

THE PEACOCK

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Bhisaji G. 21

Bhangarachem Goem

That Goans love their beloved Goa is obvious. But why do other people find this land so bewitching? Each visitor or new settler will probably give you a different reason. For me, Goa is my inspiration. Its nature, its character, its people have a special appeal for me.

A number of historical factors are especially dear to me. The ancient Gaunkari system, which the Portuguese later termed as Comunidades, created a vast and efficient socialist agrarian economy in Goa, centuries before Karl Marx took up his pen to describe such concepts.

Dr José Pereira, the brilliant Goan polymath, maintained that 150 years before romanticism found its place in European literature, Krishnadas Shama, a writer from Goa, had already achieved it in his Konkani writings in the late 15th Century. Dr Francisco Luis Gomes, whose 1866 novel *Os Brahmanes* boldly critiqued caste bias, was a pioneering liberal far ahead of European thought of the times. These are just a few paradigms and paragons embedded in the making of the Goa we know today.

Let us briefly revisit some not so pleasant facets of Goa's history. Ever since 1510, when the Portuguese conquered the Cidade de Goa and moved on to colonize the rest of the region, Goa remained detached from the rest of the motherland. The neighbouring regions also kept their distance. So Goa lived in isolation, politically as also culturally. In order to tighten their hold on the newly acquired territory the colonists introduced many stringent laws, including censorship. Conversions to Christianity and imposition of the ecclesiastical law of the Inquisition led to a mass exodus to the neighbouring states. Konkani was severely suppressed. Any resistance was dealt with an iron hand.

These persecutions continued until Portugal became a Republic in 1910. But even after India attained independence from the British Raj in 1947, the Portuguese continued to rule over Goa. Finally, in 1961, India had to resort to military action to liberate our homeland.

The history of Goa has coursed through many ups and downs. But it could not change the Goan ethos. Our landscape continues to remain

elementally pristine, with its emerald green paddy fields and clusters of tall swaying coconut trees and arecanut palms.

Irrational mining and mismanaged tourism are certainly troublesome, but the people of Goa continue to be *sossegado*, with a relaxed and laid-back attitude. Their cheery love of life – the good things embodied by music and football, singing and dancing, feasting and merrymaking – is what makes our lifestyle enviable to so many. In 1983, when the retreat for the Commonwealth Heads of Government Meeting (CHOGM) was held in Goa, our home state was described as a place “where yesterdays are forgiven and tomorrows are forgotten. And life, like love, is an innocent dream, unpremeditated, unexpected. But beautiful”. This is what makes Goa very special in the Indian subcontinent.

Goa has a charm of its own. With a vast number of water bodies – streams, lakes, rivers, beaches, and waterfalls – and stunningly lovely landscapes, this smallest state of the India is located between the Sahyadri range on one side and the Arabian sea on the other. What is significant is the social character of its people – warm hospitality and a secular approach are strong traits.

The two major communities, Hindu and Christian, live in excellent harmony.

Moved by the social fabric that was bereft of animosity or ill feeling, the renowned filmmaker Shyam Benegal termed Goa as ‘an oasis of peace and tolerance’.

Well, that is Goa, innocent and transparent by nature, with a rustic and semi-urban ambience. The Church bells tolling and temple drums beating are testimony to the peaceful co-existence here.

Goa is bound to arouse your creative instincts. Explore the inlands of Goa and you will find yourselves singing, writing, or dancing joyfully.

As you attend IFFI you will see the quietly flowing Mandovi across the road that can carry you to the sandy Miramar beach, and further to the cape of Dona Paula.

If the setting sun or the swirling waters inspire you to jot down a poem, or pen a story, or make a movie, then the purpose of organizing the festival at this venue is well served.



Illustration by Chloe Cordeiro

SHORT TAKES



There are so many beautiful films, but I'm really looking forward to watching the Polish movie *Leader*. I want to watch everything but I can't be in two rooms at the same time.

Luca Serri
Film-maker, Italy



IFFI gives me the chance to watch so many films from across the world. One can't visit all these countries but you get a glimpse of the country and what good film-makers are trying to say about it.

Meena Karnik
Film Critic,
Mumbai



I'm looking forward to the screening of the Chinese film *Patio of Illusion*. Art, music, and culture play an important role in maintaining good relations between countries and their people.

Kishore Jawade
CEO of India
China Film Society,
Mumbai



I love movies with a good love story and I'm hoping to discover some good romance films at IFFI this year.

