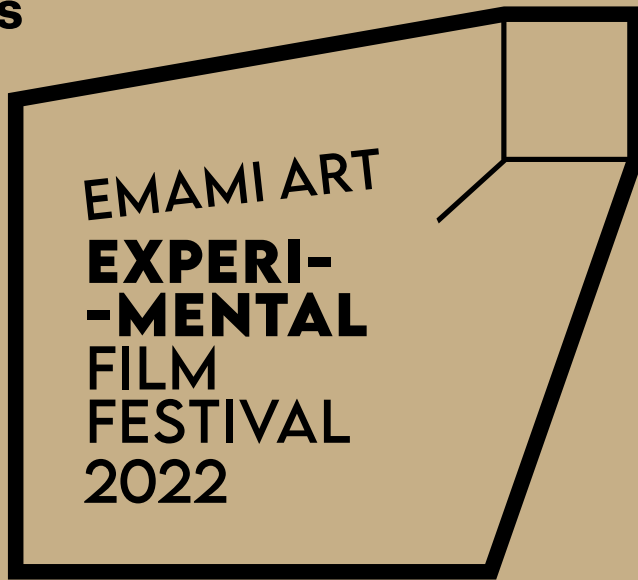


Experimental Films from
East and North-East India

EA
**Locus in
Focus**



EMAMI ART

EMAMI ART

EA
**Locus in
Focus**



**2:30pm to
6:30pm**

**09 wed to 13 sun
November, 2022**

**Experimental Films from
East and North-East India**

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Inspired by the positive feedback from our 2020 online documentary film festival organised during the lockdown, Emami Art now moves a step forward with an Experimental Film Festival scheduled from 9th to 13th November 2022. In this festival, we shall present out-of-the-box films that re-define the language of cinema, whether in narrative, aesthetic or technological terms. The festival will be a part of the EA Locus in Focus programme, aiming to bridge the gap between central and peripheral practices in contemporary art.

With EAEFF we are trying to create an intimate network with the local makers and the audience. In the festival's debut year, we are interested in showing a versatile range of avant-garde films distributed in various categories.

Selected by a panel of eminent jury, we will screen fifteen films from east and northeast India in the competitive category. At the end of the festival two films from this section will be awarded for their excellence.

Venturing further into the nuances, we have three curated sections featuring noteworthy works in the experimental genre. Along with the screening, these sections are designed to create a discursive space that we hope will spur new conversations around the topic.

Moreover, we have two special screenings and talk sessions by eminent figures in the field.

Simultaneously with the screening, a small exhibition with more insights into the making of the films, will be held onsite at Emami Art Kolkata.

**there are
no rules in
filmmaking**

charlie chaplin

Competitive Category

Selected by a panel of eminent jury, this section includes fifteen films from east and north-east India acquired via an open call.

With an intention to provoke new dialogues around the film medium as well as to encourage the experimental approach in the local context, two films will be awarded on the final day of the festival.

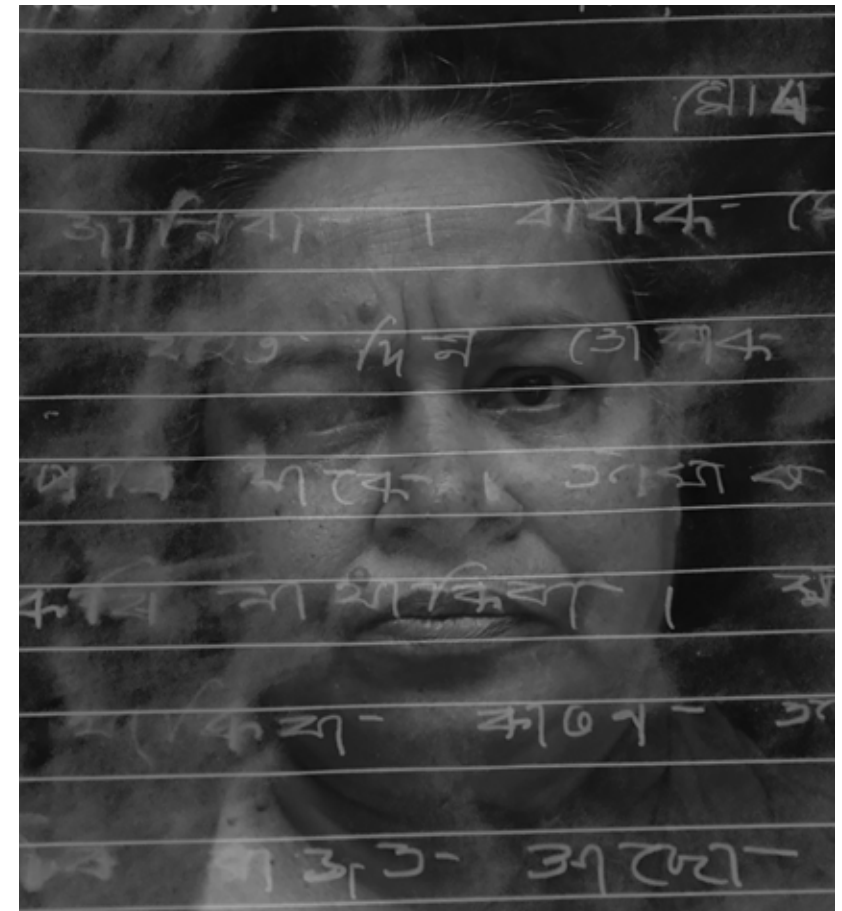


I Don't Want to Be Born Again for Poem (22 mins)
Dir. **Bhaskar Jyoti Das & Waribam Dorendra**

Revolutions taking place in near and far and a poet, Abani Chakravarty searches for the meaning of human life in the greater realm of nature. One evening, he disappears leaving behind questions and confusions that remains without a resolve.

