

TENT BIENNALE 2024

18-21 DECEMBER

**CELEBRATING THE DECADE LONG JOURNEY
OF 'LITTLE CINEMA INTERNATIONAL FESTIVAL'**

SCREENINGS AT B-CAF, KOLKATA

+

WORKSHOP AT ARTHSHILA, SANTINIKETAN

B-CAF Kolkata:

**Wednesday 18th December 2024
FILM SCREENINGS: DAY 1
2pm**

Opening / Welcome address

Films by Rajee Samarasinghe, Sri Lanka



If I Were Any Further Away I'd Be Closer to Home

Rajee Samarasinghe, Sri Lanka, 2016, b/w, no dialogues, 14' 30"

A silent poem reflecting on the place of my mother's birth and her first traces on earth. A generational portrait of South Asian "makers" becomes a perceptual voyage into memory, experience, and touch.

Arri Film House Award for visionary filmmaking at the 44th Athens International Film and Video Festival, 2017



The Exile / Piṭuvahalayā

Rajee Samarasinghe, Sri Lanka, 2018, colour, no dialogues, ambient voice, 7' 49"

Shot improvisationally in 2010, shortly after the end of the Sri Lankan civil war, this film takes a lyrical approach to examining recent history and the process of reconstruction in the post-war era.



The Eyes of Summer / Gimhanaye Netra

Rajee Samarasinghe, Sri Lanka & USA, 2020, b/w, no dialogues, 15'

In a small and remote hamlet in Southern Sri Lanka, a little girl develops a curious friendship with a spirit who lives in an abandoned house. This film was shot in mother's village in Southern Sri Lanka—shortly after the civil war in 2010. Collaboratively developed with members of the family there, the film is located somewhere between horror fiction and "spectral" ethnography.

Tíos Award for Best International Film, 58th Ann Arbor Film Festival, 2020

(This section is curated by Moinak Guho)

2: 45 PM



(the Mask, Amritah Sen, 2020)

Animation films by Amritah Sen, INDIA

***the MASK*, Amritah Sen, India, 2020, colour, animation, no dialogues, 29"**

***Wrong Routes*, Amritah Sen, India, 2020, colour, animation, no dialogues, 3' 47"**

***The Quest*, Amritah Sen, India, 2021, colour, animation, no dialogues, 2' 19"**

***Think*, Amritah Sen, India, 2021, colour, animation, no dialogues, 1' 17"**

***Hands of Many Kinds*, Amritah Sen, India, 2023, colour, animation, no dialogues, 3' 24"**

I do not see animations as an experiment with a different medium. It is an extension of my work and practice. These are digital collages made with bits and parts of my existing paintings and drawings, and instead of scissors and glue, I cut and paste my works with digital tools, make changes and some additions, to make a new combination. They are assemblages of props and cut-outs and are connected to my other works and larger concerns — Amritah Sen.



Dear Me / Priyo Ami

Suchana Saha, India, 2023, colour, animation, Bengali, 3'40"

Priyo Ami (Dear Me) is a film about a woman who is in search of herself. She discovers unpleasant truths, childhood traumas and addresses her fragmented reality. It is a journey of discoveries – finding loneliness, madness and emptiness within herself.

Shortlisted for BAFTA Students Awards (Amination)



If Heaven Awaits / Nếu Có Thiên Đường

Ha DAO, Vietnam, 2024, colour, Vietnamese, 6'39"

If Heaven Awaits (2024) portrays the real-life figure of Dung Hà (Vũ Hoàng Dung), a notorious gangster who used to monopolize gambling sites, adopt a masculine appearance and openly date women. Together with illegal activities, her sexuality was the subject of discussion and ridicule in the public eye. She was shot point-blank by her rival in the year 2000; the assassination shook Vietnam's underworld.

Followed by conversations between Amritah Sen, Suchana Saha, and Madhuja Mukherjee (Artistic Director TENT Biennale)

3.45 PM



A Coconut Tree

Joshy Benedict, India, 2022, colour, animation, no dialogues, 8'16"

The film 'A Coconut Tree' tells the story of an ordinary housewife who lives in a hilly region. Her life takes a transformative turn when she plants a coconut sapling. The story beautifully intertwines themes of nature, resilience, and personal transformation, showing how the coconut tree becomes a symbol of hope and renewal for the protagonist.

