



## CA' FOSCARI SHORT FILM FESTIVAL 12

4-7 MAY 2022

### WIDESPREAD IN VENICE

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## EAST ASIA NOW

Also this year, the special program **East Asia Now**, curated by **Stefano Locati**, takes four among the best short films produced in East Asia during the past year to the **Ca' Foscari Short Film Festival**. Directors from Malaysia, Indonesia, Philippines and Japan explore sorrow, faith and remembrance. These works represent a bridge that connects past and new generations, the concept of interiority to its personas: what's known seems to fall apart in the inexpressible. Promises, bonds, obligations and connections from dark places that delve into supernatural and sweeping environments emerge. The four short films are populated by ghosts, visions, figures on the very edge of mortal life, that stand in the world of those who remain, of those who remember. We can see a cinema that, through the use of techniques capable of exploring allegory, lyrism and symbolism, questions itself on the boundedness of mankind.

### *PROGRAMME OF THE SELECTED WORKS:*

#### **POSTERITY** by Audrie YEO (Malaysia, 2021, 11')

A child runs into the lifeless remains of a dove, she then decides to prepare a burial ritual, but everything takes an unexpected twist with a sudden outcome. Audrie Yeo puts on stage a scene about connection between generations with a glimpse on death, describing with irony a delicate moment of growth and awareness.

#### **THE SCENT OF RAT CARCASSES** by Dharma Putra Purna NUGRAHA

(Indonesia, 2021, 9')

After the father's death, an elder mother and a now grown-up daughter clash with the marks left behind by the man all around the household. Dharma Putra works by subtraction, concentrating the scenes in narrow places, between the kitchen and the living room in which the symbolic possible presence of the late father collides with the daughter's increasing claustrophobia.

#### **THE NEW FACES (OF DREAMS AND MYSTERIES)** by Mark Raymund GARCIA

(Philippines, 2021, 10')

With expressionism and an engaging technique, the director reflects on the new social relations born during the pandemic. An esoteric and hallucinatory black-and-white experience, close to a theatrical performance, accompanies the viewer with whispers and eerie lights below the new masks. A research on humanity's new faces.

#### **BAGMATI RIVER** by MATSUMOTO Yusaku (Japan, 2022, 29')

A Japanese woman is in Nepal, on the slopes of Mount Everest, following her long-time missing brother's traces. A trip of hope and willfulness that will later clash with the rarefying of air and the

flowing of time. Matsumoto Yusaku, director of the urban feature film *Noise* (2017), comes back with a poignant yet controlled story in which emotions face wide landscapes.