The home my mother never found (6 mins)
Dir. **Mehdi Jahan**

A multi-generational audio-visual memoirs that mingles one personal account with turbulent political events from India and Assam's history through the partition, Indo-China War, Assam's movement for liberation and the subsequent insurgency. It explores the sensitive alleys of collective trauma and records one's attempts to peace living with its memory.





Andharu (39 mins)
Dir. **Buddhadeb Barman**

The film plays the role of a silent observer. With little intrusion, it follows the daily routine of Manchalal Singha, an ordinary man with an extraordinary past. He is an ex-militant of an organisation that claims a separate province for the dispossessed communities in Northern Bengal. Singha spent ten years in prison and is now free, living an isolated life filled with loneliness and questions.

Four Songs of Apocalypse (30 mins)
Dir. **Paribartana Mohanty**

'Four Songs of Apocalypse' contemplates the emerging new environmental-disaster-landscapes in the coastal districts of Odisha. The four videos are mediated through the Odia folk 'Dasakathia' song and dance performance, referring to the sixteenth chapter of the epic Mahabharata that describes the death of lord Krishna and the submergence of Dwaraka city in Prabhasa Sagara.



Dream Your Museum (18 mins)
Dir. Khandakar Ohida

A man dreams of making a museum until the nature devastates his imagination with a thunderstorm, creating a source of conflict within his dream. In the end, he fantasises about his museum on the Moon.



30th June (5 mins)
Dir. Ushnish Mukhopadhyay

The film explores the questions of the unconscious through the notion of cyclic temporality. 30th June is the specific day symbolising a personal trauma that re-enacts itself repeatedly in the protagonist's mind like an involuntary yearly ritual.

Priyo Ami (4 mins)
Dir. Suchana

A hand-drawn animation film about a young woman's search for the self. The journey takes her through unpleasant truths, childhood traumas, insufferable loneliness, and an emptiness within herself which finally settles down in self-acceptance.



Look at the Sky (30 mins)
Dir. Ashok Veilou

Hai, a 40-year-old man, is outcast by his villagers for not supporting the village candidate in the election. Despite all odds, Hai shows courage and stands for his individual right - the right to vote and elect his representatives for the Member of the Legislative Assembly (MLA) of Manipur in India.



Beejankur (Seedlings) (15 mins)
Dir. **Debraj Naiya**

The world is a battlefield that manifests in various forms. The film narrates the story of its suffering through the perspective of children and questions if there is a beyond, urging for a transcendent reality of hope, dreams and celebration.

The Monkey that Tried to Tame an Oxygen Bomb (14 mins)
Dir. **Mohana Gedela Vamsi**

Raju, an employee in a software company, is in his late twenties. When his mundane routine breaks one day, he is thrown off-guard. Beyond the constraints of time, he discovers the world's truth that creates an eternal paradox. What's the point of such awareness? Knowing the future, what must one do? What does Raju do?





Small-time Cinema (29 mins)
Dir. Priya Naresh

Small-Time Cinema is a documentary that follows two YouTube filmmaking groups, one living in Balochistan, Pakistan, and one, in Assam, India. The film follows these groups, as they make space for their complex history and cultures, beyond the restrictive blankets of so-called 'Indian or Pakistani identity'.

Underland (3 mins)
Dir. Yudhajit Basu

Inspired by Robert Mcfarlane's literary masterpiece, the film is an exploration of the idea of 'deep time' through the form of mix-media that uses videos and photographs.



Mizo Soundscapes (22 mins)
Dir. **Joshy Joseph**

Centred around the history of the Mizo hand-drum, the film is a collection of fragmented memories through sound, interwoven between the past and the present, the primitive and the modern, sacred and profane.



The Horse from the Heaven (18 mins)
Dir. **Maharshi Kashyap**

Kuxhol is travelling to the city with Goti, the horse from heaven. Kuxhol tells the amazing story about their adventures to everyone he meets on his way. Everyone finds it bizarre as the horse is not really what its owner claims it to be. But eventually, the audience starts to believe in the tale.



Dhundhgiri Ke Phool (A Flower in a Foglight) (51 mins)

Dir. **Gaurav Puri**

As the construction of a new, hypermodern airport begins in its vicinity, a millennium-old village is faced with imminent displacement. The inevitable scattering of its people yields a folklore resplendent with love, longing and loss; an elegy to the vital rhythms that stand at the cusp of eternal erasure. 'Dhundhgiri Ke Phool' is an exodus retold in five fragments: an archive of lament set in a village that once was.



