समस्तांक मायमोगाच्या येकार

दाऊर गावातील धमांचेर पनाववल्यास आसली तरी एक नावाची कलाकृती अकनादमीच्या खनातिर आस्पनावती घेतलीं. पोरूं आणि ओंदू थिंगेंच्या वास्तवीकरणातून आणणाऱ्या खोळ्यांच्या योजनेतील निमित्तच्या वातावरणातील वीथीका केलेल्या चित्रपटधारकांनी रंगांच्या स्फुरणावरून कलाकृतींना अद्वितीयता दिली. याची अपेक्षा १९व्या शतकाच्या मध्यभागात प्रदर्शित केलेल्या आणि अजूनतर या वर्तमानात वसच्या आकाशात वर्गीकृत केलेली असेल.

१९५२साली सुरू जाणून घेतल्यास माध्यमाला आसन्न ६० वर्षांत आपल्या विकासाची प्रणाली रुंदणून आली. ती म्हणजेच समाज आणि समाजातील विविध असंगतीतील स्थितींमध्ये नावाच्या तसेच मालिकाच्या वास्तवीकरणाच्या क्षेत्रातील तपासणीमध्ये सुरुवात केली. वर्तमानात आपल्याच्या विविध व्यावसायिक स्थितीतून आपल्यास दिसणारी विकल्पेभूमी आणि आपल्यास उपलब्ध असणारी व्यवसायाचे उद्देश आहेत. आपल्यांच्या रंगांच्या तंत्रज्ञानाच्या मोडांतून आपल्यांच्या विषयांना अद्वितीयता दिली.

2005 साली जेपी गोंय या माहितीसंगतीच्या साकाळात सुवाच चलवणारी कलाकृतींचा प्रावधान अपवर्तव्य करत होता. त्यानंतर आपल्यांनी तत्वांतरक्रिया कसरत आणि योग्यतेच्या निर्देशनातून कार्यक्रमांची सामर्थ्यास वाढीस लागली. ह्या प्रावधानाने आपल्यांना महत्त्वाच्या स्थितीत, निर्देशनेच्या कार्यक्रमांच्या तीन वर्षांत आपल्यांनी उद्देशात १९व्या शतकाच्या मध्यभागात आयोजित केलेल्या चित्रपटाच्या प्रदर्शनानंतर आपल्यांनी त्यांच्या आयोजनाला केंद्रातील संघर्षात नेतृत्व करण्याची इच्छा व्यक्त केली असेल.

"I look forward to coming to Mumbai to attend the festival. It's always great to present our films at such a festival.

I love watching French films. I have especially come to attend their premieres this year.

We have completed 50 golden years of Manipuri Cinemas and are really lucky to have gotten the chance to present our films at this festival."

Surjakanta Sharma Chairman, Film Forum, Manipur

Illustration by Govit Morajkar

Priyanka Chandra Publicist, Mumbai

Arindut H Film Editor, Bangalore

I look forward to the masterclass on Academy Colour Encoding System and the talks by Sreekar Prasad and Anil Mehta.

Suresh Kamat Retired teacher, Goa

I am looking forward to watching heart-touching films that boost people's morals and inspire them to become better people.

SUNDAY, 20 NOVEMBER 2022

DAMODAR MAUZO: SAHITYA
Serendipitous Journey

BY NICOLE SUARES

When director Amar Kaushik of Bhediya (2022), a film premiering at the International Film Festival 2022, was scouting locations in Arunachal Pradesh, he connected with the Collector of the area. She readily helped the team coordinate the necessary permissions. But before the film was complete, she was transferred to Goa. Almost serendipitously, today, as the CEO of ESG, the co-organizing body of IFFI, Smita Sachan, is excited the film she set in motion is back on her turf.

Bhediya is one of the movies showing in the Gala Premieres of Hindi films along with the Paresh Rawal - starrer The Storyteller and Lost featuring Yami Gautam, among others. The 53rd edition of IFFI hosts 280 films from 79 countries, with 25 feature and 20 non-feature films in the Indian Panorama section. Spanish filmmaker Carlos Saura is the recipient of the Satyajit Ray Lifetime Achievement Award.

