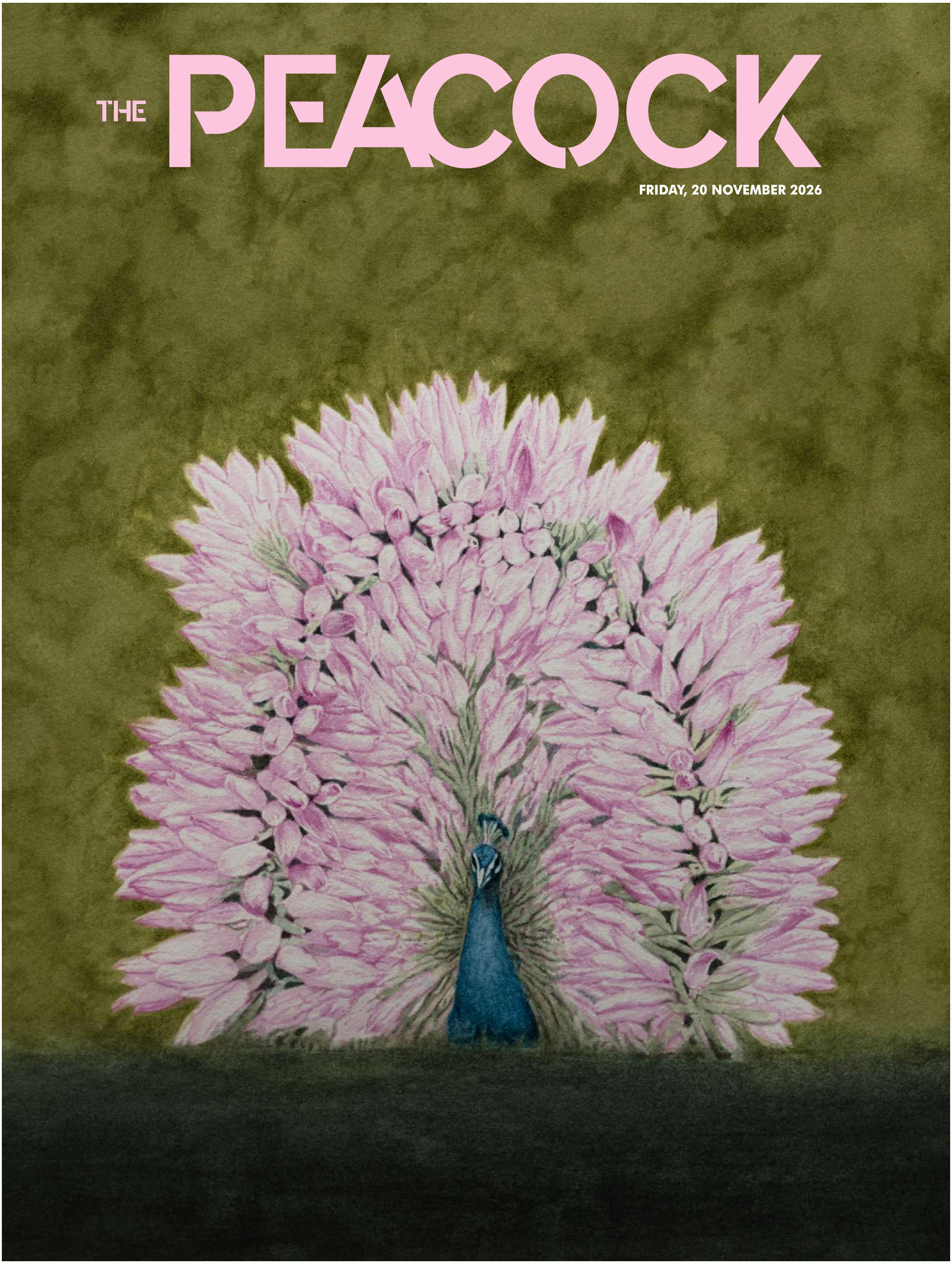
THE PEACOCK

FRIDAY, 20 NOVEMBER 2026



शीममेर नाशिल्लें कथादर्शन - Stories Without Borders

५७व्या महोत्सवाक समेस्तांक मायेमोगाचो येवकार.

BY DAMODAR MAUZO

ह्या महोत्सवाक देश विदेशांतल्यान हजारांनी प्रतिनिधी आयल्यात. तांची ही गोंय भेट सुखा समादानाची आनी अपेक्षापुर्तीची जावची ही शुभेच्छा. हो महोत्सव आमच्या गोंयां जाता देखून आमकां चड उमेद आसप सभावीक. आमीय घरचें कार्य लेखून वावरुंया.

आमी गोंयकार फेस्तकार. आमकां जात्रा-फेस्तांचें पिशें, आमकां तियात्र-नाटकांचें पिशें, आमकां चित्रां-संगिताचें पिशें. मागीर अशा उत्सवमोगी गोंयकारांक महोत्सवांचें आकर्शण कित्याक आसचें ना? गोंयकारांची नाडी वळखल्ल्यान जावंये वा काळाची गरज पळोवन जावंये, तेन्नाचे मुखेलमंत्री मनोहर पर्रिकार हांणी २००४ वर्सा भारतीय अंतरराष्ट्रीय चलचित्र महोत्सव गोंयां आपोवन हाडलो. तो मेरेन ह्या महोत्सवाक कायमस्वरुपी घर नासलें. केन्ना दिल्लींत, केन्ना मुंबयंत, केन्ना कलकत्त्यांत तर केन्ना आनी खंय असो हो महोत्सव भोंवत उरिल्लो. पूण गोंयांत पावलो आनी गोंयच्या मोगांत पडलो. आयेज तो महोत्सव गोंयकार जाला.