Akansha Shahane
Stage Artist,
Mumbai

"Let people realise the importance of women"

BY URVASHI BAHUGUNA

One of Assam's best-known filmmakers, Manju Borah has directed several ground-breaking productions including *In the Land of Poison Women* (2019) shot in a dialect now spoken by less than 5000 people. Her work is incredibly important for the memory of the region, as seen with *Joymoti* (2006), which brings to light the story of a 17th century princess who would not give up her husband's whereabouts to the enemy and was tortured to death. **The Peacock** caught up with the award-winning filmmaker to speak about the inspiration behind *Joymoti*, and advocating for women through her films.

Was your film a response to the Joymoti film made in 1935?

No, not at all. I have seen the 1935 film only partly, but the director Jyoti Prasad Agarwala is our idol. We always respect and remember him because had he not started Assamese films in 1935, we would not have been here today. The character of Joymoti itself inspired me. Generally, in Assam, Joymoti is always given respect as a woman who sacrificed her life for her husband. That is why she's called "Sati Joymoti." But while studying that chapter of history – I am from that clan, our kings ruled Assam for 600 years – I learned that Joymoti was politically very enlightened, very educated. In a sense, in those days education was different, your experience and vision was your education. Joymoti's political reasoning was that if her husband was killed, then who would become the king? To safeguard her country, she sacrificed her life. Later, her husband was brought back from exile and the stability of the

kingdom was established. This way, they continued to rule for hundreds of years. During the interrogation period, she was clear that she did not want to hand over her country to selfish, power-hungry people, and she accepted the punishment. In this way, a woman can change her family, her society, and her country.

What were some of the challenges in making this film?

The main challenge was to recreate the period. You see, to make a period film, you need lots of budget. We regional language filmmakers face that constraint every time. But the local people in that village helped me a lot in making the set of the king's palace with lots of bamboo, wood, and palm leaves to make the 7000 sqft house. If I had hired a studio to construct the set in Guwahati, it would have been more expensive, which I could not afford. The location is a long way from Guwahati and we had to keep all the technicians and artists there. We constructed camps, everything down to toilets and a kitchen. For me, the budget was the most difficult.

Where exactly did you shoot?

It is near Margherita in the eastern part of Assam, almost 700 kms from Guwahati. Then, another 15-20 kms interior is Ketetong village. People are Buddhist there, very simple, modern life has not affected them. There is no electricity. To create the atmosphere of that period, it was helpful. It is a very remote and vast land; I managed some good wide-angle shots.

What were your hopes for this film when you put it out in the world?

I was hoping that people, especially in our state, will think about Joymoti

and they will remember the supreme power a woman can generate. Let people realise the importance of womenfolk. Also, people are making films on many historical women like Rani of Jhansi, and we should be exposed to figures from other parts of the country too. The main reward was that I get requests from many universities and research scholars to share the film with them because it is a very authentic representation of that time. I spent one year researching, creating one scene after another. Everything I put in the film was real. I thought part of that history can be sent not only to the audience but to those interested in history, political science, and anthropology.

Joymoti (2006) is screening at 6 PM at Maquinez Palace 1 today.

Photo by Assavri Kulkarni

SHORT TAKES



I'm very excited to watch the Sean Connery special tribute films because I never got the chance to experience these movies on the big screen.

Aakash Ghadge
Musician, Goa



In an age where online movie streaming platforms are so widely used, I like that IFFI gives us the chance to enjoy so many films on the big screen which is a much more satisfactory cinema experience.

Manisha Khorate
Dentist, Goa



I'm very honoured to present the first big screening of my new film *Magoado* at IFFI this year, for which I did the music composition.

Alvaro Turrior
Musical Composer, Spain



I was inspired by the honest filmmaking of the Iranian film *Children Of Heaven* by Majid Majidi. I'm looking forward to watching the Netflix movie *Dhamaka* on the big screen.

Swati Bhat
Journalist, Mumbai

From One Master To Another

Illustration by Chloe Cordeiro



BY SACHIN CHATTE

It is often said that cinema has a universal language. There is no better example of this than Martin Scorsese's love for Satyajit Ray's films. The great American director was brought up in Queens in New York City, and is now a Manhattanite, while Ray's films depict life-scapes that are completely different from that part of the world. And yet, Ray's oeuvre has wound up having an indelible effect on Scorsese.

Now that the International Film Festival of India has decided to name its prestigious Lifetime Achievement award after the Indian legend, it is only befitting that the award this year goes Martin Scorsese, who is the joint winner with István Szabó, the well-known Hungarian filmmaker. In his comments of appreciation, Scorsese made it very clear he was deeply touched to win an honour named

after someone he had always revered.