The Film Bazaar features 42 country, state, and film house pavilions. Sachan explains, “In the past, the Bazaar was confined to the Goa Marriott hotel. This year it is spread from the hotel, along the promenade to the Indoor Badminton Stadium. It’s open to the public from 3 to 6 pm while the activities at the Marriott are for registered delegates only.”

While there are no Covid-19 restrictions, Sachan sounds a cautionary note. “The general restrictions continue. The theatres are running full capacity and the other activities are in open spaces. We are distributing a mask in the delegate kit to promote safety. With the vaccination drive, we expect people to have a better tolerance to Covid, but we can’t be too complacent.”

As she sits in her well appointed cabin, having worked the ranks as an IAS officer, Sachan’s earliest memories of watching films growing up go back to remote forest guesthouses, devouring VCDs of movies like Karma, Maine Pyar Kiya, and Chandni. Since the family moved a lot with her father who worked in the forest service, access to city cinemas was limited.

However, her father, a big Bruce Lee fan, nurtured a film culture in his family. Sachan says, “From my childhood, I remember Karma well. I can’t remember how many times I’ve watched it. We could never have enough of it.”

These episodes hold a special place in her memories, and give her an edge in delivering her duties at IFFI. “Being a movie buff increases understanding and appreciation for a particular creative field. Many may look at a CEO as a purely administrative job, but it’s creative, you can discuss, work on ideas, and implement them.”

She feels that when drawing comparisons between IFFI and Cannes, every festival has its merits. “We need to understand who the festival is for and who is organizing it. If the government does it, it has to fulfill certain mandates.” Her ideal festival would focus on the film fraternity. “How can we increase our engagement with the professionals, students, and other enthusiasts? We should also be technology oriented,” she says.

With Goa playing host to delegates every year, she adds there’s great scope to attract virtual studios and post-editing facilities, given that the space required for film cities is huge. “We can’t be like Mumbai or Hyderabad at this stage and dedicate acres of land. That’s our limitation. There has been huge interest, but it couldn’t materialize,” she points out.

Will she have the time to catch any films? “No,” she confesses, “Sadly, I couldn’t last year because I was busy. Whatever movies I wanted to watch coincided with meetings. I don’t think I can this year either,” she ends. Though her work may keep her away from the theatres, we hope she can happily attend the Bhediya release.
**Back With A Bang**

BY SACHIN CHATTE

After two relatively low key editions because of the pandemic, the International Film Festival of India is back and promises to be a full-fledged affair. The 53rd edition which will be held from 20th to 28th November 2022 will host over 250 movies, and the delegate registration from various parts of the country has crossed over 5000.

Every year IFFI brings the crème de la crème of cinema to Goa for eager audiences to feast on. Right from contemporary films to Homages, Masterclasses, and Indian Panorama, there is a grand enough spread for everyone to take their pick.

Being an international festival the section to look forward to is Cinema of the World and Festival Kaleidoscope, which brings a bouquet of films from around the globe. This form of cinema not just entertains and educates us, but it also showcases the power, passion, and magic of cinema. Take for example No Bears by Jafar Panahi. This Iranian filmmaker has been banned from making films for 20 years since 2010, and in July this year, he was ordered to serve a pending six-year prison sentence. Despite the ban, Panahi continues to make films to critical acclaim – *Closed Curtain* (2013) won the Silver Bear and Tizi (2015) won the Golden Bear at Berlin. *2 Faces* (2018) won the Best Screenplay at Cannes and *No Bears* (2022) won the Special Jury prize at the Venice Film Festival this year. If there is an award for human persistence, Panahi would be a front runner for it. Incidentally, Panahi is involved as an editor with another film *No End* (Turkey), which will be screened at the festival.

There are other masters at work at this IFFI. South Korean director Park Chan-wook is an established name in world cinema and just when you think he has done his best, he raises the bar even higher. *After The Handmaiden* (2016), he has returned to the big screen with *Decision to Leave* (2022), a stunning piece of work that is a masterclass in filmmaking. It won him the Best Director award at the Cannes festival.

The highly prolific Filipino director Lav Diaz is no stranger to IFFI – the auteur who is known for long brooding films like *A Lullaby to the Sorrowful Mystery* (2016) was 8 hours 5 minutes long and from *What is Before* (2014) clocked 5 hours and 38 minutes, returns in the competition section with *When the Waves are Gone*, an investigative drama. During a film festival, where every minute counts, this film runs to just over three hours.

