

# EMAMI ART



## PRESS RELEASE

### EMAMI ART EXPERIMENTAL FILM FESTIVAL 2024

Festival of Indian and International Experimental Films, Video, and Artists' Moving Images.

6 – 10, November 2024

**Emami Art Experimental Film Festival (EAEFF)** is a platform dedicated to curating and building discourses around alternative and experimental films, videos, and artists' moving image practices. The **Third Edition** of the festival - **EAEFF 24**, showcases the works of some of the internationally acclaimed artists and filmmakers alongside recent critical films from India selected via an Open Call. Through the extensive year-long programming, EAEFF celebrates innovative practices and critical interventions through screenings, workshops, masterclasses, and performance screenings. The festival adopts an expanded format bringing together various moving image practices across forms, mediums, and geographies.

This film festival is conceptualised by **Ushmita Sahu, Director, Emami Art**

#### Quote by the CEO

The Emami Art Experimental Film Festival (EAEFF) 2024 is a celebration of boundary-pushing art and cinema, bringing voices from around the world into a powerful dialogue. We are thrilled to provide a platform where artists and audiences alike can engage with experimental works that spark meaningful conversations. EAEFF embodies our commitment to nurturing creative exploration and innovation in contemporary art. We look forward to witnessing how these dynamic films resonate with diverse viewers, enriching Kolkata's vibrant cultural landscape.

(Says Richa Agarwal, CEO, Emami Art)

#### Quote by the Director

Since its inception in 2021, the Emami Art Experimental Film Festival (EAEFF) has become a crucial platform for experimental filmmaking and moving image practices in South Asia. It nurtures emerging filmmakers and amplifies marginalized voices by showcasing innovative artistic practices. EAEFF fosters critical dialogue and reflection, encouraging a deeper understanding of diverse socio-political contexts. The festival not only challenges mainstream narratives but also celebrates the rich tapestry of contemporary moving images, making it a significant force in the evolving landscape of global experimental cinema. **The festival will be screening more than 50 plus films across five curated sections (international), official selections and award winners from an All-India Open Call.** This year the festival is supported by several prestigious international organisations such as Canada Council for the Arts, Conseil des arts et des lettres du Québec, Coventry Biennial, UK, Embassy of Switzerland in India & Bhutan, Goethe Institut Max Mueller Bhavan Kolkata and AG KurzFilm German Short Film Association.

(Says Ushmita Sahu, Director & Head Curator of Emami Art)

## EAEFF 24 SPONSORS & COLLABORATORS

**Canada Council for the Arts**  
**Conseil des arts et des lettres du Québec**  
**Coventry Biennial, UK**  
**Embassy of Switzerland in India & Bhutan**  
**Goethe Institut Max Mueller Bhavan Kolkata and**  
**AG KurzFilm German Short Film Association**  
**Kolkata Centre for Creativity**

## International Spotlight

The EAEFF 24 international spotlight section weaves a rich tapestry of unique filmmaking perspectives, languages, and artistic expressions, fostering an enhanced understanding of the experimental moving image genre. The **German** section, curated by the Goethe Institute Kolkata Max Mueller Bhavan and AG Kurzfilm, emphasises contemporary filmmakers grappling with themes of origin and memory, merging diverse backgrounds to reconstruct identities through innovative storytelling. The **Canada** focus on filmmaker Solomon Nagler and Alexandre Larose, and supported by the Canada Council for the Arts and Conseil des arts et des lettres du Québec, invites audiences to engage with human gestures and industrial decay, offering fragmented narratives that explore the visceral connections between memory and materiality. In the **South Asian section**, curators Arpita Akhanda and Sayanth RS delve into socio-political issues, spotlighting how history, infrastructure and cultural narratives shape collective memory. The **Switzerland** section, curated by Damian Christinger and supported by the Embassy of Switzerland in India & Bhutan, investigates the human impact on nature and the merging of Indigenous knowledge with scientific perspectives, urging viewers to reflect on ecological narratives. Finally, the **UK** segment, supported by Coventry Biennial and curated by Ryan Hughes, highlights innovative practices within the experimental film scene, addressing pressing social issues through art and activism. Each international section of EAEFF 2024 brings forth artistic experimentation and serves as a platform for critical engagement with contemporary global challenges, fostering a deeper understanding of cultural identities and narratives in an interconnected world.