Winner of 70th National Film Award for Best Animation Film, 2024

Special Jury Mention MIFF, 2024

Official Selection LEEDS International Film Festival, 2022



The Taste of Summer / Grissheer Shaad

Sambit Dattachaudhuri, India, 2024, colour, Bengali, Hindi, English, 17'

A girl who's recently returned to her hometown conjures up memories about what she's been missing as a storm descends upon a hot summer afternoon.

Followed by conversations between Sambit Dattachaudhuri and team and Shubham Roy Chudhury (TENT Biennale programmer)

4.45-5 PM: BREAK

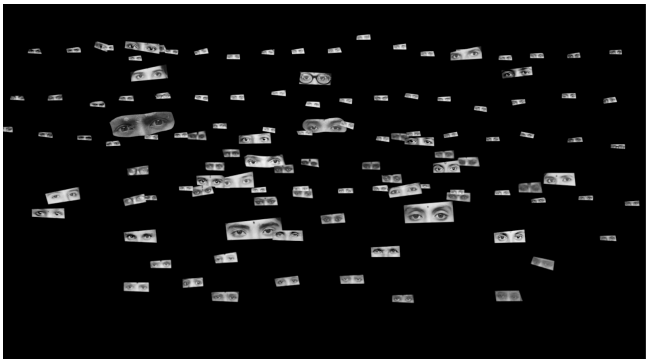
5 PM



Anatomy + Humanities, The animated life of SL Bhatia

Meera Krishnamurthy, India, 2023, colour, animation, English, 8'55"

A non-fiction film intended to document SL Bhatia's life. It is a playful attempt to highlight that Humanities is key for human persistence in medicine. The film employs a range of animation techniques. Bhatia's personal objects and photographs are moved frame by frame to tell his story.



Sleepwalker Archives

Karthik Subramanian, India, 2024, b/w, English, 56' 17"

A photographer, while walking towards the source of the waterless Kaveri river, encounters a woman whose image could not be recorded by his camera. Six years after dismissing that occurrence as a malady of the summer heat, he finds a note left behind by someone in a vast photo archive about the same woman.

Followed by conversations with Karthik Subramanian and Kaushik Bhaumik (author / curator)

(Courtesy: India Foundation for the Arts, Bangalore)

6.40 PM

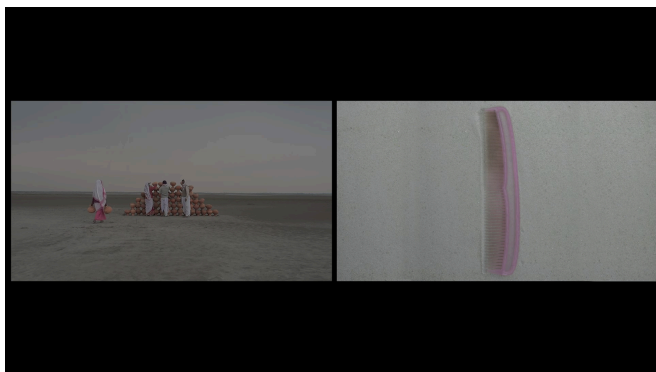
Audio-visual work by Devadeep Gupta, India



Normalisation of a Disaster

Devadeep Gupta, India, 2020, colour, no dialogues, 8'57"

People who grow up in Assam are acquainted with the word 'disaster'. Bearing an uncanny synonymy with the phases of monsoon in the region, it's a word that has been enforced into the local psyche through a systematic acquaintance. People come to accept the Brahmaputra Valley floods as a mere consequence of living in the region, with the effect of such events being brought down to a stagnant, almost hypnotic state of normalisation.



Absent River

Devadeep Gupta, India, 2023, colour, no dialogues, 14'38"

What happens when the unstoppable force of nature clashes against the immovable determination of the human? The toxic yet thriving relationship between the river and the people manifests itself as the endless loop – the serpent eating its own tail. Focusing on the radicality of the choice to be on the site of crises, 'Absent River' explores the resilience of the people of Salmora as an act of resistance against nature's claim.