ही काळाची गरज म्हणपाचें कारण, गोंय ही कलांची खण. संगीत, नाटक, तियात्र, चित्रकला, खेळ, लोककला, अशा संखेनी कलांचें हें कुळार. पुर्तुगेजांचे मुस्तींत फावो तसो वाव मेळूंक नाशिल्ल्यान कलो चिड्डून दंडपून उरिल्ल्यो. तेच खातीर अनेक गायक, चित्रकार, कलाकार गोंयां भायर गेले आनी नामनेक पावले. पूण मुक्ती उपरांत संगीत, साहित्य, नाटक आनी हेर कला घुसमटमुक्त जावन वयर सरल्यो. थोड्यो फाटीं उरल्यो तांतली एक म्हळ्यार चलचित्रकला- फिल्ममेकिंग. सिनेमा निर्मितीक प्रोत्साहन मेळपाक चलचित्र महोत्सवाची गरज़ आसली ती आतां बऱ्या प्रमाणार सुफळ जाली.



Illustration by Chloe Cordeiro

हे भाशेनचे महोत्सव आमच्या सिने निर्मितीच्या वावराक दिका दितात. महोत्सवाचो हेतूच तो. संवसारांतले ल्हान व्हड बजेटांचे सिनेमा दाखोवप, देशी-विदेशी नामनेक पाविल्ल्या कलाकारां कडेन, दिग्दर्शकां लागीं भासाभास करपाची संद दिवप, स्वतंत्र विचारांच्या सिनेमाकर्त्यांक वाट दाखोवन तांकां उत्तेजन दिवप, आमीय ह्या माध्यमांतल्यान आपणालें योगदान दिवंक शकतां असो आत्मविस्वास जागोवप आनी हे वरवीं उमेदीच्या आनी प्रस्थापीत सिने कलाकारांक प्रोत्साहन दिवन हे कलेक फुडें व्हरप. आतां हो वावर खरेपणी कितलो फुडें पावला ताचो नियाळ ह्या मळार फाटलीं दोन दसकां वावुरपी कलाकारांनी, पयलीं अंतर्मुख जावन आनी मागीर आपसांत चर्चा करून, घेवप हीय काळाची गरज.

काल हो महोत्सव गोंयां आयलो आनी फाल्यांच गोंयचो सिनेमा अंतरराष्ट्रीय मळ गाजयतलो ह्या भ्रमांत कोणें रावचें न्हय. पूण आमी जें साध्य केलां तेंय उणे न्हय. २००६ वर्सा राजेंद्र तालक हांगेल्या `आलिशा' आनी २००९ वर्सा `अंतर्नाद' ह्या फिल्माक राष्ट्रीय पुरस्कार मेळ्ळे. २०१३ वर्सा लक्ष्मीकांत शेटगांवकार हांगेली `पलतडचो मनीस' ही फिल्मकृती कॅनडा चलचित्र महोत्सवांत समिक्षक पुरस्कार म्हळ्यार क्रिटीक अवॉर्ड जोडूंक पावली. पोरूं वर्सा मांगिरीश बांदोडकार हांगेल्या 'आंसेसांव' ह्या शॉर्ट फिल्माकूय टॉरण्टो हांगा जाल्ल्या दक्षिण आशियाई अंतरराष्ट्रीय फिल्म फॅस्टिव्हलांत सर्वोत्कृष्ट शॉर्ट फिल्म पुरस्कार फावो जालो. पोरूं आमकां `वैमानीक' हो तकनिकी नदरेन दर्जेदार सिनेम पळोवपाक मेळ्ळो. खूब जोडलें अशांतलें निखालस न्हय. पूण समादानदिणें खातरेन आसा.

आमकां कितलेंय दिसलें तरीआमच्या निर्मात्यां कडेन व्हिटामीन एम उणे आशिल्ल्यान गोंयचीं फिचर फिल्मां चड दिसचीं नात. आमच्या गिरेस्त उद्योजकां कडेन सिनेमांत गुंतोवपाक दुडू नात. आतां मेरेन सुमार दोनशीं कोंकणी फिल्मां जाल्यांत. पूण हालीं हो नेट वाडिल्लो दिश्टी पडना. अशा वेळार, म्हाकां दिसता, जीं पोरनीं फिल्मां आसात तांची जतनाय घेवपा खातीर तांचो रिमेक जावपाक जाय. `निर्मण', `आमचें नशीब' आनी कांय वेंचीक सिनेमा तकनिकी नदरेन आयज कालबाह्य जाल्यात. तांचेर नव्यान संस्कार करून आनी नव्या तंत्रांत बसोवन तांचो रिमेक केलो जाल्यार लोकांक फायदो जातलोच पूण ते फुडारा पासत सासणाचे सांबाळून दवरपूय जातलें. ई एस जीन ही सुचोवणी मनार घेवची.

आन्येक गजाल करपाची गरज आसा. नामनेचे गोंयकार जे जावन गेल्यात वा जिवे आसात, तांचेर चलचित्रां करून दवरूंक जाय. चित्रकार एफ.एन. सौझा, वासुदेव गायतोंडे, आंजेलो द फाँसेका, लक्ष्मण पै, वामोना नावेलकार हांचेर व्यक्तीपट जावंचे. संगिताचें मळ गाजयिल्ले कलाकार केसरबाय केरकार, मोगुबाय कुर्डीकार, पं. जितेंद्र अभिषेकी, किशोरी आमोणकार, एंथनी गोन्साल्वीस, क्रीस पॅरी अशा व्हड कलाकारांचेय व्यक्तीपट जावचे. खेळा मळा वयले, नाटक, तियात्र, साहित्य आनी हेर क्षेत्रांतल्या म्हालगड्यांचेर फिल्मां जावचीं हे खातीरूय ई एस जीन येवज़ण हातांत घेवची.