## EAEFF 24 CURATED SCREENINGS

Region in Focus: **Germany**  
Curated & Supported by **Goethe Institute, Kolkata** and **AG Kurzfilm**

Region in Focus: **UK**  
Curated by **Ryan Hughes** and Supported by **Coventry Biennial**, Coventry, UK

Region in Focus: **Switzerland**  
Curated by **Damian Christinger** and  
supported by the **Embassy of Switzerland in India & Bhutan**

Region in Focus: **South Asia**  
Curated by **Arpita Akhanda** and **Sayanth R S**

Region in Focus: **Canada**  
**Masterclass and Retrospective Screening by**  
**Solomon Nagler & Alexandre Larose**  
Supported by **Canada Council for the Arts** and **Conseil des arts et des lettres du Québec**

## Masterclass & Retrospective Screenings

**Filmmakers in Focus:**  
**Solomon Nagler** and **Alexandre Larose**

Supported by **Canada Council for the Arts** and **Conseil des arts et des lettres du Québec**

Solomon Nagler and Alexandre Larose will present experimental film programs exploring themes of memory, displacement, and the cinematic medium. Nagler's films are marked by fragmented forms, evoking history and loss. *Notes on Gesture* (2007) meditates on the ineffable nature of human gestures, while *skin of the city* (2016) contemplates industrial decay in Maritime cities. *Song of the Holy Fire* (2023) explores Jewish memory and Holocaust history through fragmented archives, and *perhaps/We* (2003) is a haunting reflection on loss and memory. In *Fugue Nefesh* (2007), Nagler ties together Holocaust survivors and displaced individuals in an allegorical portrayal of transmigration. Larose's films focus on the materiality of the medium and personal memory through multi-layered exposures. His *Sackville Marshwalk* (2013) superimposes multiple trajectories, while *le vestibule* (2015) explores light and texture. *The triptych I., II., III.* (2022) captures intimate domestic scenes, rendered hypnotic through layered exposures. In *brouillard #14* (2013), Larose traces walks through a landscape of pulsating light, examining the intersection of material and perception. Both filmmakers' works delve into the interplay of time, memory, and the medium of film, using their technical mastery to create visceral, layered visual experiences.

**Solomon Nagler and Alexandre Larose will also be conducting masterclasses on 7<sup>th</sup> November 2024 (the second day of the festival). They will be present at KCC between 6<sup>th</sup> to 10<sup>th</sup> of November 2024**

### **EAEFF 24 Open Call for OFFICIAL COMPETITION AND AWARDS**

The open call for experimental films at the Emami Art Experimental Film Festival (EAEFF) 2024 represents a critical intervention in the landscape of contemporary experimental cinema and moving image practices, particularly within South Asia. By inviting submissions all-India level, this initiative not only democratizes access to a growing platform but also serves as a vital incubator for innovative practices, offering emerging moving image practitioners the opportunity to push the boundaries of form and content, thereby enriching the cultural dialogue surrounding experimental cinema. The festival's commitment to supporting groundbreaking productions underscores the importance of fostering a global perspective while simultaneously addressing regional/national narratives. Moreover, the selection process, guided by an esteemed panel of jurors: Ashish Avikunthak, Claudio Caldini, Damian Christinger & Madhuj Mukherjee, with expertise in the genre, ensures that the chosen works meet a high standard of artistic integrity. This rigorous curation is essential in elevating the status of experimental films, which often struggle for visibility in a field dominated by mainstream narratives. Ultimately, EAEFF's open call amplifies underrepresented voices and positions experimental cinema as a significant force in both South Asian and international film discourse, challenging audiences to engage with complex, non-traditional narratives.

**The current edition (third) of the Open Call received more than 400 applications from Indian and International experimental filmmakers and artists from across the world.**

**EAEFF 24 Open Call JURORS:** Ashish Avikunthak, Claudio Caldini, Damian Christinger, Madhuj Mukherjee

**Ashish Avikunthak** (born in 1972) is an Indian avant-garde filmmaker, film theorist, archaeologist and cultural anthropologist. His works have been screened at art galleries and private screenings, including Tate Modern, Centre George Pompidou, and Paris Film Archive; along with Rotterdam, Locarno, and London film festivals, among others. He is a professor of film media at Harrington School of Communication, University of Rhode Island. He is considered to be an iconoclastic film artist who works outside Indian mainstream cinema. His films explore Indian philosophy and existentialism and are categorized by their use of unorthodox cinematography and editing. Avikunthak films are rooted in Indian religion, epistemology, ritual, and form. Mythical, metaphysical, metaphorical, and mundane elements are found in his work. Art Review describes his works as: "Avikunthak's works insist on an Indian epistemology while utilizing a rigorously formal visual language that is clearly aware of Western avant-garde practices such as those of Andrei Tarkovsky and Samuel Beckett. These are self-consciously difficult works that are filmed in a self-consciously beautiful way." In his essay "Cinema of *Prayoga*", Amrit Gangar names Avikunthak's films as an example of his eponymous strain of filmmaking.

**Claudio Caldini**

Buenos Aires, 1952. Realizador de cine experimental, documental, videos y performances de cine expandido. En 1971 comenzó sus estudios en el Centro Experimental del Instituto Nacional de Cinematografía. Seminarios con Werner Nekes (1980) y Werner Schroeter (1983) en el Goethe-Institut Buenos Aires. Diseño de iluminación para teatro y conciertos de rock. Compositor de música electrónica. Curador de Cine y Video en el Museo de Arte Moderno de Buenos Aires (1998 – 2004) Miembro del Jurado del International Short Film Festival Oberhausen, Alemania (2003). Artist in Residence at the Glenfiddich Distillery, Dufftown, Scotland (2005). Visiting Artist at LIFT (Liaison of Independent Filmmakers of Toronto, 2015). Primer Premio de la Primera Semana del Cine Experimental de Madrid por su film *El devenir de las piedras* (1991). Gran Premio del III Festival Franco-Latinoamericano de Video Arte por su video *Heliografía* (1994). Premio Leonardo del Museo Nacional de Bellas Artes (1997). Beca de la Fundación Antorchas (1998). Premio a la trayectoria (2018) del Fondo Nacional de la Artes.