Curated Section: 01

Experimental Cinema: A Historical Gaze

Curated by **Rupsa Kundu**

Screening of a set of eight historically relevant avant-garde films from across the globe made in the first hundred years of history of cinema followed by a conversation with film academic Debasish Sensharma

(Total duration of screening: 90 mins)

**if it can
be written
or thought,
it can be
filmed**

stanley kubrick



As a tribute to the past and creating a context for the present, the curatorial intention behind this segment is to capture the essence of experimental cinema by connecting the dots between its essential traits. To put it simply, it is an effort to create an opening for our audience to enter the mesmerising world of avant-garde films and to study the elements that set this particular genre apart from the so-called 'mainstream' as well as 'art house' films.

Starting from the late nineteenth century, where the film medium is itself at an experimental stage, to the late twentieth century, where it slowly evolves as an artistic choice with an emphasis to the constant innovation in the cinematic process, this particular selection of films is intended to act as an expanded layout to delve into this category from a bird's eye view and to create a scope to discover its nuances.

Carefully foraged from a vast territory of the cinematic landscape, collectively speaking, the films in this section unite in a single spirit that is of rebellion. They challenge the codified norm of filmmaking driven by linear narrative goals and seek transcendence. The language of experimental film, with its close affinity to surrealism, speaks inwards and downwards, revealed in abstract fragments. Using absurdity and abstraction as their fundamental tools, the films negate any cohesive stream of continuous thoughts and imitate the volatile ripples of our sensory perceptions in minute details.

Curated Section: 02

Cinema of the Crossroads

Curated by **Rupsa Kundu** and **Sayantana Ghosh**

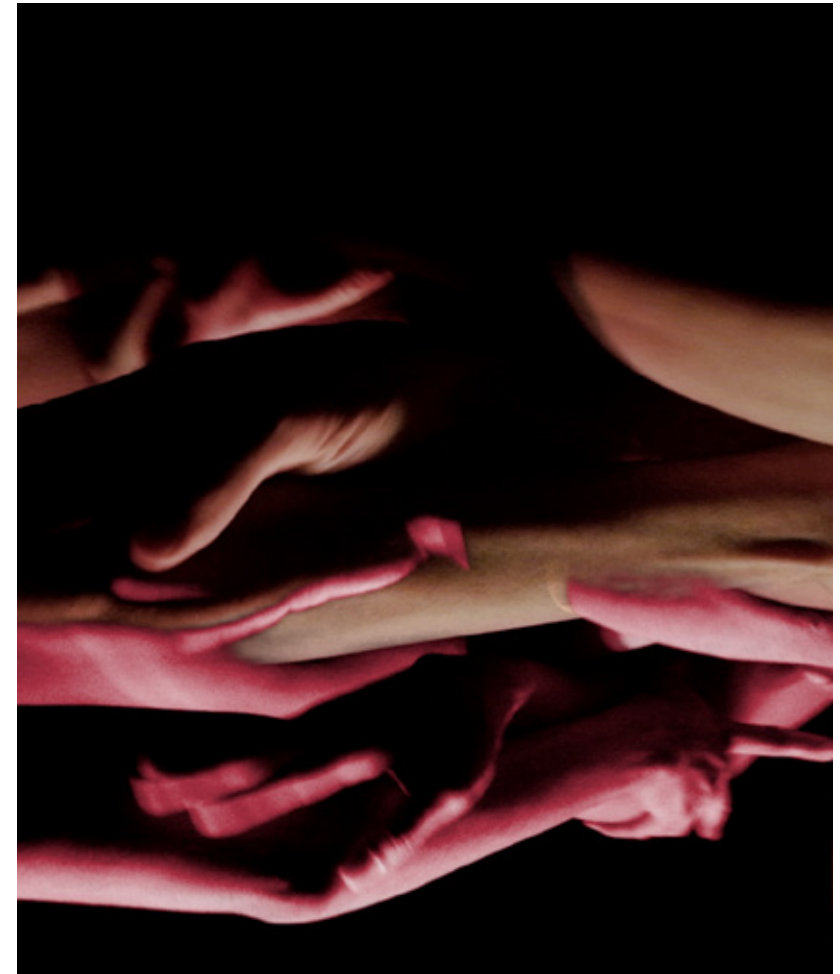
**there is no
point in having
sharp images
when you've
fuzzy ideas**

jean-luc godard

With a history of less than two hundred years, cinema is one of the newest mediums of artistic expressions. The technological advance in the late 18th century, gave rise to the film medium by integrating all other classical devices of expression and storytelling into an organic whole. Although in its early days, cinema was collaborative and constantly interjecting with other fields, over the years such efforts were minimised in the mainstream industry.

The thrust to create a world based on the trajectory of 'suspension of disbelief', gave way to the creation of an authoritative code that leaves little space for independent elements to exist in the final experience of the film. While the grammatical layout serves its purpose in fulfilling the narrative goal, on the other hand, it sometimes puts a bar to radical collaborations and free interactions. Similarly, it creates a structure for audience-ship, determining the interactive values between the art and its experience.

With this collection of five experimental cross-disciplinary films, made in recent years, it is our humble effort to bring such concerns to the surface. Instead of serving a predetermined narrative, the films in this section prioritise the free play of independent mediums visibly interacting within the audio-visual space. Diverse in their approach and temperament, they penetrate the boundary between fiction and non-fiction, real and surreal– creating a democratic space, a vital crossroad for new dialogues to arise in the field.