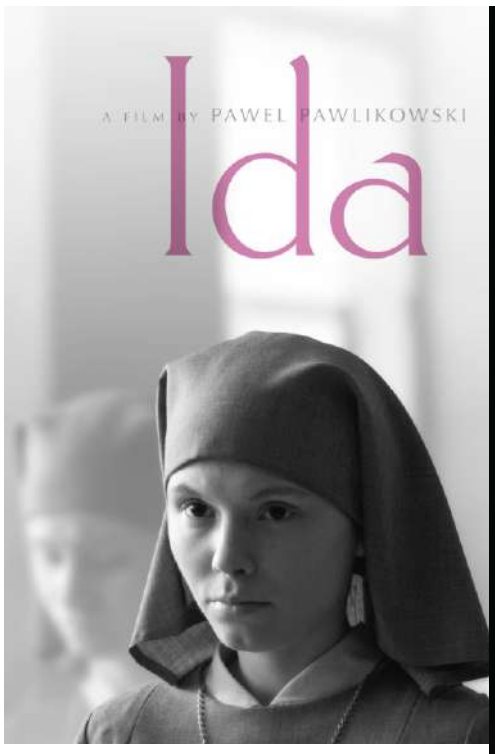
ह्या ५७व्या महोत्सवा निमतान हे कांय विचार मांडटां. कानामनार घेतल्यार ती महोत्सवाची फलश्रूती.

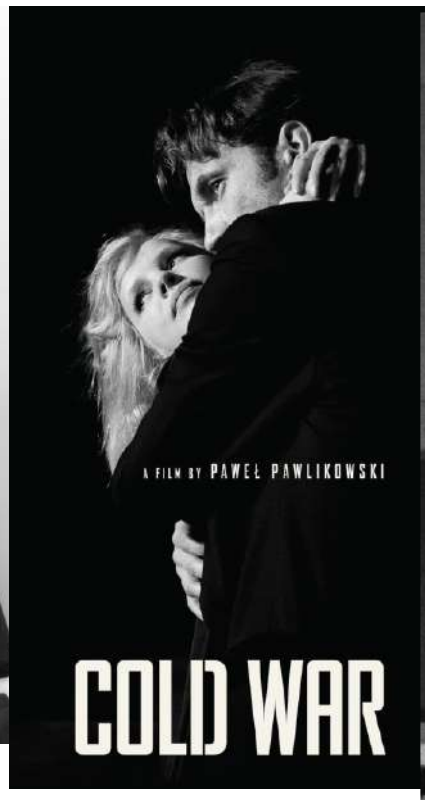
पर्थून एक फावट समेस्तांक मायेमोगाचो येवकार.

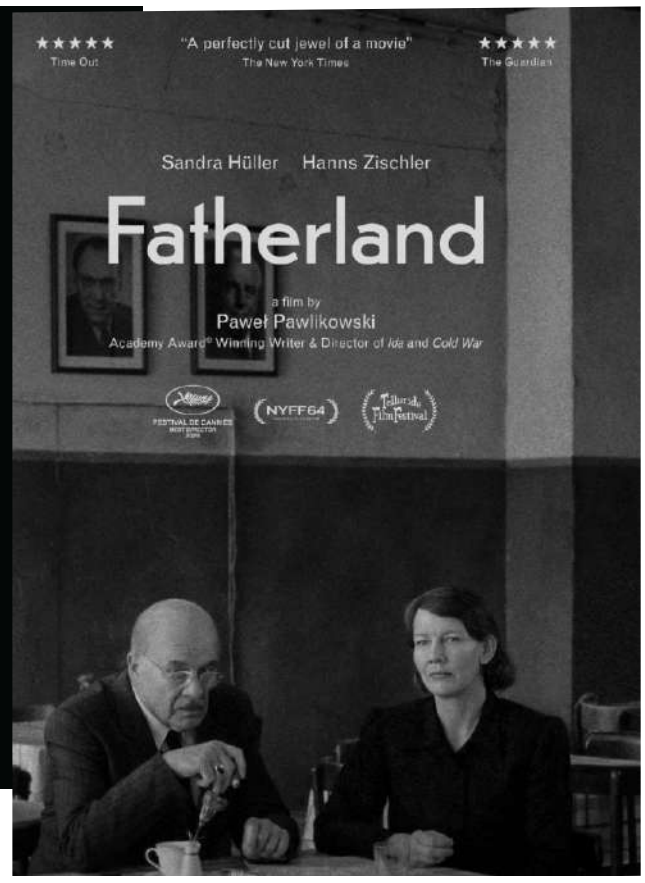
Damodar Mauzo won the 2022 Jnanpith Award

Paweł Pawlikowski's Search for Belonging

BY SACHIN CHATTE







Paweł Pawlikowski is one of the most distinctive filmmakers in contemporary cinema. His work is marked by visual economy, emotional restraint and a sustained interest in history, exile, identity and the meaning of home. Whether he is examining immigrants in Britain, the moral complexities of post-war Poland or individuals caught between political systems, he keeps returning to the relationship between private experience and historical circumstance.

Pawlikowski's first major feature, *Last Resort* (2000), explored migration and displacement. *My Summer of Love* (2004) combined intimate personal narratives with broader questions of class, gender and belonging. The director typically lets situations unfold through gestures, silences, expressions and carefully composed images rather than through extensive dialogue or conventional exposition.

A major turning point came with *Ida* (2013), which was screened at the International Film Festival of India and went on to win the Academy Award for Best Foreign Language Film. Shot in black and white and composed in an almost square frame, it is remarkable for a visual austerity that became the hallmark of his later films. Set in Poland in the early 1960s, it follows Anna, a young novice nun, who discovers that she is Jewish and that her family was murdered during the Nazi occupation. The journey to investigate this background forces her to confront painful historical truths and questions of faith, responsibility and identity.