Coal Queen, The Jet-Black Hill (audio-work)

Devadeep Gupta, India, 2024, b/w, Italian, Assamese, 11'30"

'The Jet Black Hill' explores the intersectional spaces between a rainforest, a village, and the rampant illegal coal-mining operations around Margherita's Dihing-Patkai Rainforests and Wildlife Sanctuary. Blending institutional archival narratives, ecological urgencies, sounds and acts of protest, and the

intricacies of the interplay between people and their land, this **audio work** focuses on collective reparative tools to counter a generational crisis.

7.15PM



Dream Your Museum

Khandakar Ohida, India, 2022, colour, Bengali, 18' 16"

In 'Dream Your Museum' Ohida tells the story of her uncle, Khandakar Selim, who meticulously collected a multitude of objects in his house for forty-seven years. Through its items, this 'non-institutional museum' raises questions on what a decolonial museum can be in a once colonised landscape, and where the accumulation of objects ends and a museum collection begins. An intimate, nuanced, and complex film.

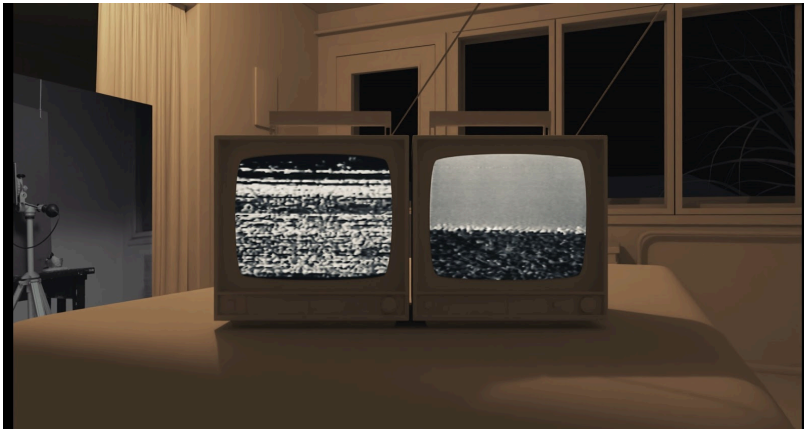
'Dream Your Museum' is the winner of the 7th Jameel Prize (2024) awarded by Victoria and Albert Museum, London.

Followed by conversations between Khandakar Ohida, Kaushik Bhaumik and Madhuj Mukherjee.

[B-CAF Kolkata:](#)

Thursday 19th December 2024
FILM SCREENINGS; DAY 2
[2pm](#)

Photo-films by Gusztáv Hámos & Katja Pratschke, Germany



[In Limbo \(photo-film\)](#)

Gusztáv Hámos & Katja Pratschke, Germany, 2022, colour & b/w, English, 31' 40"

During the Cold War, a young man named Kiesling is conscripted into the army where he is evaluated both physically and psychologically. Henceforth, the artist is plagued by existentialist questions that are not compatible with the state's claim to ownership. Starting from the fragmented architecture of the Freedom Square in Budapest, 'In Limbo' is a biographical and multi-perspective photo-film that negotiates the upheavals of the post war years.

[German Competition: 39th Short Film Festival Hamburg 2022](#)



[Cities, Territories & Occupation \(photo-film\)](#)

Gusztáv Hámos & Katja Pratschke, Germany, 2019, colour, English, 30'

'Cities, Territories & Occupation' thematize "the city" divided into districts, neighborhoods, zones and domains, marked by inner-city borderlines. The film investigates how cities emerge and change through inclusion and exclusion, migration, decay, destruction, demolition, relocation, displacement. There are, however, no 'real' cities or specific places or specific historical epochs here, rather you encounter universal urban qualities, quintessences filtered out of various aspects of urban life.