The 79-year-old said, "in the relatively short history of cinema, Satyajit Ray is one of the names that we all need to know, whose films we all need to see. And to revisit, as I do, pretty frequently." His remarks were in the vein of his previous tribute, published in Indian Express. Scorsese explained, "[Ray's] pictures told stories of everyday life in a vein that was somewhat similar to Italian neo-realism. And the artistry? The filmmaking? It took my breath away. It was poetic, immediate, sweeping and intimate, all at the same time."

In his acceptance speech for the Lifetime Achievement award at IFFI 2021, the Academy award winner said that watching *Charulata* (1964), *Jalsaghar* (1958), and the Apu trilogy is a whole new experience every time, and that his love for Ray's films began when he saw *Pather Panchali* (1955). "The first

time I saw it was on a small television with commercials, and it was dubbed in English. Nevertheless, it was a revelatory experience for someone growing up in the West."

Scorsese said that until that point, most Americans saw India through the eyes of the West, but with Ray's films, the faces that were till then in the background came to the foreground, which opened up a whole new world.

Scorsese is highly appreciative of Ray's filmmaking techniques, saying, "intimacy, immediacy, tenderness, the camera eye and his use of music has influenced me a lot."

He singled out the scene in *Pather Panchali* where Apu (Subir Banerjee) is sleeping and his sister Durga (played by Uma Das Gupta) wakes him up. As she pulls the blanket away from his face, Apu opens one eye, and Ravi Shankar's music hits a high note, just at the right time. "There are just two cues alone in

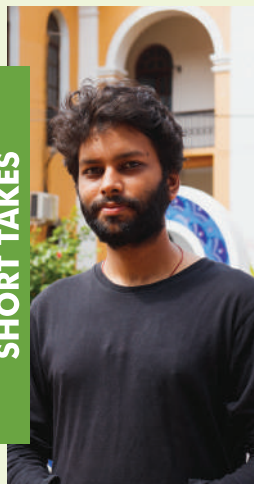
that scene and that has stayed with me. I do it all the time in my films now."

Looking back to that moment of first discovery, Scorsese says, "I actually found a record of improvisations of *Pather Panchali* by Ravi Shankar, and took it to my parents at home in New York. They were working-class people who had never heard this kind of music before. They really enjoyed it."

Later, he says, "it was one of the most impactful films I showed my daughter Francesca when she was 12 or 13, something she has never forgotten, and I know it changed the way she perceives the world and different cultures. She is 22 now — I thank you, Satyajit Ray and the Indian film industry."

Watching one master talk about his love for the work of another, albeit through a recorded message, will certainly stand as a deeply poignant moment of IFFI 2021.

SHORT TAKES



I keep revisiting the movie *The Secret Life of Walter Mitty* from time to time to remind myself why I chose to work in films.

Pritish Bagdi
Filmmaker,
Mumbai



IFFI is such a great opportunity to watch so many movies and in one place, and at the same time be able to interact with prominent figures in the film industry.

Swathi Nambiar
Media Student,
Mangaluru



People who are senior citizens or who are not digitally savvy are having a hard time booking the films they want to see. IFFI needs to have a booking system in place that works for everyone.

Shreekumar Haripad
Actor, Kerala



I am fascinated by Goa; the people are amazing. I work on films in Paraguay and to have *Charlotte* my debut film as a producer screened here is my biggest prize.

Lena Fernandez
Film Producer,
Argentina



Photos by Siddhartha Lall

Generation Next

BY KARISHMA D'MELLO

“Art is expression. I tell my stories and my experiences through my work. Sometimes you get criticism but you can't expect everyone to appreciate your work, because not everyone understands your experiences. It's just a part of the process,” says Shubham Chari, a 22-year-old third-year art student from Pernem.

Along the promenade just outside the Old GMC heritage precinct, students of the Goa College of Art are working on their own visuals and illusions depicting characters from popular films.

“IFFI requires you to be flexible. You always have to improvise and think on your feet. Things almost never go according to plan. Someone broke the broomstick. We hoped that people would be able to sit on the broomstick and take photographs. Now we have to work with what we have,” says Chari, who is part of the team working on a 3D depiction of Harry Potter.

Chari told *The Peacock*, “I recently worked on a painting of my mother. She is a housewife and she does not get a minute of rest. She never gets a holiday. I wanted that to come across in my work. Without her nothing is possible. I was really proud of how that turned out.”

Sairaj Tari, a 21-year-old fourth-year student, is working on the 3D logo for Goa@60, created in celebration of Goa's 60th year of independence from Portuguese rule.