Pawlikowski further developed these concerns in *Cold War* (2018), which won him the Best Director award at Cannes. Spanning several decades of the post-war period, it follows a musician and a singer whose turbulent relationship unfolds against the political divisions of the era. Their love is repeatedly interrupted by geographical displacement, ideological restrictions and conflicting ambitions.

This year's opening movie for IFFI, *Fatherland* (2026) continues to pursue many of these themes in a new geographical and cultural setting. The story centres on the fictionalized relationship between the celebrated German novelist and Nobel laureate Thomas Mann, played by Hanns Zischler, and his daughter Erika Mann, portrayed by Sandra Hüller. The film premiered at Cannes earlier this year and was tipped to win the Palme d'Or. Instead, Pawlikowski took the Best Director prize for the second time, which, he said at the post-award press conference, proves that he is definitely the best director.

Set a few years after WWII, *Fatherland* follows father and daughter–Thomas and Erika who travel through a devastated and divided Germany. Thomas is returning to his homeland for the first time after several years of exile in the United States. Their journey takes them from the American and Soviet controlled parts of Germany and it becomes an examination of a country struggling to reconstruct its identity after Nazism and the war. Pawlikowski handles these complexities of identity and the past while keeping the narrative simple and lucid. "I just look for stories," he said. "If you start with people and relationships, and their situation, suddenly history comes alive in a much more interesting way."

For Thomas Mann, the return is not a straightforward homecoming. The country he finds is deeply unfamiliar, politically divided and morally compromised by its recent past. His experience raises a fundamental question: can a person still regard a country as home when its political and moral foundations have been destroyed?

The relationship between Thomas and Erika gives the film its intimate emotional centre. Their journey is not only a historical investigation but also an exploration of family ties, generational differences and emotional distance. Thomas is an intellectually formidable figure, deeply committed to literature and cultural responsibility, yet his personal relationships reveal a more complicated and vulnerable man. Erika is both companion and observer, bringing a different perspective to her father's understanding of Germany.

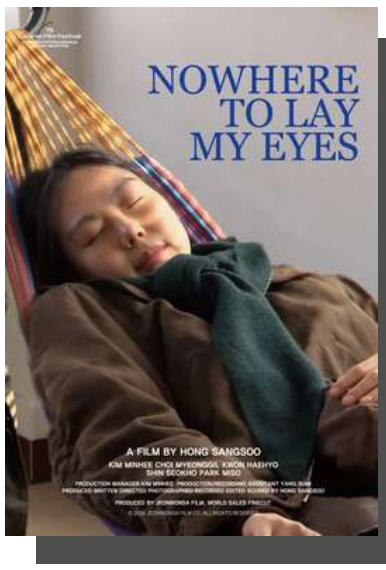
Taken as a whole, Pawlikowski's cinema shows how major historical events can be explored through intimate personal experience. His films avoid spectacle and melodrama in favour of silence, visual precision and emotional ambiguity. In *Fatherland*, this approach reaches a new level of maturity. The film asks whether reconciliation with one's homeland is possible without confronting its past, and in doing so it becomes a deeply reflective work about individual conscience, cultural memory and national identity. The collaboration with cinematographer Łukasz Żal, who also worked on Ida and Cold War, reinforces the visual continuity between the three films.

Pawlikowski summed up his own approach by invoking Chekhov: "I think that the job of art is like what Chekhov said, an artist doesn't teach anything. The artist just should be good at describing the problem well. And if we get that done, I think there's hope for people to kind of start looking at the world without reducing everything immediately to their own narrative."

POULOMI'S PICKS

BY POULOMI DAS

For the next nine days, Goa becomes the place where the year's most talked-about films land up in India. From today through the 28th of November, the International Film Festival of India (IFFI) brings in Cannes prizewinners, Oscar submissions, passion projects in dozens of languages, and some of the greatest classics in the history of cinema. Here are ten films we recommend you plan your festival days around:



1. Nowhere to Lay My Eyes
Few filmmakers work as tirelessly as Hong Sang-soo. *Nowhere to Lay My Eyes* (2026) is his second film this year, and he once again wrote, shot, edited, produced and scored it himself. It won him Best Director at the 2026 Locarno Film Festival. The film stars his frequent collaborator and partner Kim Min-hee as a woman whose return home stirs up old family tensions, with the shadow of divorce hanging over the visit. It is a quiet, meditative chamber piece of long conversations and unspoken hurts, and it sees the auteur at his most tender.

2. Look Back
Hirokazu Kore-eda has spent three decades making some of cinema's most tender films about childhood, and his latest film *Look Back* (2026) is no different. A live-action adaptation of a bestselling Japanese manga, the film follows Fujino, a cocky fourth-grader who draws her school paper's comic strip, and becomes rattled when Kyomoto, a reclusive classmate, turns out to draw better than she does. Their rivalry becomes a friendship built on making manga, and Kore-eda follows it into art, ambition and grief.





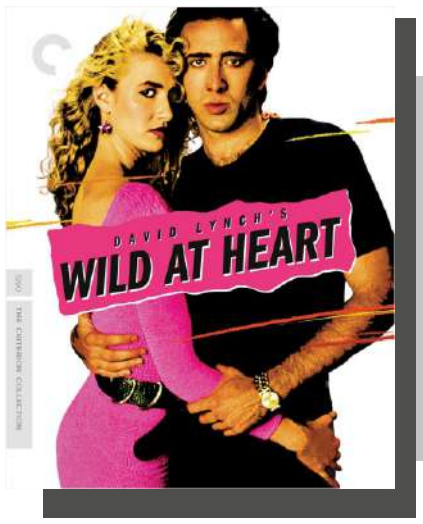
3. Everytime
A sudden tragedy brings together a mother, her daughter and a teenage boy, each carrying their share of blame, as past and present quietly start to overlap. No film festival is complete without a film about grief and Austrian filmmaker Sandra Wollner's Cannes-winning third feature, which is now Germany's official Oscar submission reinvents the genre itself. Wollner takes inspiration from video games to ask how we grieve in a digital age, making it one of the most formally daring films in the lineup.

