



CA' FOSCARI SHORT FILM FESTIVAL 12

4-7 MAY 2022

WIDESPREAD IN VENICE

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LO SGUARDO SOSPESO

The **Ca' Foscari Short Film Festival**, for the anniversary of its 12th edition, comes back to celebrate Italian video art with **Lo Sguardo Sospeso**, the special program traditionally curated by **Elisabetta Di Sopra**, which will become the protagonist of this year's edition. The venetian artist will present a selection of her most important works, in which she tells common life stories through the investigation of the body: care for others, the difficulties of relationships, waves of memories, the great mystery of motherhood and of the perceptive exchanges between creator and creature. The nine stories, often female tales, offer a quite complete panoramic on the research and creative processes applied from the artist in her past twelve years of career, in which her gaze has enriched the comprehension of the world and ourselves.

PROGRAMME OF THE SELECTED WORKS:

LEGAMI (2010, 1'30")

A heart, the symbolic place of emotions, is continuously pierced through a red string representing the relationships held with the people one loves. The heart can be powerful when creating a new bond, but it can be fragile too, when that bond is painful.

CON_TATTO (2011, 1'30")

Two individuals, bonded by a strong complicity, are able to cross the physical boundaries of "con-tact".

FAMILY (2012, 4'38")

The family nest, built and created to guarantee joy and life, ends up being a place of battles and suffering, where human tragedies take place, until it becomes an imprisoning cell.

DIPENDENZA SENSIBILE (2016, 3'05")

Everyone wants to leave a mark on this earth, but a few actually succeed. The "theory of chaos" predominates and condemns men to endlessly fight for their values, producing an amount of energy that is barely sufficient to cause the fall of autumn leaves and raindrops.

QUANDO CI SARÀ QUALCUNO IN GRADO DI SORREGGERMI (2016, 4'04")

Four children take care of their own mother repeating the same loving gestures she dedicated to them every day when they were younger. Now, the same caring gestures are given back to her, becoming the expression of the strength that the deepest bonds carry through time.

PIETAS (2018, 4'52'')

An old woman named Medea is looking for signs of the presence of her own children on the beach, and takes shoes, clothes and whatever the sea mindlessly gives back with time. Sharing the experience of many mothers who lost their children in the Mediterranean Sea, Medea becomes the “motherland” that cries for her children departed for an unknown land.

IL LIMITE (2019, 1'00'')

What could mean for an ex-model for the Academy of Fine Arts to come back in the old anatomy classroom and pose once again? The protagonist will prove that willpower and determination will dominantly win against her own body.

OPERA (2020, 1'08'')

The story of two women, here offered in two different contexts, repeating the same gestures. Both immersed in the activity of sewing, they demonstrate an emotional productivity made of manual ability, constancy and care for others.

INTERSEZIONI (2021, 6'44'')

In an almost deserted city in the age of the pandemic, with a few, quiet signs of recovery, why not talk of what makes us fragile, uncovered, but unique? As equally delicate, endangered, but outstanding is the condition of Venice: in its silences, balancing between conservation and fruition, in a practice of being a city and a vision.