“We don't get a lot of time to work on these projects,” he says. “The rain was our biggest challenge. We had to push our deadline because the rain ruined a lot of our work. Most of us live outside of Panjim and it gets difficult for us to travel back and forth.”

Adjacent to the logo is a 3D representation of the characters Rattlesnake Jake (a snake) and Rango the chameleon from the Academy award-winning film *Rango* (2011), that one cinephilic passer-by told us is “a love letter to westerns”

“We decided to create something for Bollywood fans,” says Vihang Nagvekar, another third-year student from Margao. “We decided to recreate a popular scene from the film *Dilwale Dulhania Le Jayenge* using the impasto technique as seen in Van Gogh's *Starry Night*.”

“I enjoy art, but sometimes we have time constraints, and it feels like you're fighting with your sketches,” says Ashita Matondkar, who is in her third year. “I've always been told to be consistent with my practice, and to make an effort to observe what's going on around me. I like collecting images in my mind. As a friend of mine once told me – good observations translate into good paintings.”

Her classmate, Bhavne Bhati tells us about her own challenges: “I took art classes, and was soon sure that I wanted to pursue art as a career. My mother was hesitant at first, and didn't like the idea of me studying far from home, and didn't see the point of studying art as a discipline. After she saw me working on my assignments, and recognized how passionate I was, she turned into my biggest fan. She recognizes that art is a part of me.”

Bhati says, “one painter whose work I really love is Artemisia Gentileschi. She had a difficult life, and she was sexually abused as a teenager by her painting tutor. Her work is so expressive and her pain comes across through her work. Her earliest known work – *Susanna and the Elders* is one of my favourite paintings. It moves me every time I look at it.”

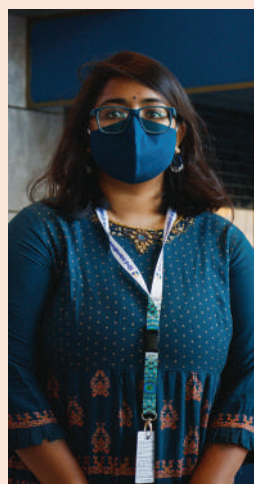


SHORT TAKES



I enjoy films by Pedro Almodóvar and Carlos Sorín. I feel at home here. The Goan climate is very similar to what we have in South America.

Simon Franco
Director,
Argentina



I've heard IFFI'S film selections have been really great over the last so many years and I'm really looking forward to discovering new films from across the world.

Suchana S
Animation Film
Student, Kolkata



Having my work as the opening film in the Indian non-feature category is a great honour. I feel proud to have captured my father Ved Parkash's story in a way that people are really appreciative of.

Rajiv Parkash
Director, Delhi



I had this image that Goa is all about parties and beaches, but now that I'm here I realize it is so much more and completely different from what I pictured.

Olga Delane
Filmmaker and
distributor,
Germany





The Patron Saint of Urbanism



Illustration by Govit Morajkar

The city is the greatest invention of mankind. Disorderly as it may seem at times, there is no other human creation that comes even close to matching its organized complexity. To deal with its myriad problems by investing too much power in the hands of individuals is to set it up for failure.

The documentary *Citizen Jane: Battle for the City* (2016) directed by Matt Tyrnauer retraces a fascinating sequence of civic confrontations in post-war New York, that centred around brutal urban renewal schemes set into motion by the autocratic city planner Robert Moses, and the efforts by his arch-nemesis the journalist, theorist, and activist Jane Jacobs to check him.

Far too often in urban history, institutional power has been cornered by individuals who run roughshod over the complexities of the city through a top-down approach. Robert Moses was one of the most potent. He never held an elected political office, but through a

series of machinations was able to create powerful semi-autonomous institutions that destroyed and redeveloped large parts of the city at his whim.

Through his “what is good for General Motors is good for America” approach, large parts of the city were arbitrarily re-zoned as slums and demolished in the favour of cars, highways, and high-rise apartment complexes.

Entire communities were uprooted, displaced, and re-housed in cookie-cutter high-rise housing complexes often called “the projects”, which became some of the most violent neighbourhoods in the world due to their concentration of urban poor.

A young freelance journalist, Jane Jacobs began working in these neighbourhoods, started recording the stories of these residents, which led to one of the most seminal texts of the 20th century: *The Death and Life of Great American Cities*. It is a critique of the kind of urban renewal schemes enacted by Moses.

An archetypal grassroots organizer, Jacobs believed in a peoples-first approach to the city. She believed that successful urban cultures are mixed-use, to allow people and enterprises to interact with each other in a mutually supportive manner, automatically improving diversity.