4. Coward
On the Belgian front in 1916, a young soldier named Pierre falls for the flamboyant Francis, and the two stage increasingly elaborate costumed shows for the troops as a brief escape from the killing. As a filmmaker, Lukas Dhont, who broke out with *Close* (2022), has always been interested in how fragile masculinity is under a group's gaze, and the trenches give him his biggest canvas yet. Belgium agrees, backing the film as its official Oscar submission.





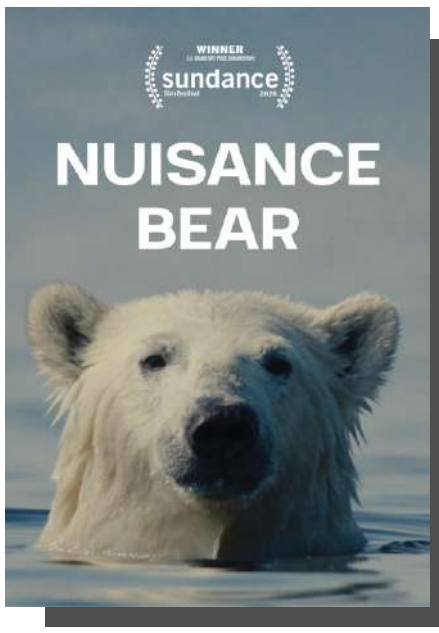
5. Bitter Christmas
At IFFI this year, Spain is one of the countries in focus and who better than Pedro Almodóvar, Spanish cinema's most beloved export, to represent it with his latest film. The plot follows Elsa, an advertising director who throws herself into work after her mother dies over a long December holiday. Twenty years later, a filmmaker turns her story into his next screenplay. As he did in *Pain and Glory* (2019), Almodóvar employs autofiction, this time to ask who owns a story when an artist borrows the lives of the people closest to him.



6. Wild at Heart
It's been nearly two years since we lost one of cinema's great masters: David Lynch. This year, his 1990 Palme d'Or winner was restored in 4K under the supervision of his longtime cinematographer, Frederick Elmes. In the film, Sailor (Nicolas Cage) and Lula (Laura Dern) are young lovers on the run across the American South, chased by her furious mother and the killers she sends after them. Lynch's most lurid, rock 'n' roll fever dream was made for the big screen, and IFFI is your chance to see it the way it was meant to be seen.

7. Josephine
In her second feature, Beth de Araújo looked back at her own childhood for inspiration. It's one of those films that needs to be seen to be believed. The film follows eight-year-old Josephine, who sees a crime she cannot comprehend, and her parents, played by Channing Tatum and Gemma Chan, struggle to explain it to her. The camera stays at a child's eye level, and newcomer Mason Reeves delivers one of the most devastating child performances in recent memory.





8. Nuisance Bear
Gabriela Osio Vanden and Jack Weisman spent a decade turning their Oscar-shortlisted 2021 short into this feature, which won the US Documentary Grand Jury Prize at Sundance. A lone polar bear makes its way through Churchill, Manitoba, the self-styled "Polar Bear Capital of the World," among tourists, wildlife officers and townspeople, with an Inuit narrator guiding us. It's gorgeously shot, and as a nature documentary, it keeps turning the lens back on the humans in the frame, creating the kind of strange dissonance moving images were made for.

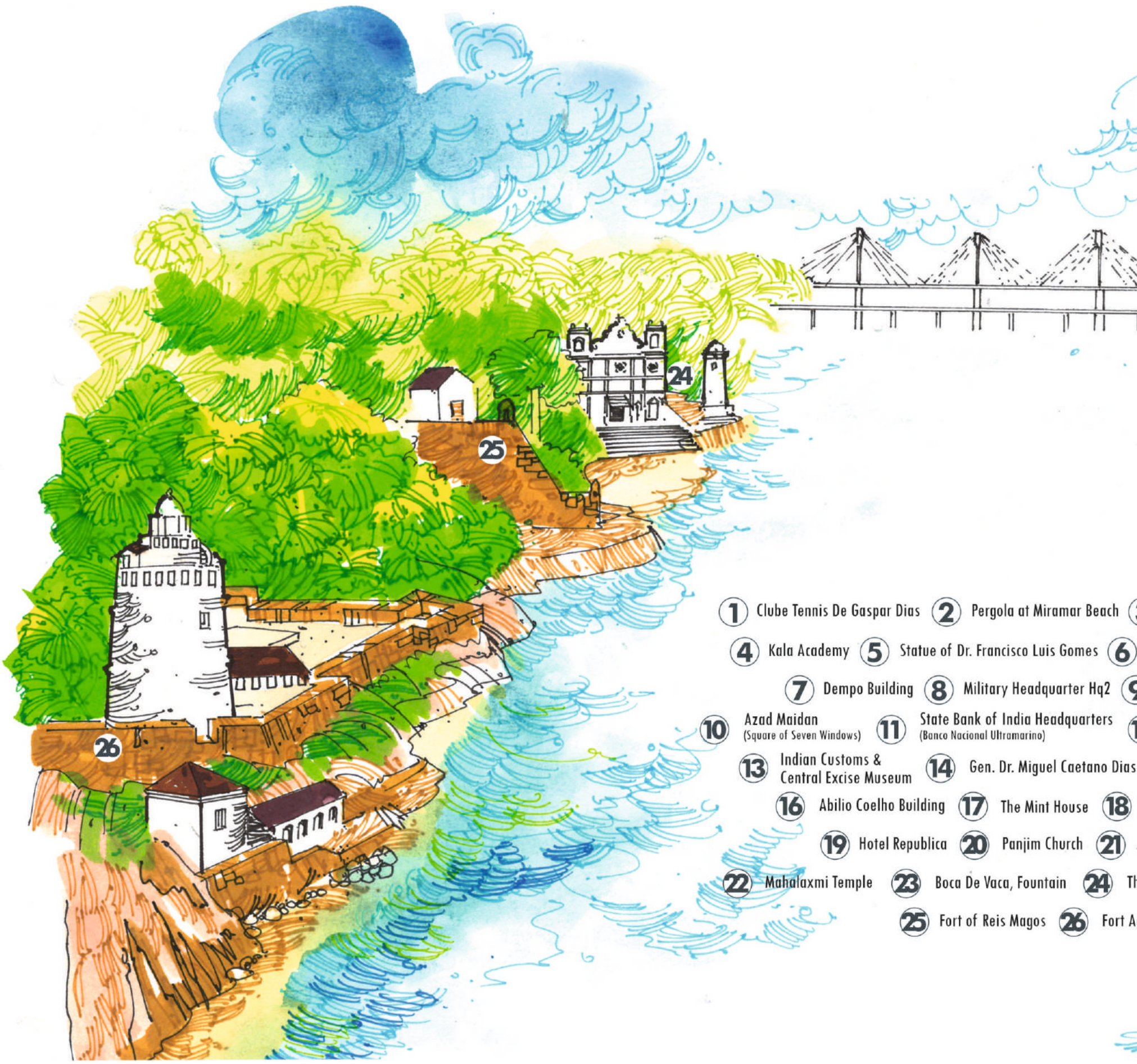
9. Elephants in the Fog
Debut filmmaker Abinash Bikram Shah made history twice at Cannes this year. His directorial debut was the first Nepali film selected for the Un Certain Regard sidebar, and then it became the first to win that section's Jury Prize. Now it is Nepal's official Oscar submission. The film follows a community of trans women in Nepal who have made a family of one another, while wild elephants roam the edges of their world. Shah moves between taut, nerve-shredding thriller and an aching, tender portrait of who gets to belong. It all builds to the most mind-boggling closing sequence of any film you might get to see this year.