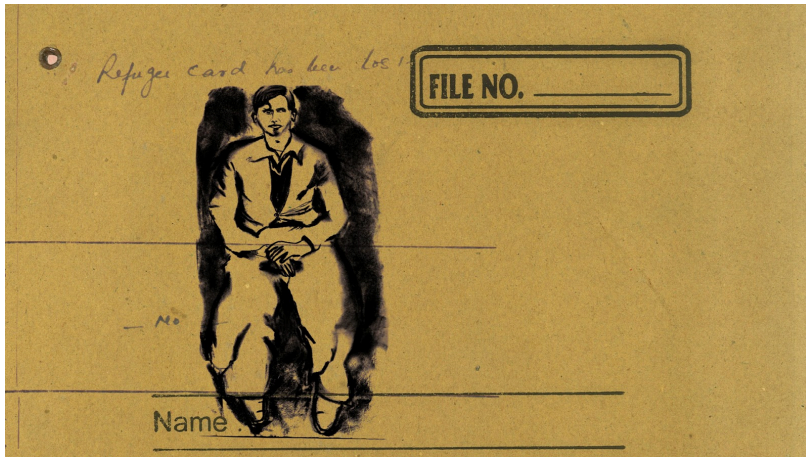
Shown at:

[Rencontres Internationales Paris/Berlin, 2020](#)

[BIDEODROMO International Experimental Film and Video Festival, 2020](#)

[Cinema Urbana - Architecture Film Festival Brasilia, 2020](#)

3.15 PM



The Agreement/ Iqraar-naama

Priyanka Chhabra, India, 2022, colour, Hindi / Urdu / Punjabi / 55'

In the grand narrative of the Partition of Punjab in 1947, Iqraar-naama is a film about the 'refugee', 'migrant', 'displaced person' as the protagonist of their own story. It is told through a collection of documents from the personal archive of Charandas Bangia, a Partition refugee from Lyallpur, Pakistan, who finally settled in Amritsar, India. The film decenters historical narratives from the state to the citizen, and from state archives to personal archives – looking at history from the perspective of those who experience it. Using documents, photographs, drawings, text and interviews, the film hangs on a series of dialogues between the state, citizen, allotment officers, ministry of relief and rehabilitation and other such sundry characters encountered in the history of the Partition of Punjab (1947).

(Courtesy: India Foundation for the Arts, Bangalore)

4.15-4.30PM : BREAK

4.30 PM



The Water Station

Abhishek Majumdar, Abu Dhabi, 2022, b/ w, no dialogues, 80' 43"

'The Water Station' is an adaptation of a 1981 play by the Japanese playwright Ōta Shōgo. It is about our experience of the world and how it is shaped by what we have to leave behind, who we can leave with, and what happens when we meet others in our journeys. Inspired by Ōta Shōgo's childhood experiences of walking long distances with other refugees as his family migrated from China to Japan, the piece – having no spoken words – foregrounds 'slowness' and 'quietude' and was crafted through movement, sound, and silence across space and landscape.

The film has been screened in many festivals including: Eastern European film awards, London Movie Awards, New York Neo realism film festival, Sweet Democracy film festival (Italy) , Red Movie Awards, etc.

6PM



curated by
Wilfried Agricola de Cologne

Peter Whittenberger (USA)
Marcantonio Lunardi (Italy)
Albert Merino (Spain)
Brit Bunkley (New Zealand)
Laura & Sira Cabrera (Spain)
Thomas Vallianatos (Greece)
Claudia Krogmeier (France)
Pascal RENAULT (France)



Edward Ramsay-Morin (USA)
Izabella Retkowska (Poland)
Maria Korporal (NL)
Shon Kim (S.Korea)
Sarah Buckius (USA)
Sandrine Deumier (France)
Nonoho Suzuki (Japan)
Ausin Sainz (Spain)
Coalfather Industries (USA)
Susanne Wiegner (Germany)
Silliam Bims (USA)

The Anthropocene Foundry Kolkata 2024

Curated by Wilfried Agricola de Cologne

Screening program 1

AnimateC'24

#for mature audience



(Fracture, Coalfather Industries, USA, 2020)

Up and Away, Edward Ramsay-Morin, USA, 2024, colour, no dialogues, 5' 19"

Anamnesis, Izabella Retkowska, Poland, 2023, b / w, no dialogues, 01'

Diaspora, Maria Korporal, Netherlands, 2023, colour, no dialogues, 5' 57"

BOOKANIMA: Andy Warhol, Shon KIM, S.Korea, 2020, colour, no dialogues, 4' 58"

From the place where the light goes out, Sandrine Deumier, France, 2023, colour, no dialogues 5' 45"

Tourist, Ausin Sainz, Spain, 2024, colour, Tourist, 06'