Polish director Krzysztof Zanussi who was the recipient of the Lifetime Achievement Award at IFFI in 2012 turned 83 earlier this year, but age has not affected his zest for filmmaking. His latest offering *Perfect Numbers* will be the closing film as well as a part of the competition section this year.

Some of the other films to look forward to include Lukas Dhont’s *Close*, about two teenagers, one of the most talked about films at Cannes this year where it won the Grand Prix. Director Ruben Östlund achieved a rare double of winning the Palm d’Or twice, first with *The Square* (2017) and then with *Triangle of Sadness* (2022). The new film though has divided opinions among audiences and critics alike. Director Alice Diop has also delivered two consecutive well-acclaimed films, *We* (2021) and now *Saint Omer* (2022), that picked up three awards at the Venice Film Festival. *Alcarrás* (2022) won the prestigious Golden Bear at Berlin, and is the Spanish entry at the Academy Awards this year. Directed by Carla Simón, this family drama is set in a village in Spain.

Hong Sang-soo is an established name in world cinema and two of his new films will be screened at IFFI. While *Walk Up* is about a father-daughter relationship, *The Novelist’s Film* revolves around a female novelist, which he has written, shot, edited, and produced. The latter won the Silver Bear Grand Jury Prize at Berlin.

In the Indian Panorama, Pratik Konanur’s *Hadineleventu*, which premiered at Busan, promises to be a great film. Konanur has made a name for himself as one of the prominent independent filmmakers in the country, with two highly praised films, *Railway Children* and *Pinki Ellii*. Avinash Arun who made his debut as a director with the Marathi film *Killa*, makes his foray in Hindi feature films with *Three of Us*.

All in all, no matter what kind of cinema you like, there is enough for everyone to choose from at IFFI this year.

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**SHOUT TAKES**

**My love for music connects me to the film industry and so i am drawn towards IFFI. Looking forward to seeing some good cinema in the days ahead.**

**Dr. Wilfred Miranda**

**My husband and I are both film buffs. We watched some exceptional films here, like the German silent film *The Bra.***

**Vidy Raghunathan**

**I am here to promote my film *For Rega* and to watch different films this time. Looking forward to interacting with some great minds, especially A. R. Rahman.**

**Naveen Dwarkanath**

**I love watching psychological films and researching new waves in cinema. The aesthetics and theatrical aspects in filmmaking inspire my creativity.**

**Mohamed Ilyas**
When the Movies moved Us...

"I can't separate cinema from my life. The two things are interrelated and enrich or impoverish each other"  
— Carlos Saura

BY JONATHAN RODRIGUES

You don’t have to be a movie buff or a cinéphile to be emotionally or intellectually stimulated by a movie. Quentin Tarantino once said, “If a million people see my movie, I hope they see a million different movies,” and that is probably the reason why we keep going back to movies that left us moved – we desire to translate the reel to real.

Deepshri Singh, a lawyer and film-blogger from Mumbai says, “I was introduced to the idea of romantic love by Bollywood. I always related to Anushka Sharma’s role in Ae Dil Hai Mushkil (2016) as the girl who was blinded by the romantics and overlooked the realities of falling and staying in love. Then again, every time I watch Manmarziyaan (2018), I feel like Taapsee Pannu’s character is advising me to stop chasing the wrong people in my life and open my eyes to true love.”

It is not all too bad to be a hopeless romantic, suggests Ruchira Porob, an IT Sales professional based in Goa. She says, “One of the most romantic scenes I have had the pleasure to watch on screen is the song Jalte Hain Jiske Liye in the movie Sujata (1959) which depicts a tense inter-caste romance. I can close my eyes and picture the image of Sunil Dutt crooning his heart out, advising societal opposition, over the phone, to an overwhelmed Nutan. It encourages me to live a life of love that has no boundaries, no limitations.” Not every Juliet needs a Romeo though, and sometimes movies also give you the motivation to make tough life decisions. Dr. Valerie Pereira from Panjim says, “I loved the movie The Holiday (2006) – primarily because of the two strong and gorgeous leads Kate Winslet and Cameron Diaz. The chirpy character, Arthur, (played by Eli Wallach) teaches Iris (Kate Winslet) all about gumption and ‘behaving like the lead lady in your own life’. That struck a chord with me, especially when Kate slams the door shut on her no-good boyfriend, saying: ‘I’ve got a life to start living and you’re not going to be in it.’ It certainly gave me the gumption I needed.”