10. Tighee
When their mother Hemlata (Bharati Achrekar) is diagnosed with ovarian cancer, two estranged sisters, played by Nehha Pendse Bayas and Sonalee Kulkarni, are pulled back home. The silences that have held the family together for years begin to crack. Jeejivisha Kale's debut is a quietly devastating portrait of three women, and the strength of its restraint makes it one of the most rewarding Marathi films of the year, one that stands tall beside any international title at the festival.

MAPPING THE LOCATION




3 Statue of Unity, Miramar
Old GMC Heritage Building
Hotel Mandovi
2 Chapel of Dom Lourenco
15 Adil Shah Palace
Post Office Building
lama Masjid
ree Kings Church, Reis Magos
guada
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23

Women to Watch

BY SWAPNIL A.

Nobel Laureate Anne Carson writes, "There is a theory that watching unbearable stories about other people lost in grief and rage is good for you—may cleanse you of your darkness. Do you want to go down to the pits of yourself all alone? Not much. What if an actor could do it for you? Isn't that why they are called actors? They act for you. You sacrifice them to action."

The ironic truth of the craft of acting is how to be the conduit of the truth of the story as honestly and beautifully as possible without that being their reality. Fortunately for us IFFI-goers, we have the opportunity to witness some of the best acting performances of the year.

Here are three acclaimed actresses, and one ensemble, that give it all:

Sandra Hüller: *Fatherland* (2026)

Hüller is one of the most brilliant actors working today. IFFI has previously had the privilege of witnessing her genius in Maren Ade's *Toni Erdmann* (2016), Palme d'Or - winning *Anatomy of a Fall* (2023) and the Grand Prix winning *Zone of Interest* (2023). This year, in the IFFI opening film, *Fatherland*, directed by Paweł Pawlikowski, she plays Erika Mann—a writer, actress and daughter of the acclaimed writer Thomas Mann (played by Hanns Zischler). Set in post-war Germany, the father-daughter duo return to their 'fatherland' as Hüller's character Erika Mann, a former race car driver, drives her father through the newly-divided nation for the writer to receive an award.

In the trailer, she says to her father, "Let's go home, Papa", to which he softly responds, "and where is that?" Fatherland has a grief that you feel clearer coming from the East," she says in an interview with The Guardian. Hüller, like Pawlikowski, was born on the other side of the Iron Curtain. The dreams and ambitions of the East of GDR is something that she is deeply familiar with. "She has technique like nobody else I've met," says Pawlikowski for his leading actress and in Fatherland, Hüller stuns once again with her immaculately precise performance matched by the exacting economy of Pawlikowski's filmmaking.

Mathilde Arcel: *Woman Unknown* (2026)

The director of *Woman Unknown*, May El-Toukhy was the first person Arcel wrote to when she graduated from drama school. In her first lead-performance, that brought her the Volpi Cup for Best Actress at the Venice Film Festival, Mathilde Arcel precisely channels the philosophy of the body as the instrument, as she plays Marie, a young housekeeper harboring a secret as the rest of Copenhagen celebrates the end of the five-year Nazi occupation.



Illustration by Elisha Natália de Noronha

The film asks if female bodies are owned by a national territory, and if their transgressions are a violation of this national identity. Fear, Arcel says, is an extremely bodily emotion. For her character Marie, the terror that her secret may be discovered engulfs her, a dread that Arcel makes palpable every second that she is on screen, and we find ourselves holding our breath with her.