East of Eden (6 mins)

Dir. **Anushka Meenakshi, Joshua Sailo, Anishaa Tavag**

In a garden just east of Eden, two bodies awaken to their senses, and to the eyes of each other. They discover the power to feel, the freedom to play, a curiosity for pleasure. The film explores the expression of desire in a new light by reinterpreting an age-old religious tale.



Beyond the Body and Gender (7 mins)
Dir. **Debashish Paul**

A mystical commemoration of the beloved, the film is the result of an artist's innate urge for transformation that takes place slowly in the form of a disguised dance in the background of the sacred Benaras Ghat.

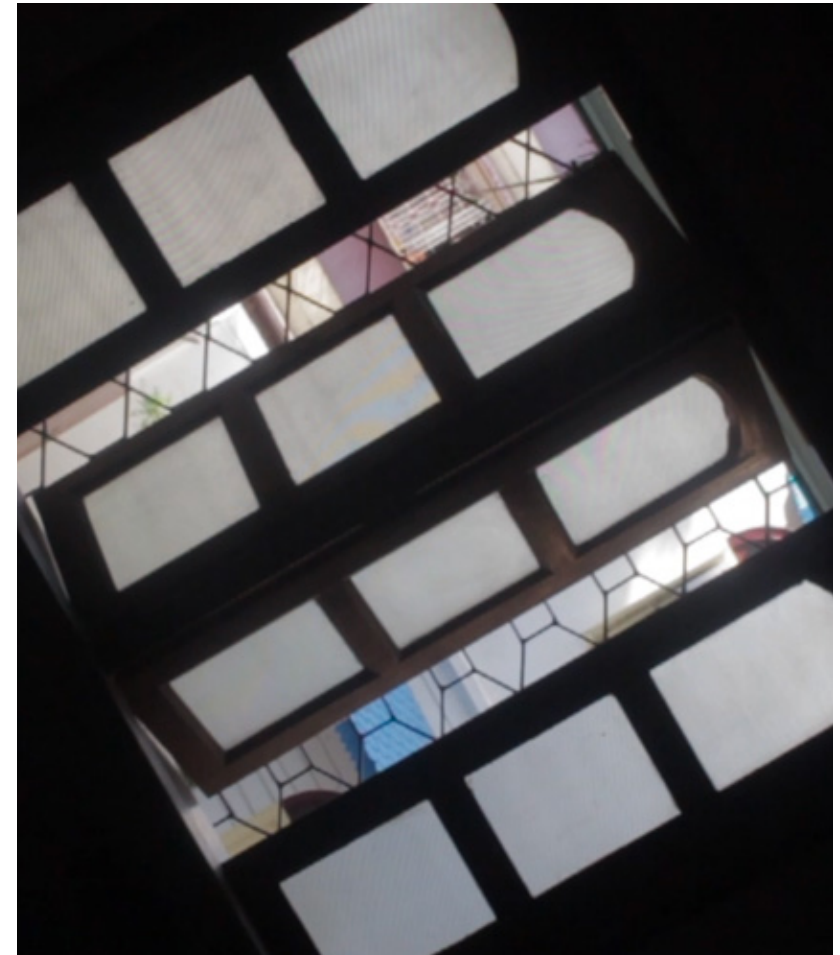
Last Man on Ship (14 mins)
Dir. **Devadeep Gupta, Edoardo Tedde**

It is a dystopian film responding to the brutalist architecture of the Ruhr-University Bochum. An attempt to visualise the physical and mental state of a lonely man in a vast empty space, the audio-visual narration takes place in three chapters, Hope, Void and Doom.



The Lost Notebook (17 min)
Dir. **Devadeep Gupta**

An ingenious creative prank, 'The Lost Notebook' is a film made during the hundred years celebration of the Bauhaus school. The film features an artistic notebook that once belonged to a young Bauhaus student in the early 1920s. But is it a fiction or a non-fiction? The lost Notebook generates ample questions and curiosity.



Khasra (14 mins)
Dir. **Soumo Mahindar**

'Khasra' is a film about the simplest things, an appreciation of life during the dark hours of the worldwide lockdown. It attempts to preserve the fleeting moments in the form of a scrapbook: a meditative assemblage, a synonym for sadness, a sigh of a Hikikomori.

Curated Section: 03

Agochar Bharat:
An Affective Affinity

Curated by **Raju Roychowdhury**

**Film is
not a form,
it has forms**

ritwik ghatak

Indian history, religion, philosophy, folklore, mythology, and devotional fervour of the Indian poet-saints coupled with an insatiable quest for gaining a new perspective on the unfathomable mystical experience is the pivotal purpose of my curatorial project "Agochar Bharat". I surmise that it can contribute to building mystical anthropology guided by diverse traditions and myriad typologies of transcendental experience by the viewer.

Mystical experience as defined here is not necessarily allied with a particular path or discipline. There are indeed a variety of "paths" and "disciplines;" including sudden and unexpected occult experiences forming an uncanny inscrutable dimension that acts as a plinth for the nomenclature. Indian iconography overlaid with the texture of day-to-day life has inspired a rich synthesis of meaning, metaphor, and materiality in this curatorial concept.