ABURIDASHI Assortment: Video Letters written in invisible ink, Nonoho Suzuki, Japan, 2022, colour, Japanese, 9' 24"

technoloffspring v.1, Sarah Buckius, USA, 2024, colour, no dialogues, 2' 53"

Looking Glass, Susanne Wiegner, Germany, 2023, colour, no dialogues, 07'

Fracture, Coalfather Industries, USA, 2020, colour, no dialogues, 2' 53"

To Speak Through You and You Through Me, Silliam Bims, USA, 2020, colour, no dialogues, 11' 22"

7-7.15: BREAK

7. 15 PM



(The Present Condition, Albert Merino, Spain, 2020)

Vacations in the Subconscious (Surrealist Vacation Resort Kolkata 2024)

Curated by Wilfried Agricola de Cologne

Screening program 2

#for mature audience

All Possible Futures, Peter Whittenberger, USA, 2019, b/ w & colour,
no dialogues, 3' 51"

Pietas for you, Marcantonio Lunardi, Italy, 2023, colour, Italian, 3' 55"

The Present Condition, Albert Merino, Spain, 2020, colour, no dialogues, 18' 10"

Hole – Agujero, Laura & Sira Cabrera, Spain, 2024, colour, no dialogues, 9' 26"

Natural Intelligence, Brit Bunkley, New Zealand, 2024, colour, no dialogues,
7' 23"

Athens-the present that didn't exist, Thomas Vallianatos, Greece, 2023, colour,
no dialogues, 3' 51"

How to Social, Claudia Krogmeier, France, 2023, colour, no dialogues, 5' 50"

Basalt, Pascal RENAULT, France, 2023, colour, no dialogues, 14'



(*Pietas for you*, Marcantonio Lunardi, 2023)

B-CAF Kolkata

Friday 20th December 2024

FILM SCREENINGS: DAY 3

2pm

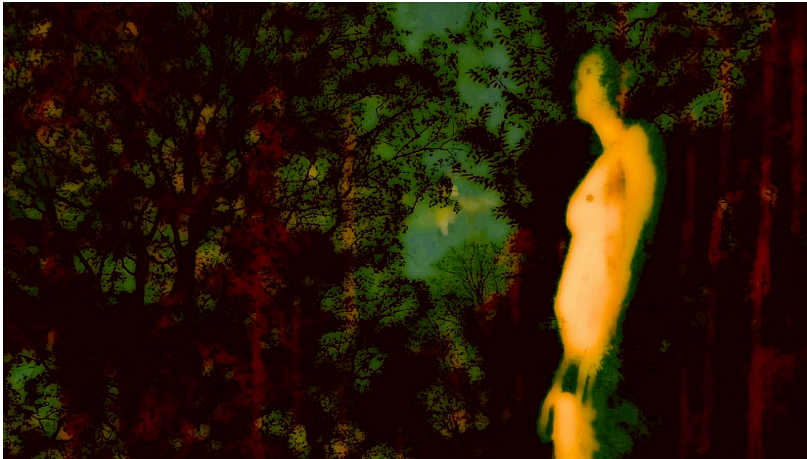
Experimental Films by Wolfgang Lehmann, Sweden



RE:Wilding

Wolfgang Lehmann & Ying Wang, Sweden, 2023, colour, no dialogues, 22' 3"

RE:WILDING is an abstract animistic landscape painting in which nature is animated and is in transformation. Landscapes are transformed into symmetries that correspond to the symmetrical forms that appear everywhere in nature. But it is also a suggestive work, a commitment to wild-ness and a connection to nature in a world that is becoming increasingly alienated, in which humans have increasingly lost their connection with nature around them. It is a joint production of Berlin based composer Ying Wang and Stockholm based filmmaker Wolfgang Lehmann. The music is performed by ensemble reflektor, and conducted by Bar Avni.



TRANSFIGURATION - SLOW APPROXIMATION

Wolfgang Lehmann, Sweden, 2021, colour, no dialogues, 42' 41"

The images and their montage generate a stream of perceptions and associations, they are pastoral dream images of tenderness and love (sometimes to the point of kitsch), but overall, there is a feeling of sadness and destruction. A thunderstorm hangs in the air and the power of the sea in images and sound. A mediation about the passing could be an interpretation.