Marina de Tavira, Daniela Marín Navarro, and Mariangel Villegas: *Forever your Maternal Animal* (2026)

Directed by Valentina Maurel—who won the Golden Peacock at IFFI 2022 with her *I Have Electric Dreams* (2022) that starred Daniela Marín Navarro, who also stars here—*Forever your Maternal Animal* concerns itself with Elsa (played by Navarro), who returns from Belgium to Costa Rica to find her younger sister Amalia (played by Mariangel Montero) living alone in their family home—distant and withdrawn. Their mother Isabel, played by the Academy Award nominee Marina De Tavira, is immersed in her own quest to republish her erotic poems, while going through a divorce with their father who flits away in a series of affairs.

These three complex and nuanced women orbit, crash and come together, each inciting an exceptionally distinct and compelling performance from the others. No surprise to anyone, the ensemble cast was awarded as the Winner of the Un Certain Regard's Best Actress at Cannes Film Festival 2026.

Kim Min-hee: *Nowhere to Lay My Eyes* (2026)

In *Nowhere to Lay My Eyes*, Kim Min-hee, in a Pardo-winning performance, plays Sang-hee, an experimental filmmaker who returns to Jeju Island to visit her mother after ten years. Min-hee first rose to recognition for her charged performance in Park Chan-wook's *The Handmaiden* (2016) and continued to garner acclaim for her performances in *On the Beach at Night Alone* (2017), *The Woman who Ran* (2020) and *By the Stream* (2024)—all directed by Hong Sang-soo. Min-hee, in the characteristic pared-back style of Song-soo, navigates grief and creative impulse and delivers a masterclass in the melancholy of the strange familiarity of returning to one's parental home.

Sodanch Aik Music

BY LEAXAN FREITAS

I have been collecting vinyl records and audio cassettes for close to two decades. My collection spans genres and countries, but the Konkani records are what's dearest to me.

Music was a big part of my life when growing up in Goa. There was music at home on cassettes, CDs, FM radio, and WorldSpace–remember that? No festival was complete without live music. I remember watching the likes of Lorna and Remo on stage, performing to a crowd that never got tired of their hit songs.

After schooling in Panjim, I moved to Bangalore to study engineering. The college was located on the outskirts of the city, and without much to do after dark, it was probably during this phase of life that I got into movies. One of the standout films I remember watching back then was Danny Boyle's *Trainspotting* (1996). The opening monologue, "Choose life, choose a job, choose a career, choose a family... choose your future, choose life," accompanied by Iggy Pop's *Lust for Life*, resonated with me.

This year, the one thing I am most excited about at IFFI is catching Renton and the gang on the 4K restored version of the film. The film's fantastic soundtrack features the likes of Lou Reed, Brian Eno, Blur and Underworld's now iconic track *Born Slippy*. Three decades after its release, it is still one of the best movie soundtracks out there.

In those years, every trip back home, I would go around digging for Konkani music and books on the topic. The Tiatr Academy of Goa, Dalgado Konknni Akademi and the Directorate of Art and Culture have publications on Goan music that are not available in regular bookshops anywhere in the city. While basketball, music, concerts at Palace Grounds, learning the guitar, watching movies and friendships made life in Bangalore easier, there was nothing that could fix that longing for home other than Konkani music. Chris Perry's trumpet, Lorna's familiar voice and Alfred Rose's lyrics were the closest thing to home and my only connection to the Konkani language.

Without a motorcycle at my disposal before I brought it back to Panjim during the pandemic, I found myself exploring Panjim on foot during my trips home. Walking the length and breadth of the city, which isn't very sizable, I began to notice a lot of interesting things that hadn't caught my eye before. I entered some buildings and spaces for the first time, and walked out with a newfound love for well-designed local spaces.

It was during these walks that I started appreciating Panjim's architecture, particularly its Art Deco buildings. After the pandemic, I was able to move back to Goa and work from home. I started conducting guided walks to raise awareness of Panjim's Art Deco heritage. The capital and surrounding neighbourhoods have a collection of over 15 wonderful Art Deco buildings still standing. Hidden behind flex-board signs, a tangle of wires, hoardings and mismatched colour schemes are some fine examples of Goenchi Deco–Goa's Art Deco. This interest in architecture has me eager to watch Wim Wenders' *From Inside Out: The Architecture of Peter Zumthor* (2026), a documentary showcasing the architect's influential buildings.

I have had a rather interesting encounter with Wim Wenders before. I had watched *Buena Vista Social Club* (1999), his documentary on Cuban music, on cable TV during one of my trips back home from college. Then, last year, while I was at the Regal Cinema in Mumbai to click some photos of its Art Deco lobby, I ran into the man himself. He was there as part of his film tour, King of the Road, and I got to catch *Buena Vista Social Club* at Regal. He obliged by posing for a photograph with me.

Buena Vista Social Club opened the floodgates of global tunes for me. I own two copies of the documentary's soundtrack on vinyl and many more records from Cuba, South America, and Africa.

After a decade of building up my vinyl collection, I began playing vinyl selector sets, spinning global tunes while slipping in a few Konkani tracks here and there.

In all this time collecting Konkani records and cassettes, I have come across stories that had never been documented. I began interviewing veteran tiatrists, and soon found myself not just archiving Goan music, but also documenting the stories behind it on my website, cantaram.com. Over the next nine days, I will be dipping into my archive of Goan music and sharing some of these stories in this column.



Illustration by Chloe Cordeiro



Please Don’t Eat My Mother

An interpretation of the movie *Please Don't Eat My Mother* (1973), where a middle-aged man who lives with his nagging mother becomes attached to a talking, carnivorous plant with a growing appetite.