Moreover, at the heart of this curation is a desire to reaffirm the power of cinema as a unique place to focus attention in, to, and for the world. Viewing from a different perspective, by presenting a diversified and fragmented curatorial session, free of an overarching thematic framework, the viewer is free to construct their own experience unburdened from a declared set of principles. If we can think of experimental cinema and its screening primarily as experiences and not as acts or declarations, we may be able to imagine a world in which filmmakers, curators, and viewers are treated as equals, all able to build their own 'affective affinities' with the medium of cinema and the world beyond. The very idea of Agochar Bharat stems from this realisation.



Tattva (5 mins)
Dir. **Kalpana Subramaniam**

'Tattva' (in Sanskrit), alludes to 'thatness' and the fundamental elementality of all material existence. This film experiments with cinema, microbiology, ethnography, and performance to inquire into the material and non- material 'nature' of being.



Barnalimiti (16 mins)
Dir. **Abhishek Hazra**

A part of his series work collectively called "Between Repetition & Reticence", Abhishek Hazra's *Bornalimiti* traces the longer arc of Meghnad Saha's dissenting sensibilities. It is an argument in favour of the full significance of Saha's insistence on a democratic ethos in the fields of higher education and research that hasn't yet been fully comprehended.

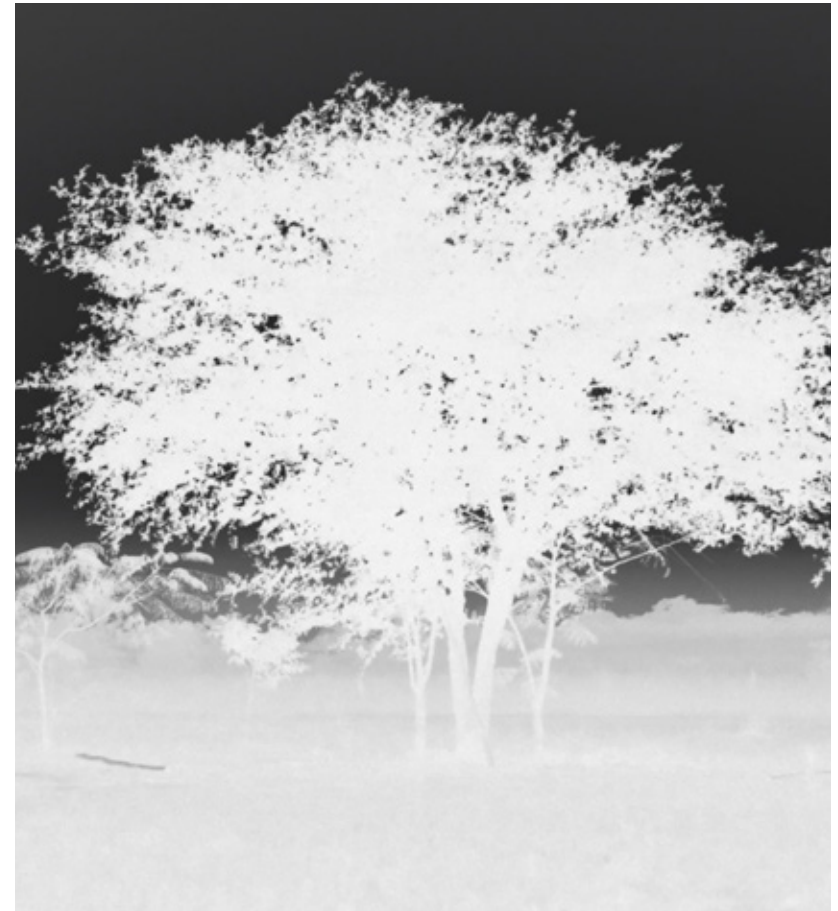
Durbaar (9 mins)
Dir. **Gautam Valluri**

'Durbaar' is a mood board for the Deccan Sultanate of South India. A tapestry of images takes us through lavish chandeliers from the court of the Last Nizam of Hyderabad to the illuminated memoir of Babur. This film is an ode to intricacy and majesty through reverie and voyeurism.



Sakhisona (26 mins)
Dir. **Prantik N. Basu**

Near Mogulmari in West Bengal lies a mound known locally as Sakhisona. Stories about it are still sung by local musicians. A dig nearby recently uncovered the remains of a monastery as well as some objects dating back to the 6th century. The film shows the objects unearthed and re-enacts the folklore in fragments.



A Letter the Fire Spared (4 mins)
Dir. **Mehdi Jahan**

A couple is haunted by the traumatic memories of the blowout that occurred at the Baghjan Oil Field in the north-eastern state of Assam, resulting in a devastating fire that kept burning for more than five months. Visions of death and displacement torment the couple who lost everything but a letter that reflects their despair and hope.

Golden Jubilee (19 mins)
Dir. **Suneil Sanzgiri**

Golden Jubilee—referring to both the forgiveness of debt and the 50th anniversary of liberation—thinks through how we can understand anti-colonial liberation struggles at a time when neo-colonial and neo-imperialist devastation still threatens the lives and land across the Global South.



The Lost Head and the Bird (10 mins)
Dir. **Sohrab Hura**

The Lost Head & the Bird uses India's coastline as a lens to re-examine the nation's changing politics and society – the growing and pervasive sense of caste, sexual, religious, and political violence. It is a fluid interplay between photography and film, channelling the growing chaos and absurdity of life in India into an aesthetic fulguration.



