



CA' FOSCARI SHORT FILM FESTIVAL 13

22-25 MARCH 2023

WIDESPREAD IN VENICE

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EAST ASIA NOW

The special program **East Asia Now** will be presented at the 13th edition of **Ca' Foscari Short Film Festival** as well, as an annual acknowledgment of the main trends in the young filmmaking of East Asia curated by **Stefano Locati**. This year's selection, consisting of three short films, reflects on the theme of the crisis from a female perspective. The works presented come from different countries, Japan, South Korea and Singapore, and address the theme from different perspectives, always with an attitude that flirts with the extraordinary – from surrealism to magical realism. The protagonists of these three short films are adult women who come to terms with their past or make unconventional choices in dealing with the unexpected events that life confronts them with. From the relationship with parents to disability, passing through the scourge of serial molesters, a colorful portrait of unexpected and unpredictable ways to face the chaos of life, while never giving up. The short format of the films allows an intimacy and immediacy that gets to the heart of the problems, while maintaining a poetic lightness.

PROGRAMME OF THE SELECTED WORKS:

AUNT LOTUS & HER DREAM BICYCLE by Kew LIN (Singapore, 2022, 16')

A film crew is holding auditions to find the lead character of a short film about a blind woman with the dream of riding a bike. Lotus, a woman with a director son, shows up at the auditions. Mixing meta-narrative, comedy and drama about intergenerational relationships, the director makes a delicate portrait of a woman who never stops dreaming.

THE SEA ON THE DAY WHEN THE MAGIC RETURNS by Jiwon HAN (South Korea, 2022, 24')

Sejin has to show up for an important job interview to become a tour guide. She was once certain that she could get what she wanted just by thinking about it hard; in the present, she is not so sure anymore. Right before the interview, Sejin receives a strange phone call from her father. Presented at the Sundance Film Festival, the animated short film by director Han Jiwon shows a delicate portrait of a woman's certainties being shattered in a critical moment of her existence.

BIRD WOMAN by Tokio ŌHARA (Japan, 2022, 21')

Toki takes the train to work every day, even during the pandemic. Enraged by the increase of harassers in the coaches, encouraged by the use of masks, the woman decides to fight back. The short film by Ōhara, who is also an actress, is a fierce yet ironic metaphor for the relationship between the sexes. Apparently simple, it works on the shots and the juxtapositions created by the editing, in order to achieve a surreal aura that makes the underlying metaphor even more disruptive.