World premiere: 7th Bogotá Experimental Film Festival, Bogotá / Columbia, 2021

3.10 PM

Experimental audio-visual work by Laura Focara330, Argentina



(There was a time, Laura Focara330, 2020)

The spirit of the collaborative project is the alchemy. Experimental musicians from the international and local scene were invited to select one of my field recordings to create a new soundtrack. Each soundtrack functions as a sound script to construct a non-narrative audiovisual piece. It is a work in progress. There are six finished videos out of a total of ten – Laura Focara330

There was a time, Laura Focara330, Argentina, 2020, colour, no dialogues, 3' 22". Sound by Juan José Calarco, Argentina

Uncertain Territory, Laura Focara330, Argentina, 2019, b/w, no dialogues, 3' 36". Sound by Simonn Whetham, United Kingdom

The Uninvited, Laura Focara330, Argentina, 2015, b/w, no dialogues, 3' 34". Sound Composition: Darren McClure, Northern Ireland

Locus, Laura Focara330, Argentina, 2020, colour, no dialogues, 1' 45". Sound by Takuya Minakawa, Japan

Untitled, Laura Focara330, Argentina, 2024, colour, no dialogues, 1' 50". Sound by Pablo Reche, Argentina

No Paradise, Laura Focara330, Argentina, 2020, colour, no dialogues, 2' 34". Sound by Thierry Massard, France

3.30 PM

Contemplation, Reflection, Movement and Stillness



(*Salvation of Tree*, Fuadu33aman Fuad, 2023)

Salvation of Tree

Fuadu33aman Fuad, Bangladesh, 2023, colour, Bengali, 19' 57"

Imphaldagi

Sheram Chingkhei, Bangladesh, India, 2019, colour, no dialogues (with songs) 14' 10"

A Tale of Drunken Horses

Fazle Hasan Shishir, India, 2019, colour, Bengali, 13' 55"

Dhaka Diary

Shahran Morshed, Bangladesh, 2023, b/ w, English, 1'30"

Anatomy of a wave

Shahran Morshed, Bangladesh, 2024, colour, no dialogues, 01'

Moments Before Dying

Sheram Chingkhei, Bangladesh, 2023, b/ w, no sound, 3' 19"

Sea Swept Melodies / Nao bhasir gaan

Rafi Nur, Bangladesh, 2024, colour, no dialogues, 4' 39"

Ode to a Travelling Photograph

Debashis Das aka Debashis Doob, Portugal, Hungary, Belgium, 2023, b/ w, no dialogues, 11' 17"

Song of Silent Neighbours

Debashis Das aka Debashis Doob, Germany, 2024, b/ w, no dialogues, 17' 44"



(*Nao bhasir gaan*, Rafi Nur, 2024)

This section is curated by Fazle Hasan Shishir



(Sokeeyo, Chandan, 2023)

Sokeeyo / An Observation of a Carnival

Concept and Realization: Chandan, India, 2023, colour, no dialogues, 19'51"

5.15PM

CLOSING PROGRAMME

Restored and rare films of the legendary Austrian artist:

MARIA LASSNIG

#for mature audience



(Self Portrait, Maria Lassnig)

The Austrian artist Maria Lassnig (1919 - 2014). Is recognized as one of the most important Post-War painters. From the early period, Lassnig explored the human figure through her work. Lassnig studied painting at the Vienna Fine Arts Academy, and later moved to Paris in 1960 and then to New York in 1968, continually exploring how to represent the body as it feels to inhabit rather than how it appears from the outside – a concept which Lassnig named 'Körperbewusstseins Malerei' ("body awareness painting"). During her stay in New York, Lassnig studied animation at the School of Visual Arts and began to film in 8mm and 16mm. Some of her canonical works – 'Self portrait', 'Iris', 'Shapes' are being screened at TENT Biennale. On returning to her native Austria in 1980, she became the country's first female professor of painting. She also taught animation during her time at the Vienna University of Applied Arts. Her life's work won her many accolades including the Grand Austrian State Prize in 1988 and the Golden Lion for Lifetime Achievement in 2013 at the 55th Venice Biennale.