Incantation (9 mins)
Dir. **Kalpana Subramaniam**

The film confabulates a serendipitous encounter on distant shores with a strangely familiar yet disturbing archive of memories. Kalpana's oeuvre renders a Cine-spiritual desire and dissolution - an 'incantation' to liminal spaces of freedom and belonging.



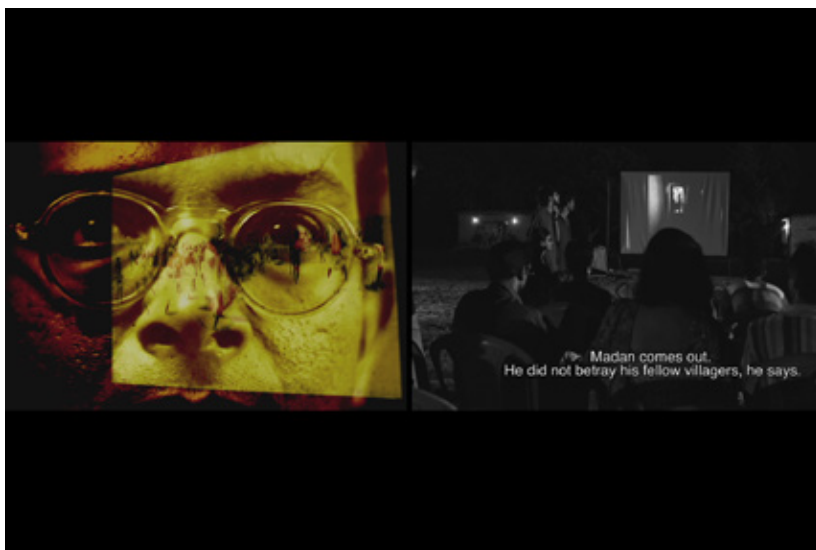


Special Screening: 01

Chitrasutram (104 mins)
Dir. Vipin Vijay

A computer teacher, his black-magician grandfather and a cyber-creature—a series of pre-destined rendezvous, both online and offline, over the shreds of mnemonic time and space, at the cleavages of various parlours of subculture—finally, the narrative images of the computer screen are drained off from the colour and the texture, the images collapse down to a mere pulsating pixel, potentially to start another cycle of the story once again.





The video-installation, originally involving two screens and four channels of sound, works through Ritwik Ghatak's autobiographical final film *Jukti, Takko ar Gappo* ('Arguments and Stories', 1974). It was commissioned for the 11th Shanghai Biennale, 2016 (November 2016 – March 2017).

In one stream, we present a reconstruction of the original film, which tells the story of an intellectual (Nilakantha/Ghatak) caught in the turmoil of the 1970s, marked by the Bangladesh Liberation War and the Naxalbari movement.

Nilakantha is a wandering figure killed by a stray bullet at the end of the film.

The other stream involves the writer Manik Bandyopadhyay and the playwright Bijan Bhattacharya (who acts in the film). Manik and Bijan were representative figures of the radical culture of the 1940s, close in spirit to Ghatak.

Two moments of great misery and creativity, 1940s and 1970s, syncopate each other in this essay on video. It uses moving and still images, texts and voices to spectrally connect these moments with other times and lives. It places Ghatak's perilously autobiographical film in a series of meeting points between the past and the present.

Special Screening: 02

Across the Burning Track (25 mins) Dir. Moinak Biswas

The video-installation, originally involving two screens and four channels of sound, works through Ritwik Ghatak's autobiographical final film *Jukti, Takko ar Gappo* ('Arguments and Stories', 1974). It was commissioned for the 11th Shanghai Biennale, 2016 (November 2016 – March 2017).

Schedule of the Festival

DAY #01 9 NOVEMBER

🕒 2:30 PM onwards

INAUGURATION

CURATED SECTION: #01

**Experimental Cinema:
A Historical Gaze**

Curated by **Rupsa Kundu**

Screening of a set of 8 historically relevant avant-garde films from across the globe made in the first hundred years of history of cinema. (total duration: 90 mins)

A conversation with filmmaker, academician **Debasish Sensharma**

☕ TEA BREAK
🕒 5:00 PM onwards

COMPETITIVE CATEGORY

**I Don't Want to Be Born
Again for Poem** (22 mins)

Dir. **Bhaskar Jyoti Das &
Waribam Dorendra**

**The Home My Mother
Never Found** (6mins)

Dir. **Mehdi Jahan**

Andharu (39 mins)

Dir. **Buddhadeb Barman**

Q&A with the filmmakers

DAY #02 10 NOVEMBER

🕒 2:30 PM onwards

COMPETITIVE CATEGORY

Dream Your Museum (18 mins)

Dir. **Khandakar Ohida**

30th June (5 mins)

Dir. **Ushnish**

Mukhopadhyay

Priyo Ami (4 mins)

Dir. **Suchana**

Four Songs of Apocalypse
(30 mins)

Dir. **Paribartana Mohanty**

Q&A with the filmmakers

☕ TEA BREAK
🕒 5:00 PM onwards

CURATED SECTION: #02

Cinema of the Crossroads
Curated by **Rupsa Kundu &
Sayantan Ghosh**

East of Eden (6 mins)

Dir. **Anushka Meenakshi,
Joshua Sailo, Anishaa
Tavag**

**Beyond the Body and
Gender**

(7 mins)

