School

Estonia, 2017, Estonian, 26'38", *Fiction*

Young detective Siim goes undercover to capture the region's biggest drug lord. But the operation takes an unexpected turn: the drug dealer realizes the boy is the child he had abandoned many years before and whom he hasn't seen for more than twenty years. The sea in first shot, which returns as Siim's last, hides the past which resurfaces for a moment, only to sink back to the seabed: a short-lived re-connection between the two men, soon to be unfortunately lost again.

TASH KÖMYR

Direction: Evgenii Christiakov

School: VGIK

Kyrgyzstan, 2017, Kyrgyz, 28'40", *Fiction*

Two Kyrgyz teenagers, Azamat and Jenish, make a living by working as coal miners. Victims of a daily routine in which they do nothing but work in pitiful conditions for very little money, they both dream of a better future. Azamat, whom this short film focuses on, is trapped in a life he hates, abandoned by his father and embodying the only reason for his mother to cling to the dregs of her sanity. He wants nothing more than to flee far away and take her with him, but the dense Kyrgyz fog keeps him prisoner and offers no escape. In his debut, director Evgenii Christiakov shows us an agonizing story that is unfortunately the everyday reality of many, against the backdrop of a country that is still coming to terms with its recent independence.

THE BLACKSMITH

Direction: Ivan Andrianov, Nina Gudme

School: University Babelsberg

Germany/Ukraine, 2017, Ukrainian, 30', *Documentary*

The words of Sergii, a blacksmith from a little village near Kiev, reveal the mysterious and unknown culture of a country town characterized by intricate dynamics: the Ukrainian one. Rural frames, mysticism, daily-life words of wisdom make this documentary a means through which the viewer becomes able to imagine the philosophy and the spirituality of a country split between an unceasing war and the emblems of an extremely peaceful lifestyle.

LIJANA – THE VINE

Direction: Ivan Đurović

School: FMK, University of Singidunum

Serbia, 2017, Serbian, 27'15", *Fiction*

A group of kids live a totally wild life, sharing no common social behaviour. They meet Vladan, a man who gives them a job to do. The boys decide to share a secret with him, leading him to the hidden depths of the forest. But Vladan shows himself to be a different person the kids believed he was. A short movie which attracts both because of the intriguing plot and because of its linear narration.

LOBIS – TREASURE

Director: Martynas Valius

School: Lithuanian Music and Theatre academy

Lithuania, 2017, Lithuanian, 30', *Fiction*

Jerry is a doctor who has been living all his life in a poor rural village in Lithuania. He has a wife and they are expecting a child, but this life is not enough for him. Everything seems to change when he finds the place where an old friend of his, Mike, who ran away years before, had hidden a treasure. *Lobis – Treasure* is a story of freedom, of those who chase it and of those who are stuck trying to reach it, of those who seem to find theirs and of those who are imprisoned in an insignificant life with no chance to change it. It is also a story of turning tables and of struggle against resignation. A succession of pressing music highlights the comical situations in contrast with the meaning of this short film, the omnipresent

irony towards the events of the little village and towards its inhabitants and the tragedy inherent to a life from which one wants to escape.

WIEM – I KNOW

Direction: Piotr Nalazek

School: University of Silesia in Katowice

Poland, 2017, Polish, 15'37", *Fiction*

Brother and sister, who were separated when they were still young, are reunited after many years. Once they realize the love they feel for each other is more than brotherly, he chases his sister away but tries to get her back when she disappears entirely from his life. Despite the fact that the woman appears only in few shots of the film, her presence fills the whole narration, which extends in a non-chronological order and mixes up pictures of the past and pictures of the present. The film, inspired by William Faulkner's novel *The Sound and the Fury*, tells us that life is a walking shadow, and the past always comes back to us in a present we can't live entirely.

YA OSTAYUS' – I'M STAYING

Direction: Grigory Kolomystev

School: Russian State University of Cinematography (VGIK)

Russia, 2017, Russian, 20'30", *Fiction*

After a long time away from home, Filatov returns to bury his brother, killed in mysterious circumstances. Once back home, together with the same old faces, he sees his mother, who's suffering but is nearly apathetic when it comes to him. As he promised her, he ventures to the neighboring village to collect his brother's coffin. But when night falls, the journey gets stranger and something disrupting happens. The gloomy atmosphere and the prevalent shadow effects make the sequences even more peculiar, leaving the viewer stuck in a dilemma to which only the protagonists can give an answer. Even when light, supposed to ensure the truth, irradiates the scene, a sense of uncertainty is predominant and the audience's eyes fall victim to illusions.