High-rise building density in itself does not lead to a safer city or an improved urban environment, but mixed-use planning and diversity does. While Moses’ housing projects were notoriously violent, one of Jacobs’ most spoken-about theories — the “eyes on the street approach” to public safety — is still being widely implemented by city officials across the world to reduce crime. “Eyes on the street” are people watching over their own neighbourhoods, resulting in safer spaces, better social cohesion and improved public safety. It works best when neighbourhoods are diverse and mixed-use.

Jacobs was a rare individual, not only an intellectual giant, but also a formidable

community organizer. She was able to counter the infrastructure-first approach narrative adopted by Moses and his powerful backers, and also led a mixed crew of citizens to successfully oppose him, eventually leading to his political downfall.

The documentary is made up of a series of riveting interviews and historical clips, but also sometimes sets up some simplistic binary positions to urban issues, by having the experts cheerleading Jacobs’ visions while universally deriding Moses.

The car-versus-pedestrian and vehicular-infrastructure-versus-street binaries almost never address the role of public transportation, or alternative means of urban mobility like cycling, and their role in sustaining an urban environment.

As the pace of urbanization in Asia quickens, every city has its Robert Moses at work, or waiting to crawl out of the woodwork.

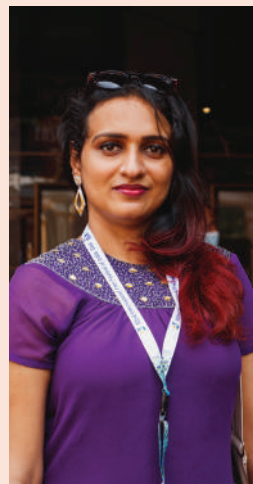
The question that needs to be asked is: Where is our Jane Jacobs?

SHORT TAKES



There are a lot of interesting films on the Indian Panorama list, especially *Veerangana* about India’s first all-female commander unit.

Rebekah Watkins
Emcee, Goa



I usually enjoy watching thrillers and Spanish films, but today we didn’t get any tickets. There used to be rush lines and now there aren’t any and it feels like my day is wasted.

Rudra Lal
Associate Director,
Kerala



I’m here by chance. I just hope to watch as many Indian films as I can – films I don’t see in my own country. This is my first time in Goa and I love the atmosphere.

François Robin
Professor, France



I don’t know a lot about films and I don’t enjoy international films. However, one film I really enjoyed was *Andhadhun*. I look forward to seeing it again.

Pooja Sharma
Housewife, Delhi

PARALLEL RAYS

We often relate the power of Satyajit Ray's vision to the hauntingly beautiful black and white scenes of rural Bengal in his films, with poetic renditions of men, women, and children. It is rarely that we focus on his multifaceted practice as an artist beyond that famous cinematic oeuvre, and his background in illustration and graphic design which developed much before his award-winning *Pather Panchali* (1955) took the world by storm.

In *Jakhan Choto Chilam* (1982), Ray has written about his legacy in the arts. His grandfather Upendrakishore Ray Chowdhury was a well-regarded block-maker, and publisher of a monthly children's magazine *Sandesh*, that his grandson revived many years later. His father Sukumar Ray was a prominent poet, with training in print technology and photography.

Having graduated in science and economics from Presidency College, Ray joined Vishwa Bharati University in Shantiniketan – the heart of the Bengal art movement and dreamchild of Rabindranath Tagore, where he studied under Benode Behari Mukherjee and Nandalal Bose.

A deep essence of Indianness, and a response to the local landscape seeped into his thoughts, along with an orientation towards the graphic language of printmaking. The Bengal school at that time looked East, rather than West, for inspiration. Artists like Abanindranath Tagore employed Japanese woodblock printing techniques, and also represented the rustic landscape and the life of rural people. These were elements that later played a crucial part in Ray's films.

For a few years after completing his studies, Ray pursued a career in commercial art as junior artistic director for a British advertising firm in Calcutta (1943 onward). It was during this time that he was particularly inspired by an encounter with French director Jean Renoir who was filming in India.

In the next decade of his life as a book designer with Signet Press, Ray made close

Illustration by Riza Noronha

to 100 designs for various books, including the cover of the abridged version of Bibhutibhushan Bandopadhyay's *Pather Panchali*, the motivation for his magnum opus.

Ray was adept at illustration; his lines were fluid and spontaneous, and he enjoyed the directness and bold appearance of black and white drawings and linocuts. He illustrated a large number of books, including ones he wrote himself – like the Feluda series. Calligraphy and typography were areas of interest to him, and he introduced completely fresh typefaces both in English and Bengali.