The streets of Panjim and Porvorim will soon be flooded with IFFI delegates hoping for a cinematic spark of inspiration to transform their lives. Porvorim-based content creator Gursikander Singh says, “3 Idiots (2009) had a significant impact on my life. It was the catalyst for my career as a YouTuber. The scene where Aamir Khan (Rancho) lectures his friends to chase excellence instead of success motivated me to get out of the rat race and pursue a career that felt purposeful.”

The pursuit of passion can be often unfulfilling and demanding, as we seek the same dramatic catharsis experienced by fictional characters. However, movies can make you believe in yourself more than you actually do. Vikramjit Roy, Head of Film Facilitation Office, NFDC, has been championing his inner Tom Cruise since 1997, when he first watched Jerry Maguire (1996). “A young and ambitious sports talent agent is kicked out of his job and then asked to report on ‘What is your mission statement’? This scene in the movie got me thinking about what I wanted to do with my life. Do I accept the multiple job offers in front of me and settle for an easy life or do I follow my passion and dive into the uncertain world of film?” That was 25 years ago, and the Tom Cruise-inspired Vikramjit Roy has since gone on to enjoy a successful career in film marketing, film producing and film policy in India. On a personal note, I would pay tribute to two of my favourites – Joaquin Phoenix as Marcus Aurelius, and Russell Crowe, as Maximus, who gave us so many iconic, icy exchanges in Ridley Scott’s Gladiator (2000). Having watched the movie over 50 times, I try to emulate Maximus’ stoic personality, who, I believe lived each day with real purpose and commitment, resiliently navigating every dark and dreadful day in the hope of redemption. The movie won Crowe an Oscar and as he got on stage to receive the coveted award, he said, “But this moment is directly connected to those childhood imaginings. And for anybody who’s on the down side of advantage and relying purely on courage, it's possible.”
Peacocks, treble clefs, and harps

BY RUKMINEE GUHA THAKURTA

At some point in my life I realised that studying and practicing design has changed the lens through which I view the world. Like any daily namaz, my practice forms, and periodically transforms, my world view. I mention the periodic transformation because it has taken me—and perhaps my entire generation—decades to understand how our colonial past has informed our practice forms, and periodically transforms, my world view. I mention the periodic transformation because it has taken me—and perhaps my entire generation—decades to understand how our colonial past has informed our education and this understanding itself is a work in progress.

Like my schooling, my design education too was heavily influenced by the West: the German Bauhaus movement. Little wonder then that my design sensibility folded neatly into the larger design framework that I encountered when I first ventured out of India, as a young designer, to work with a publisher in Germany. While the publisher was keen to see if I would bring a different aesthetic to his desk, he was surprised and delighted that my work was as German as anybody’s there. I was relieved to fit in but, unbeknownst to me then, some red flags were raised simultaneously in my mind.

I absorbed everything like a sponge during that trip: how the use of red, white and black along with bold sans serif typefaces formed the German and Swiss identity everywhere I looked. Their famous clocks, trains, timetables, book covers were all immediately recognizable as German or Swiss due to the repeated use of these design elements. My bemused non-designer friends who took me on travels there often joked: “Look at that font, Mini! Look that’s Helvetica!” even as we drove past their famed bucolic scenery and mountains, and that, indeed, was how I parsed the world as a designer: who needed to look at the Alps when one could look for a cohesive, regional design language.

Years later, having also studied Indian Aesthetics in some detail by now, I wonder if our current visual identity is the lack of an identity. This morning as I walked around the IFFI venue I saw a riot of colourful peacocks, treble clefs and harps. As we well know, Indians are not afraid of colour. We only need to look as far as the saris woven by traditional weavers from different regions of India to see how masterfully colour is employed here. Knowing how to use colour is our unique heritage and not many cultures around the world can match us in this. How then do we reconcile this existing sensibility with the loud dissonance of the randomly-coloured peacocks around the festival venue? How do we use existing traditional knowledge in contemporary contexts today?