Dir. **Debashish Paul**

Last Man on Ship (14 mins)

Dir. **Devadeep Gupta,
Edoardo Tedde**

The Lost Notebook (17 mins)

Dir. **Devadeep Gupta**

Khasra (14 mins)

Dir. **Soumo Mahindar**

Interdisciplinary Exchanges
in Experimental film: A
Conversation and Q&A with
the Filmmakers/Artists

DAY #03 11 NOVEMBER

🕒 2:30 PM onwards

COMPETITIVE CATEGORY

**The monkey that tried to
tame an oxygen bomb** (14 mins)

Dir. **Gedela Mohana Vamsi**

Small-time Cinema (29 mins)

Dir. **Priya Naresh**

Look at the Sky (30 mins)

Dir. **Ashok Veilou**

Q&A with the filmmakers

☕ TEA BREAK
🕒 5:00 PM onwards

SPECIAL SCREENING: #01

Chitrasutram (104 mins)

Dir. **Vipin Vijay**

Talk by **Vipin Vijay**

DAY #04 12 NOVEMBER

🕒 2:30 PM onwards

COMPETITIVE CATEGORY

Beejankur (Seedlings) (15 mins)

Dir. **Debraj Naiya**

Underland (3 mins)

Dir. **Yudhajit Basu**

Mizo Soundscapes (22 mins)

Dir. **Joshy Joseph**

Q&A with the filmmakers

☕ TEA BREAK
🕒 5:00 PM onwards

CURATED SECTION: #03

Agochar Bharat
Curated by **Raju
Roychowdhury**

Tattva (5 mins)

Dir. **Kalpna Subramaniam**

Barnalimiti (16 mins)

Dir. **Abhishek Hazra**

Durbaar (9 mins)

Dir. **Gautam Valluri**

Sakhisona (26 mins)

Dir. **Prantik N. Basu**

A Letter the Fire Spared

(4 mins)

Dir. **Mehdi Jahan**

Golden Jubilee (19 mins)

Dir. **Suneil Sanzgiri**

The Lost Head and the

Bird (19 mins)

Dir. **Sohrab Hura**

Incantation (9 mins)

Dir. **Kalpna Subramaniam**

Talk by **Raju Roychowdhury**

DAY #05 13 NOVEMBER

🕒 2:30 PM onwards

COMPETITIVE CATEGORY

The Horse from Heaven
(18 mins)

Dir. **Maharshi Kashyap**

**Dhundhigiri Ke Phool (A
Flower in a Foglight)** (51 mins)

Dir. **Gaurav Puri**

Q&A with the filmmakers

☕ TEA BREAK
🕒 5:00 PM onwards

SPECIAL SCREENING: #02

Across the Burning Track
(25 mins)

Dir. **Moinak Biswas**

Talk by **Moinak Biswas**

AWARD CEREMONY



CEO, Emami Art

Richa Agarwal

Richa Agarwal is the driving force behind Emami Art, Kolkata, one of India's largest and most significant private art organisation. Under Richa's aegis, Emami Art is focused on a future-forward vision while upholding and honouring established cultural heritages; Emami Art not only hosts temporary exhibitions of modern, contemporary and cutting-edge art but also presents works held in its collection and commissions artists to create site-specific pieces. In addition, the gallery also stages events across the cultural spectrum, such as concerts, performances, symposiums, publications, collaborative projects, film screenings, and learning cum incubator programmes. Deeply invested in fostering a dynamic relationship that relies on collaborative and educational values to create a support system for the arts and crafts of the region and beyond, Richa Agarwal has guided the institution to fluidly traverse the regional, national and international platforms while celebrating the spirit of creative curiosity. Under her leadership Emami Art has been recognised as the leading contemporary art gallery in East India and awarded the TIMES BRAND ICONS EAST-2021.

A successful entrepreneur who chairs several companies, Richa Agarwal has a background in business studies. She is the recipient of several honours including The New Indian Express Group DEVI AWARD 2022, The Times Power Women award 2018 and the St Xavier's University, Kolkata honour for her contribution to art and culture. Richa Agarwal has initiated and spearheads many heritage restoration projects in the region.



Director & Head Curator, Emami Art

Ushmita Sahu

Ushmita Sahu has a background in fine arts from Kala Bhavana, Visva Bharati University, Santiniketan. Before joining Emami Art in 2021, Sahu worked as an artist, independent curator, art writer and scholar for several years and has numerous national and international projects to her credit. Sahu believes in harnessing a multidimensional approach to engage with artistic and cultural practices and production. She has steered Emami Art towards becoming a space of ferment, inclusivity and discourse. In addition to a multi-faceted approach to exhibitions, she has also introduced various programmes that explore collaborations, mentorship, critical dialogues, artistic and creative exchanges, and pedagogical approaches to knowledge-making and sharing. Sahu also lectures at different art and design institutes and mentors young artists.