Some of the most strikingly beautiful illustrations he created were for his film posters. He understood his subjects deeply, and worked intuitively with line, form, colour, and script, to bring out the essence of

a story in a single image. *Devi* (1960); *Aranyer din Ratri* (1970); *Sonar Kella* (1975); and other posters from the Feluda series come to mind, for their powerful use of text, contrasts of hue, and minimalist approach. Ray also made designs for film title cards, billboards, and other publicity material.

He also made water colour sketches – following stalwarts like Sergei Eisenstein or Alfred Hitchcock, he created entire storyboards of films, like that of *Pather Panchali* as ink and wash drawings, frame by frame, that he followed to perfection in his direction.

Ray thought visually; every idea was followed by a process of *making it visible*, first as linear assemblages in the pages of his books, then as meticulously constructed atmospheres on sets. It is said that Ray used particular red-cloth bound books (Kheror Khata) which he filled with drawings and

designs that fed into his cinematography, direction, and film editing. He also designed his film sets, as well as costumes for some of his films – including his children's films *Goopi Gyne Bagha Byne* (1969) and *Hirak Rajar Deshe* (1980).

Satyajit Ray was nothing less than a creative genius. As we celebrate his birth centenary and look back at his vast, multi-layered and deeply human work in retrospective, we cannot but be inspired.

SHORT TAKES



I love thrillers like the movie *Prisoners* – I was at the edge of my seat till the end. I also enjoyed *Coherence* and *Dune*. I don't get a lot of time to watch films at the festival because I have to manage a hospitality team.

Atharva Joglekar
Hotelier, Pune



I want to watch *The Worst Person in the World* and *Parallel Mothers*. I'm a big fan of Pedro Almodóvar's work. Unfortunately there are no tickets available so I'm a bit upset.

Neeraj Sharma
Filmmaker,
Mumbai



I've been invited as one of the 75 creative minds for the festival. I like Gaspar Noé's films and as an aspiring cinematographer, I look up to Roger Deakins. He never sticks to a specific style; he puts the film first.

Meenakshi Soman
Film Student,
Kerala



My favourite directors are Krzysztof Kieslowski and Anand Patwardhan. At the festival I'm looking forward to watching all the Martin Scorsese films and others by lesser-known directors.

Akshit Sharma
Film Student,
Delhi



Harry Otter and the Philosopher, Stoned

Goa Aesthetica

BY VIVEK MENEZES

Towards the end of his magnificently fruitful career, the Konkani laureate Balakrishna Bhagwant (Bakibab) Borkar dwelled upon why artists of the highest quality keep on pouring out from Goa in huge numbers, far disproportionate to the minuscule size of our population.

Borkar believed the very landscape of his homeland had “a supernatural quality of refining the human mind, and of turning it inward into the depths of creativity and spirituality.”

The great poet recounted how “Tribals, Dravidians, Aryans, Assyrians and Sumerians settled in this territory through the course of several centuries but Goa’s scenic beauty humanised them all so insistently and efficiently that they amalgamated into a single society, with one common language and one cultural heritage. The kinship and cooperation forged unto them by the aesthetic impact of Goa’s rich scenery taught them the art of living in peace and friendship, and inspired them to strive for nobler ideals. If the Goan today is peace-loving, hospitable, warm, appreciative, deeply religious, high-minded, and shuns violence and strife, credit mainly goes to the scenic beauty of Goa that has been perennially influencing his mind and spirit.”

In Borkar’s analysis, “you may analyze any art form the Goan has produced, and you will soon realize that the aesthetic characteristics of Goa’s scenic beauty reveal themselves through it. Like roots they feed and nourish the Goan and also hold him firm to his soil. This is the reason why his genius branches off in all directions, even when he is flung in distant climes. No aesthetic influence, from whatever corner of the world it might come, is unacceptable to him as long as it is prone to blend with his basic texture.”

All this leads to a crucial insight, borne from Borkar’s deep experience and perceptive genius: “The Goan artist is socially conservative. But he is also open-minded and comprehensive enough to imbibe any influence, and is thus quite prone to transgress the canons of established practice.”

No one can know, but it is likely Borkar had his dear

friend Angelo da Fonseca in mind. One of the most important modernist painters of the 20th century (even if unfairly ignored by mainstream art history), this brilliant bridge figure between Shantiniketan and the Bombay School was continually out of place: too Indian for the western canon, but focused on themes that were not Indian enough for blinkered nationalists.