The peacock, whose feathers adorned Krishna’s crown, symbolically represented India in paintings, sculptures and coins long before it was adopted as our national bird. It finds mention in our epics as well as on Ashoka’s edicts. Dynasties and neighbourhoods were named after it centuries ago. One of India’s strongest symbols brimming with meaning, the peacock brings together movement, colour and sound—perhaps the perfect symbol for a film festival. This year we see the peacocks’ tails wound in spools, taking us back to analogue days. And then there are the treble clefs and harps. What do they mean?

Even a desultory walk around Panjim throws up visual stimuli such as the immediately uplifting blue waters of the Mandovi, the graceful Indo-Portuguese architecture, the intimate layout of Fontainhas, its chapels, Azulejos-tiled name plates and, importantly, a very particularly Goan colour palette. Why are we not using this existing language?

Are we the India of our delicately-coloured handlooms or are we the India of our luridly-coloured public events? Do we need to be one or the other or do we only need to care more? Care enough to understand the aesthetic heritage that we are surrounded by in India? Perhaps we shall learn from the critically acclaimed films we’ll watch in the following days, for no aesthetic experience is perhaps as immersive as films that bring together sight, sound and colour; like the peacock.
Marvel Studios captured a whole new dimension in the depiction of superheroes with the release of Black Panther (2018). For the first time, the quintessential muscular, blonde, white-skinned persona was shoved out of the scene, to be replaced by a handsome black protagonist, T’Challa, played by the (late) Chadwick Boseman. With a black director (Ryan Coogler), and an almost wholly black cast, the imaginary nation of Wakanda became, for viewers, a powerful real-world reference to the breaking of a particular kind of visual and human stereotype. The film brought symbolic recognition for people of colour everywhere, who are either completely left out of mainstream discussions, or included only as tokens.

With the release of Black Panther: Wakanda Forever (2022) the franchise has pushed the envelope further in discussing diversity and inclusion. The narrative plays out with another marginalised community becoming part of the metaphorical and historically relevant battle against white colonisers. In Prey (2022) the Predator franchise injects a refreshingly new scenario as a young female Comanche warrior takes on the ‘alien’ predators, in a battle for survival. Cinema can draw mass attention to critical human discourses in which every single section of society has a right to participate.

As a curator, I sometimes have the opportunity to work with artists from different corners of the world – like Peru, or Papua New Guinea for instance – and I am struck by my own ignorance of their cultures, something I have been attempting to rectify. As Indians, we feel outraged when we are represented in Western visual contexts as exotic brown skinned creatures, with snake charmers and elephants for company. Yet, our nation is riddled with deep seated prejudices that come from caste and class distinctions, as well as religious and gender-based inequalities. The recognition of diversity, and its deep understanding and representation has to go beyond the surface and must come home, in the local.

Diversity is not only about race – it is about language and beliefs, sexual preferences, cultural and lifestyle choices, and many other things that mark individuals and communities as varied from each other. A certain momentum can be seen in the making of a few recent Indian films; they showcase subtle shifts in addressing diversity and inclusion within mainstream visual culture. Director T J Ganavel’s Jai Bhim (2021) based on a true story, starred Tamil popular hero Suriya in the role of a lawyer’s role. In the narrative, he takes on a difficult case fighting for the rights of a tribal woman belonging to an oppressed caste in Tamil Nadu. It brought into the dialogue the presence of obsolete colonial laws still practiced in India, and contemporary politics surrounding Dr. Bhimrao Ambedkar’s anti-caste movement. While it may not be an absolute solution for the complexity of caste hierarchies and the violence attached to it, films of this sort manage to draw attention to realities, and provide a more nuanced space of representation.

Dalit voices have also found place in a couple of long pending Indian art exhibitions like ‘Broken Foot: Unfolding Inequalities’ (2020), curated by Bombay-based Prabhakar Kamble and Rumi Samadhan, right in the middle of the pandemic when labourers were moving en masse across India back to their homes. The exhibition discussed urbanisation and progress, and its conflict with ecology, against a backdrop of social power structures, urging both the participating artists and viewers to contemplate the meaning of equality. Kamble went on to present his work at a special section at the Berlin Biennale this year, titled ‘Still Present’, curated by internationally renowned artist Kader Attia. Kamble’s work investigates the existential conditioning of India’s silent majority, who are marginalized by the hierarchies of caste.