**Damian Christinger (\*1975, Zurich)** studied Global Art History and Intercultural Studies. He works as an independent curator, writer, and lectures at different institutions on transcultural theory and practice, the Anthropocene and indigenous knowledge. In October 2023 he co-curated the show “Spatial Solidarities” with Studio Other Spaces, Olafur Eliasson and Sebastian Behmann, examining the role of architecture, art, and design in sustainability at das Gelbe Haus, Flims, and in December 2023 co-curated (with Ravi Agarwal) an exhibition titled “Time as a Mother” for the Serendipity Festival in Goa. His latest essays appeared in publications like Artreview, Kunstbulletin, Diaphanes Magazine, and On-Curating. He serves on the board of the Shyama Foundation, Delhi, the advisory board of Re-Source, the sustainability department of the University of the Arts, Zurich, and the board of ILEA (Institute for Land and Environmental Art), Switzerland. He is also a curatorial advisor for the Safiental Biennale 2024, Switzerland, the Kirloskar Foundation, Pune, India, and the Bergen Assembly 2025, Norway.

**Madhuja Mukherjee’s** archival research evolves into art practice, filmmaking, curation and academic work. Her academic research involves subjects of industrial history, trans-regional networks, media ecologies, sound cultures, women, work, urban history, and the public. Madhuja's media-installations use residual material, alongside sculptural objects, video and sound. She creates environments intermediality and explores questions of the planetary. Madhuja adapted and illustrated *Kangal Malsat* graphic-novel (2013), and has contributed to comic-book anthologies. Her feature-films have been screened at the *International Film Festival Rotterdam* and *Busan International Film Festival*. Madhuja is the artistic director of TENT Biennale Kolkata, a festival for experimental films and new media art (since 2014), and Professor of Film Studies at Jadavpur University, Kolkata.

## EAEFF 24 Open Call **WINNERS and SPECIAL MENTIONS**

### **SHORT - MID DURATION CATEGORY**

#### **Winner:**

***Birth of a Grenade***  
by Shubhangi Singh

#### **Special Mention:**

***In Flanders Fields*** (ਫਲੈਂਡਰਸ ਦੀ ਜ਼ਮੀਂ ਵਿੱਚ)  
by Sachin

### **LONG DURATION CATEGORY**

**Winner:*****Night and Fear***

by Lipika Singh Darai

**Special Mention:*****Delusional Decays***

by Nongthombam Tushar

**About the Filmmakers****Shubhangi Singh**

Working across media, from text to moving image and site-specific installations, Shubhangi Singh's practice is routinely suspended between fiction and non-fiction. Singh considers ideas of absence and absencing in her work as a way of reflecting upon what is visible, particularly in relation to history, memory and the labour of memorialising. Singh holds a Master's degree in Visual Cultures, Curating and Contemporary Art from Aalto University and is the co-founder of New City Limits, an initiative to facilitate creative viewing and practice in Navi Mumbai, India.

**Sachin**

Sachin is a Rajasthan-based filmmaker who employs lens-based art to comprehend the world around him and express his ideas with an experimental approach. Coming from an agrarian family, Sachin is deeply invested in the visual exploration of agricultural practices in rural communities and their interconnectedness with socio-ecological factors. He is interested in oral histories, folklore and community based indigenous knowledge systems. His films often explore the changes in rural landscapes, beliefs and knowledge systems.

**Lipika Singh Darai**

Lipika Singh Darai is a director, writer, and editor based in India. She is an alumna of Film and Television Institute of India with a specialisation in Film sound recording and design. She has been making socio-cultural films in Odisha where she belongs to the Ho indigenous community. Lipika has received four National Film Awards for direction, sound recording, and narration in the non-feature section. Her documentary *Night and Fear* (2023) premiered at the International Film Festival Rotterdam in Ammodo Tiger Short competition. She is developing her debut fiction feature *Birdwoman* which has received the Hubert Bals Development Fund 2023. She is one of the ten creative talents in Bafta Breakthrough-India 2023.

**Tushar Nongthombam**

Tushar Nongthombam, based in Imphal, Manipur, is a multifaceted artist who is a photographer, cinematographer, filmmaker, and independent experimental visual artist. His artistic vision intricately navigates the juxtaposition between beauty and the less alluring facets of existence, using poetic metaphors within various visual art forms. Tushar Nongthombam was one of the winners of EAEFF 23.

**(Some of the award winners and other filmmakers will be present during the festival)**

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**OUR SOCIALS**

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