



CA' FOSCARI SHORT FILM FESTIVAL 10
7-10 OCTOBER 2020
AUDITORIUM SANTA MARGHERITA, VENICE
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SHORT *meets* AMIT DUTTA

The **Ca' Foscari Short Film Festival** brings, for the first time in Italy, the work of one of the greatest experimental documentarist of the whole Indian subcontinent, **Amit Dutta**.

The program is edited by **Cecilia Cossio**, and it presents three of the most representative work from the author.

Born in 1977, near Jammu, in the northern part of India, he graduated in 2004 in filmmaking from the Film and Television Institute of India (FTII) in Pune, the most prestigious school of film of the country . It is in this environment that he started creating his first works which drew him international attention. After his first works he felt the urge to start doing experimental film, a need which he satisfied through the film *Nainsukh* (2010), an exceptional tribute to the great namesake miniaturist from the XVIII century. This is how films that explore the world of Art and the Indigene systems of knowledge comes into being. Films such as *Saatvin sair* (The seventh Walk, 2013), dedicated to the painter Paramjit Singh; *Gita Govinda* (2014), about miniatures based on the namesake work from Jayadev (XII sec.) and *Lal bhi udhaas ho sakta hai* (Even Red Can Be Sad, 2015), on the works of the painter Ram Kumar. His knowledge film was defined with the sanskritic term *prayoga* which could mean “experiment”, “project”, “representation” or “practice”. It is a notion more profound and more subtile than “experimental” as it is demonstrated by three works that are going to be presented during this special program: *Jangarh: Film ek* (2008), *The Museum of Imagination* (2012) e *Chitrashala* (2015).

Indians and foreigners critics and film historians have written about **Amit Dutta**. Many are the prices and the recognitions won from festivals and international institutions.

His work, however, has little fame in his country, where it has not been publicly distributed yet. A contribute to this situation are his own isolation and the “non narrative” quality, mostly filosofical, of his films. The only way to enter in the unique universe of the author is that of seeing his works.

SCREENING PROGRAMME:

JANGARH: FILM EK - JANGARH: FILM ONE (India, 2008, 24')

In a japanese museum, the suicide of Jangarh Singh Shyam, a famous tribal artist, is the beginning of a research which lasted for many years. This documentary, shot in the village of Patangarh, constitutes the initial moment.

THE MUSEUM OF IMAGINATION - A PORTRAIT IN ABSENTIA (India, 2012, 20')

During an encounter with the art historian B.N.Goswami , who is tracking the miniaturist Nainsukh, the filmmaker captures the infra-spaces and the silences creating a double “portait in absentia”.

CHITRASHALA - HOUSE OF PAINTINGS (India, 2015, 20’)

A journey between the miniatures of the Amar Mahal, the museum-palace of Jammu. During the daytime the miniatures are “objects” which are being admired, but during nighttime they come to life, displaying an ancient tale.