Tamil filmmaker Pa. Ranjith has made it part of his life’s work to address various social issues through his storytelling, including his most recent Natchathiram Nagargirathu (2022) that (confusedly) identifies with a mix of issues including caste, LGBTQ rights, and artistic freedom. More successfully perhaps, the Hindi film Badhaai Do (2022) directed by Harshvardhan Kulkarni throws light on the travails of its two gay protagonists, who fake a heterosexual marriage to escape their families’ strictures.

Visual art and cinema, particularly in the context of a festival like IFFI, can bring various perspectives to the table, providing a space for empathy and understanding. While they may not be able to correct past wrongs, they can certainly help in erasing differences, real and imaginary.
Pretty in pink - Bold and Beautiful
BY VIVEK MENEZES

Very much like our mythical cousin the phoenix, the highly motivated young members of Team Peacock reassemble anew for each edition of the International Film Festival of India (IFFI) to spread wings wide over the extraordinary banquet of cinema (and more) that is the flagship event of the Entertainment Society of Goa. Over the years of our unique daily newspaper’s annual print run, we are pleased and grateful to have become every delegate’s one-stop must-read, and the primary shaper of the festival narrative. This year has been very exciting for Team Peacock, because our hard work now extends beyond IFFI to The Peacock Quarterly, our new cultural magazine that continues this publication’s pioneering work in showcasing brilliant creative, artistic and intellectual talent from India’s smallest state, with so much to contribute to the rest of the country and the world. Please pick up a copy from our stall in the festival quadrangle, and send us feedback: thepeacockquarterly@gmail.com.

IFFI 2022 appears to mark the return to some kind of recognizable normalcy for this oldest and biggest film festival of the country (it is also the oldest in all of Asia), with the worst of the Covid-19 global pandemic perhaps over, and behind us for good. That is why this year’s edition is in the middle of a remarkable run for the gorgeous Latinate waterfront of Panjim, following Goa Heritage Festival and just before the Serendipity Festival of the Arts, with the Goa Arts + Literature Festival to follow in early January. Of course, we have our collective fingers crossed the trend will continue, and flourish further in 2023 and beyond.

We can see from the registrations data that many 2022 delegates are attending IFFI for the first time. You will quickly learn what thousands of others already know: this marvellous festival fits like a glove in Goa, where cosmopolitanism is already built into our cultural DNA and the history of this land is that of an important window to the rest of the world. You can see it in the buildings all around you – the superb Old Goa Medical College precinct (the first institution of its type outside Europe), the Maqueine Palace (built by two brothers who came from Macau), and further down the road at the Kala Academy, one of the masterpieces of architecture by the late Charles Correa (whose last three great buildings are in Toronto, Boston and Lisbon).

We know that all of you – like every member of our team – will be greatly absorbed by the amazing movies that will be available for us to view from morning to night, starting from tomorrow. But do take a moment to absorb some of the remarkable cultural and social heritage that is all around you, write both small and large in the public artworks and architecture of Panjim. Remember just this one fact: today this is the pocket-sized capital of the tiniest Indian state on the margins of a giant polity, but 180 years ago it was the centre-piece of an entire maritime empire that extended from Timor to Mozambique, right across the Indian ocean.

We will share more about Goa in the coming days, as well as everything important about IFFI and the delegate experience. In the light of what we have all endured – and survived – over the past three years, these kinds of gatherings must necessarily celebrate endurance, resilience, and the inextinguishable human condition in all its dimensions. Team Peacock sincerely believes there is no better way to do all of that than via the magical medium of cinema, and we are very excited to share it with you.
The exclusive cover artworks for The Peacock @ IFFI 2022 are by Praveen Naik, one of Goa’s most distinguished artists of his generation, whose work spans many different mediums and always packs tremendous punch. Today, he has depicted our favourite bird playing a welcome fanfare, in gorgeous pastel shades that he says are “welcoming and warm.” Viva!

The Peacock Quarterly is on sale now!

Head to the festival quadrangle to grab your copy, while they last.

The Peacock @ IFFI 2022

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