Turn on your Heartlight

BY VIVEK MENEZES



Original painting by Ashish Phaldesai

It has been 57 years of the International Film Festival of India, and the 23rd consecutive edition in Panjim since the country's oldest and most prestigious banquet of cinema relocated here permanently, but our sense of anticipation and excitement still remains undimmed every time around. That is only partly due to the galaxy of stars and future stars who are expected to parade on the red carpet, and on the festival screens. In fact, we know the most fun will come from unexpected places. This is what decades of experience has demonstrated: new films and film-makers will capture our imaginations over the next nine days, as both fresh voices and experienced auteurs from around the world will show us their takes on the biggest questions and most sensitive topics that are weighing on our collective consciousness. There will be answers, angles, new perspectives to help us to understand and cope, and all it takes to access this bonanza is to book your seat, and keep an open mind.

Team Peacock believes in the power of art to change our lives, and contribute to society. That is why our pages this year will be filled with original drawings, illustrations and paintings by Chloe Cordeiro, Sayali Khairnar, Elisha Natália de Noronha and Govit Morajkar (who is also designing our pages, to add to his formidable contributions to every aspect of our paper). Since our very first run of publication in 2015, we have featured stunning original covers from some of the very best artists of our times: Kedar DK, Amruta Patil, Siddharth Gosavi, Pradeep Naik, Shilpa Mayenkar (twice), Bhisaji Gadekar, Sonia Rodrigues Sabharwal, Sagar Naik Mule and Praveen Naik. This year, we are pleased and honored that Ashish Phaldesai will be doing the honours, right after his paintings were displayed and greatly appreciated at Art Mumbai last week, including the enigmatic vision we have printed on this page.

Phaldesai is the latest artist from Goa to attract much wider attention, in what the critic and curator Ranjit Hoskote has perceptively described as "an invisible river" of exemplars from India's smallest state who have massively and disproportionately contributed to Indian art, music, literature, cinema and culture without being accurately understood or recognized as doing so. In his curatorial essay for Aparanta, an unusual activist-minded 2007 group exhibition – one side-effect was saving the magnificent Old GMC heritage complex (where IFFI is headquartered) from becoming a mall – he pointed out that "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."

That plight is slowly changing, as Phaldesai's warm reception at Art Mumbai illustrates, and it was great to see that several other artists from or based in Goa were featured in different gallery spaces at the giant industry event. Although never explicitly spoken about, it is clear many of them fit together with an undeniable "family resemblance" spanning from the great mid-20th-century modernists Francis Newton Souza, Vasudeo Gaitonde and Laxman Pai (all of them integral pioneers in the seminal Progressive Artists Movement that exploded from Bombay at the end of World War II) through the brilliant millennial-led Hyderabad-trained cohort of Viraj Naik, the late Santosh Morajkar (whose ongoing retrospective at Museum of Goa in Pilerne is not to be missed), and several of The Peacock cover artists already named above. Their oeuvres – Ashish Phaldesai is another perfect example – are best understood as Konkani Surrealism.

Art history tells us the original surrealists – think Salvador Dali or Frida Kahlo – leaned into the landscape of dreams and the unconscious, as the artists of Goa also do very frequently. On the website of the Tate Museum, I found this concise description: "The movement's artists find magic and strange beauty in the unexpected and the uncanny, the disregarded and the unconventional. At the core of their work is the willingness to challenge imposed values and norms, and a search for freedom." All of that applies perfectly well to our amazing cover artist this year, and very many of his talented colleagues in this ongoing 21st century moment. We hope and expect that you will relate too. Drop us a line and tell us what you think: thepeacock@iffigoa.org.

Julia's Jump Cuts

Opening Credits

Crowds throng the box office, intrigued by teasers.
The cast, raring to go. Blocking rehearsal complete.
The air is kinetic. Energy electric enough to create sparks.
One-take, one-shot. IFFI 57.
Ready for the performance of their lives.
Maquinez the star, all lit up and primed.
Lights, Camera, Action!

- Julia Esther Jacob



Illustration by Elisha Natália de Noronha



Inox Panjim Audi 1 - 2:00 PM | Inox Panjim Audi 2 - 2:15 PM | Inox Panjim Audi 3 - 2:30 PM
Inox Porvorim Audi 1 - 3:00 PM | Ravindra Bhavan Madgoan - 3:00 PM



Ashish Phaldesai says his gorgeous cover painting is inspired by the traditional Zaiyo jasmine flowers of Mardol, where the Fulkar Samaj has nurtured them for generations into an important symbol of Goa's fragrance, culture, and devotion. He says "I wish to show support for the protection and preservation of these heritage plantations for future generations. In this painting, I have reimagined the peacock's feathers as an expansive arrangement of Zaiyo flowers, bringing together two powerful symbols of beauty, nature and cultural significance. The transformation of feathers into flowers becomes a metaphor for the delicate relationship between nature and tradition, where beauty is not merely inherited but carefully nurtured and passed on through generations."

ENTERTAINMENT SOCIETY OF GOA

Beverage Partner · Lounge Partner · Airline Partner · Airport Partner · Radio Partner · F&B Curation Partner · Screening Partner · Hydration partner · Content Partner · Wireless & Surveillance Partner
Technical Partner · Licensing Partner
Associate Partner · Our Supporters

Publisher: Dipak Bandekar for the Entertainment Society of Goa | **Cover artist:** Ashish Phaldesai | **Editors:** Sachin Chatte, Michael Praveen, Daphne De Souza, Shivranjana Rathore, Karishma D'Mello, Vivek Menezes | **Writers:** Poulomi Das, Chandrahas Choudhury, Sherry Fernandes, Julia Esther Jacob, Arti Das, Swapnil A., Analia Da Costa, Elisha Natália de Noronha, Sanskar Sahu, Rehan Philip, Benjamin Kuth | **Columnists:** Damodar Mauzo, Leaxan Freitas, Nadia De Souza
Lead photographer: Assavri Kulkarni | **Illustrators:** Sayali Khairnar, Chloe Cordeiro | **Design:** Govit Morajkar | **Distribution:** Rutik Naik, Shridutt Kantak