This problem has never gone away, but neither has the parade of immortals: António Xavier Trindade (1870-1935), aka “The Rembrandt of the East”, Francis Newton Souza (1924-2002) who founded the seminal Progressive Artists Group along with his lifelong friend Vasudeo Gaitonde (1924-2001). Earlier this year, we lost two more: Laxman Pai (1926-2021) and Vamona Navelcar (1930-2021), but there are many, many additional brilliant talents who have sprung from the same traditions.

In an epochal art exhibition held in the Old GMC building in 2007 (one pleasant side-effect is that it saved the heritage structure from being peddled out to a Delhi company to refurbish as a shopping mall) the curator Ranjit Hoskote wrote with great perception: “Geographical contiguity does not mean that Goa and mainland India share the same universe of meaning: Goa’s special historic evolution, with its Lusitanian route to the Enlightenment and print modernity, its Iberian emphasis on a vibrant public sphere, its pride in its ancient internationalism avant la lettre, sets it at a tangent to the self-image of an India that has been formed with the experience of British colonialism as its basis. The relationship between Goa’s artists and mainland India has, not surprisingly, been ambiguous and erratic, even unstable.”

Nonetheless, Hoskote concluded, “Goan art has long been an invisible river” that has profoundly nourished and contributed to the world, even if it “has not always been recognised as so doing.”

Poem of the Day by Urvashi Bahuguna

Ticket for One

Walking down Berwick, turning off at Broadwick,
and then Beak, I wind my way to Picturehouse
Central at the corner of the world. Caramel
brushed with salt greets me as I step through
those doors, skip to the kiosks by the stairs,
buy a ticket under ballroom lights that would
charm anyone into walking a bit lighter, back
eased a bit straighter as they climb past posters
to the cinemas, stopping only for a Coke or a glass
of wine, before finding a seat to sink into.



Illustration by Keziah Pereira



Ahed's Knee
INOX Panjim Audi 3, 10.00 am
Dir: Nadav Lapid
France, Germany, Israel
109 mins



The Odd-Job Men
INOX Panjim, Audi 3 5.15 pm
Dir: Neus Ballús
Spain
85 mins



Lamb
INOX Panjim, Audi 3, 7.45 pm
Dir: Valdimar Jóhannsson
Iceland, Sweden, Poland
106 mins



Bergman Island
INOX Panjim, Audi 4, 10.15 am
Dir: Mia Hansen-Løve
France, Germany, Belgium, Sweden
112 mins