As a scholar, she has been researching modernist artist-designer Riten Mozumdar for several years, is the leading authority on Mozumdar's practice, and has curated two major exhibitions on him. A recipient of the IFA (India Foundation for the Arts) research grant to continue her research on Riten Mozumdar, she has previously authored several pieces on Mozumdar, which includes a monograph in Bengali. Presently she is working on a book on Modernist Design Histories of India



Curator & Programmer
Rupsa Kundu

Rupsa is an interdisciplinary artist and writer based in Kolkata. She has studied Comparative literature at Jadavpur University and History of Art at Kala Bhavana, Visva-Bharati. Her writings have been published in several academic journals, cultural blogs and magazines like 'Exchange and Flow: An Anthology' by University and Plymouth and 'Poetic Translations' from Solent University Southampton. As a visual artist, her works have been displayed in exhibitions within the country and outside. Amongst others, she was a resident artist at Fertellendandeweis International Art Camp in the Netherlands, as a part of Leeuwarden Cultural Capital of Europe. She has worked as a part of the curatorial team on multiple projects with Emami Art Kolkata.



Sayantan Ghosh

Sayantan, a freelance sound artist, is involved with various domains of audio-visual media. He has studied cinema at Satyajit Ray Film and Television Institute, Kolkata. He was one of the founders of Foto Company, an alternative- photography community, based in Santiniketan. As a sound designer, he has worked in films & webseries, and collaborated with many acclaimed musicians, several theatrical productions and performances. Sayantan is also known for his expertise in field-recording and archiving folk and spiritual musicians and their practices. He is invested in sonic archiving – recording time and space through sonic data and led the project Sounds of Lockdown 2020 (a national sonic archive created during the critical days of covid19). Currently, He is the founder and head sound engineer of Studio Shor, a sound recording and post-production studio, based in Kolkata.



Guest Curator & Juror
Raju Roychowdhury

A theoretical physicist by profession and an avid cinephile, Raju Roychowdhury is an independent film-curator writer with several years of experience working in the demographic of experimental films. Raju has collaborated with Cinema and Moving Image Research Assembly (CAMIRA) in Italy and contributed film-related articles to several publications worldwide. As a curator, he has worked with several organisations like the TENT Little Cinema International Festival (Kolkata), Mostra Strangoscope in Florianopolis (Brazil) and Pan Cinema International Festival (Brazil). He has also arranged the maiden retrospective of renowned director Ashish Avikunthak in Latin America.



Guest Speaker & Juror
Vipin Vijay

Vipin Vijay, multiple award-winning filmmaker is an alumnus of SRFTI, Kolkata. He has been engaged in his search for new cinematic forms since 2000, working in the domain of creative documentary, film essay, fiction feature film and video art. He has participated in seminars, conferences, and workshops on various themes related to cinema, visual culture, and pedagogy of cinema and has taught extensively at national film schools across the country. He has made several nationally and internationally acclaimed and awarded non-fiction and fiction works exhibited in film festivals worldwide. He is currently Dean (Film) at the Satyajit Ray Film and Television Institute, Kolkata



Guest Speakers
Debasish Sensharma

Debasish Sen Sharma is a postgraduate in English and Film Studies from Jadavpur University. He has been working as an independent filmmaker and a theatre practitioner for the last 30 years, engaged in various activities – films, theatre and academics. He has directed two feature films (Bicycle Kick and Aranyadeb), seven documentaries, two web series and produced multiple contents for television and web media. He is also engaged with theatre as an actor, playwright and director and has collaborated in many national and international projects. Academically, he teaches Film Studies at different Universities in India and abroad, currently a guest lecturer at St Xavier's University.



Moinak Biswas

Moinak Biswas is a Professor of Film Studies and Coordinator of The Media Lab at Jadavpur University, Kolkata. He writes on Indian cinema and culture. Among his publications is Apu and After, Revisiting Ray's Cinema. He made the award-winning Bengali feature film Sthaniya Sambaad ('Spring in the Colony') as writer and co-director in 2010.

About Emami Art



Emami Art is a leading contemporary art gallery and space for cultural production. Established in 2017 with a focus on a future-forward, complex, multi-dimensional approach that echoes South Asia's history, socio-cultural and geo-political narratives, Emami Art has an inclusive, symbiotic framework where profitability supports sustainable resource regeneration and public service. The gallery is a green building and strictly maintains free access to all policies.

Emami Art represents emerging, mid-career and established contemporary artists. The gallery also has a dynamic programme of wide-ranging registers of exhibitions. Since its inception, Emami Art has curated and hosted large-scale to intimate shows and participated in national and international events and fairs. Our artists' works are also part of prominent national and international collections, including public foundations and museums.

Amongst the other regular programming, the gallery's Locus in Focus provides a platform to local and regional communities through ongoing short and long-term projects. EA Learning integrates both physical and virtual interfaces.

It helps the arts community free access to regular mentorship programs, workshops, residency opportunities and innovative educational activities that facilitate artistic development, help build collaborative networks and provides a supportive environment for emerging talent. Critical discourses, interactions, documentation and exchange are also essential to our mandate. Under the umbrella of EA Discourse, the gallery publishes artistic, creative and pedagogical materials. As part of our knowledge-making and archiving process, Emami Art regularly holds talks, seminars, panel discussions and conversations with artists, curators and key partners to establish a space for critical engagement.

Deeply committed to promoting a regional, national and international agenda through innovative and alternative programming, emphasis on community and socially relevant engagements, institutional partnerships and more via a multi-year vision for the future, Emami Art is a catalyst of change, research, innovation and inclusivity.



05

days of
the festival

38

films to
experience

15

films in
competitive
category

02

special
screenings

03

curated
sections

EMAMI ART

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