Encounter

Maria Lassnig, Austria, USA, 1970, colour, no dialogues, 01'

Encounter was Lassnig's term to describe how she made her own drawings via stop-motion animation. An encounter between two figures that begins as a confrontation before all differences are overcome. This is Lassnig's first animation film.

Self Portrait

Maria Lassnig, Austria, USA, 1971, colour, English, 4'32"

One of the most intimate, personal and representative works of Lassnig. Here, as in all her works, the human body is considered as a prison. And, it is here that the inner self of the director – who stages a painful and sorrowful self-portrait – seems to us more alive and pulsating than ever, in her desperate attempts to free herself from the limitations of the body.

Chairs

Maria Lassnig, Austria, USA, 1971, colour, no dialogues, 2'2"

A slender chair works out while a cushioned one strains. Hand-drawn comedy with early cinema motifs. A woman arrives and sits on the chairs, finding a perfect fit.

Iris

Maria Lassnig, Austria, 1971, colour, no dialogues, 10'40"

Women's bodies are presented as ambiguous erotic landscapes, sometimes classically baroque, sometimes through cubistic visions in a distorted reflection, depending on the camera angle and shot. Finally, the female flesh frees itself – as an electrifying noise rises in the background.

Shapes

Maria Lassnig, Austria, 1972, colour, no dialogues, 9' 11"

Physical poses are set in motion. Figures / nude forms twist in motion in this film. Repeating the template the figures multiply – critiquing art history platitudes.

Palmistry

Maria Lassnig, Austria, USA, 1973, colour, English, 10'43"

Lassnig examines the gap between one's sense of their own body and that of others. So, a fortune teller typical of those populating New York is not far from the truth when they suggest: "You like good food!" The girl replies: "I am only eating rice and noodles." At the fortune-teller a confrontation takes place between science and superstition. And, the so-called fat girl sings about not wanting to get any thinner to please men.

Baroque Statues

Maria Lassnig, Austria, USA, 1974, colour, no dialogues, 14' 47"

Baroque Statues, is a dance film which critiques the Evangelist sculptures in German cathedrals. After the statues of the cathedral transform, it is the human body that transfigures into something indefinite, psychedelic and extraordinarily free.

Arts Education

Maria Lassnig, Austria, USA, 1976, colour, English, 8'39"

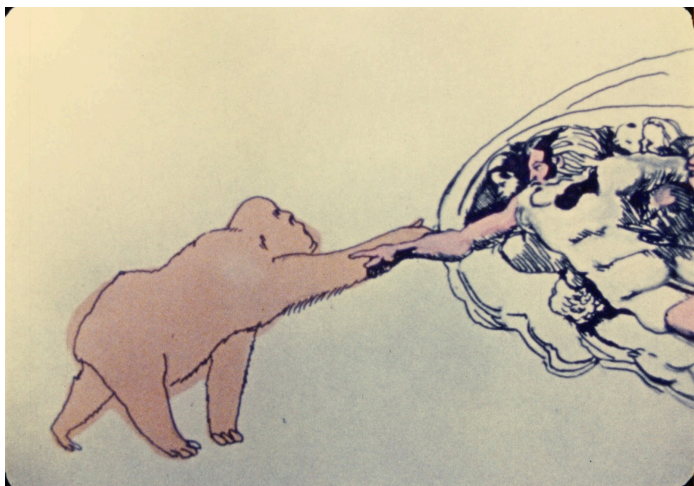
Scenes from the lives of the masters: Vermeer, Piero della Francesca, Michelangelo. But what happened to the women? They become artworks, muses or secretaries.

The Ballad of Maria Lassnig

Maria Lassnig and Hubert Sielecki, Austria, 1992, colour, German, 7' 37"

Maria Lassnig tells us the story of her life in 14 verses, beginning with her birth and ending with her life as it is today. Simultaneously – in the background – we see the story as animated drawings, full of irony, humor and wisdom. Gratifying frictions, lively critiques, wonderful ideas about women in relationships are put cleverly in motion.

Courtesy: Goethe-Institut / Max Mueller Bhavan Kolakata



(Arts Education, Maria Lassnig, 1976)



(The Ballad of Maria Lassnig, Maria Lassnig and Hubert Sielecki, 1992)



(Palmistry, Maria Lassnig, 1973)