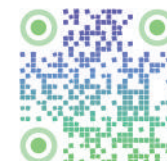


"52nd INTERNATIONAL FILM FESTIVAL OF INDIA 2020 Ministry of Information & Broadcasting, Govt. of India (November 20th - November 28th 2021)"											
52nd INTERNATIONAL FILM FESTIVAL OF INDIA GOA 2021 22nd Monday November 2021											
INOX Panjim (AUDI 1)	B11	11:00	B R E A K F O R S A N I T I Z I N G	B12	14:00	B R E A K F O R S A N I T I Z I N G	B13	17:00	B R E A K F O R S A N I T I Z I N G	B14	19:30
	Love Songs For Tough Guys (WP) Dir: Samuel Benchetrit France, Belgium French 107 min 2021 (IP)	Anais In Love (WP) Dir: Charline BOURGEOIS-TACQUET France French 98 min. 2021 (IP)		Unbalanced (WP) Dir: Juan Baldana Argentina Spanish 85 min 2021 (AP)	Leader (IC) Dir: Katia Priwieziencew Poland Polish 96 min 2021 (WPr)						
INOX Panjim (AUDI 2)	B21	10:00	B R E A K F O R S A N I T I Z I N G	B22	13:30	B R E A K F O R S A N I T I Z I N G	B23	17:00	B R E A K F O R S A N I T I Z I N G	B24	20:00
	ABLU BABYLON SE (IP- NF) Dir: Abhijeet Sarthi Hindi 40 min NITANTOI SAHAJ SARAL (IP-F) Dir: Satrabit Paul Bengali 84.5 min	GANGA PUTRA (IP- NF) Dir: Jai Prakash Hindi 30 Min GODAVARI (IP-F) (IC) Dir: Nikhil Mahajan Marathi 115 min		NAAD - THE SOUND (IP- NF) Dir: Abhijit A. Paul Bengali 22 min 21ST TIFFIN (IP-F) (ICFT Comp) Dir: Vijaygiri Bava Gujarati 88 min	SURMOUNTING CHALLENGES (IP- NF) Dir: Satish Pande English 21 min DOLLU (IP-F) (DD) Dir: Sagar Puranik, Kannada 106 min						
INOX Panjim (AUDI 3)	B31	10:00	B R E A K F O R S A N I T I Z I N G	B32	13:15	B R E A K F O R S A N I T I Z I N G	B33	17:15	B R E A K F O R S A N I T I Z I N G	B34	19:45
	Ahed's Knee (SoA) Dir: Nadav Lapid Israel, France, Germany Hebrew 110 min 2021 (IP)	Goodfellas (LTA) Dir: Martin Scorsese United States English 146 min 1990		The Odd Job Men (WP) Dir: Neus Ballús Spain Catalan, Spanish, Berber 85 min 2021 (IP)	Lamb (WP) Dir: Valdimar Jóhannsson Iceland, Sweden, Poland Icelandic 106 min. 2021 (IP)						
INOX Panjim (AUDI 4)	B41	10:15	B R E A K F O R S A N I T I Z I N G	B42	13:45	B R E A K F O R S A N I T I Z I N G	B43	17:30	B R E A K F O R S A N I T I Z I N G	B44	21:00
	Bergman Island (WP) Dir: Mia Hansen Love France, Germany, Belgium, Sweden English 112 min 2021 (IP)	Paradise (RET) Dir: Andrei Konchalovsky Russia Russian 131 min. 2016		The Turin Horse (A torinói ló) (RET) Dir: "Béla Tarr, Agnes Hranitzky Hungary , France Hungarian 156 min 2011	Patio of Illusion (WP) Dir: Shangshi Chen Macau Chinese 93 min 2019 (IP)						
MAQUINEZ PALACE 1	B51	10:45	B R E A K F O R S A N I T I Z I N G	B52	14:30	B R E A K F O R S A N I T I Z I N G	B53	18:00	B R E A K F O R S A N I T I Z I N G		
	Baboo Band Baaja (Ind75) Dir: Rajesh Pinjani Marathi 128 min 2011	Maargam (HM) Dir: Rajiv Vijay Raghavan Malayalam 108 min 2003 (Homage to Nedumudi Venu)		Joymoti (Ind75) Dir: Manju Bora Assamese 95 min 2006							
INOX Porvorim (AUDI 1)	B61	11:00	B R E A K F O R S A N I T I Z I N G	B62	14:00	B R E A K F O R S A N I T I Z I N G	B63	17:00	B R E A K F O R S A N I T I Z I N G		
	The First Teacher (Pervyy uchitel) (RET) Dir: Andrei Konchalovsky USSR Russian 102 min. 1965	At Eternity's Gate (HM) Dir: Julian Schnabel France, United Kingdom, United States English, French 110 min 2019		The Innocents (WP) Dir: Eskil Vogt Norway, Sweden, Denmark, Finland, France, United Kingdom Norwegian 135 min. 2021 (AP)							
INOX 2 Porvorim (AUDI 2)	B71	11:15	B R E A K F O R S A N I T I Z I N G	B72	14:45	B R E A K F O R S A N I T I Z I N G	B73	18:00	B R E A K F O R S A N I T I Z I N G		
	T-34 (CF) Dir: Aleksey Sidorov Russia Russian, German 140 min 2018	Hi, Mom Dir: Jia Ling China Chinese 128 min 2021		Odessa (CF) Dir: Valeriy Todorovskiy Russia Russian, Yiddish 130 min 2019							
INOX 3 Porvorim (AUDI 3)	B81	12:00	B R E A K F O R S A N I T I Z I N G	B82	15:00	B R E A K F O R S A N I T I Z I N G	B83	17:45	B R E A K F O R S A N I T I Z I N G		
	Kaaka Muthai (Ind75) Dir: M. Manikandan Tamil 99 min 2014	Eigi Kona (Ind75) Dir: Bobby Wahengbam and Maipaksana Haorongbam Manipuri 90 min 2019		Raajakumara (HM) Dir: Santhosh Anandram Kannada 148 min 2017 (Homage to Puneeth Rajkumar)							



Today's gorgeous cover image by Bhisaji Gadekar takes inspiration from the traditional Chitarti art style of Goa (and, latterly, Sawantwadi) where bright

primary colours are used to decorate typical objects that are in everyday use in most rural homes: low wooden seats (patt), low pedestals for idols (chourang), low stools to grate coconut (adolli), rolling pins and boards (latfalle), and children's toys. In these artworks, the cheeky ring-necked parakeet is ubiquitous, but for IFFI she is paired up with our favourite bird.



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