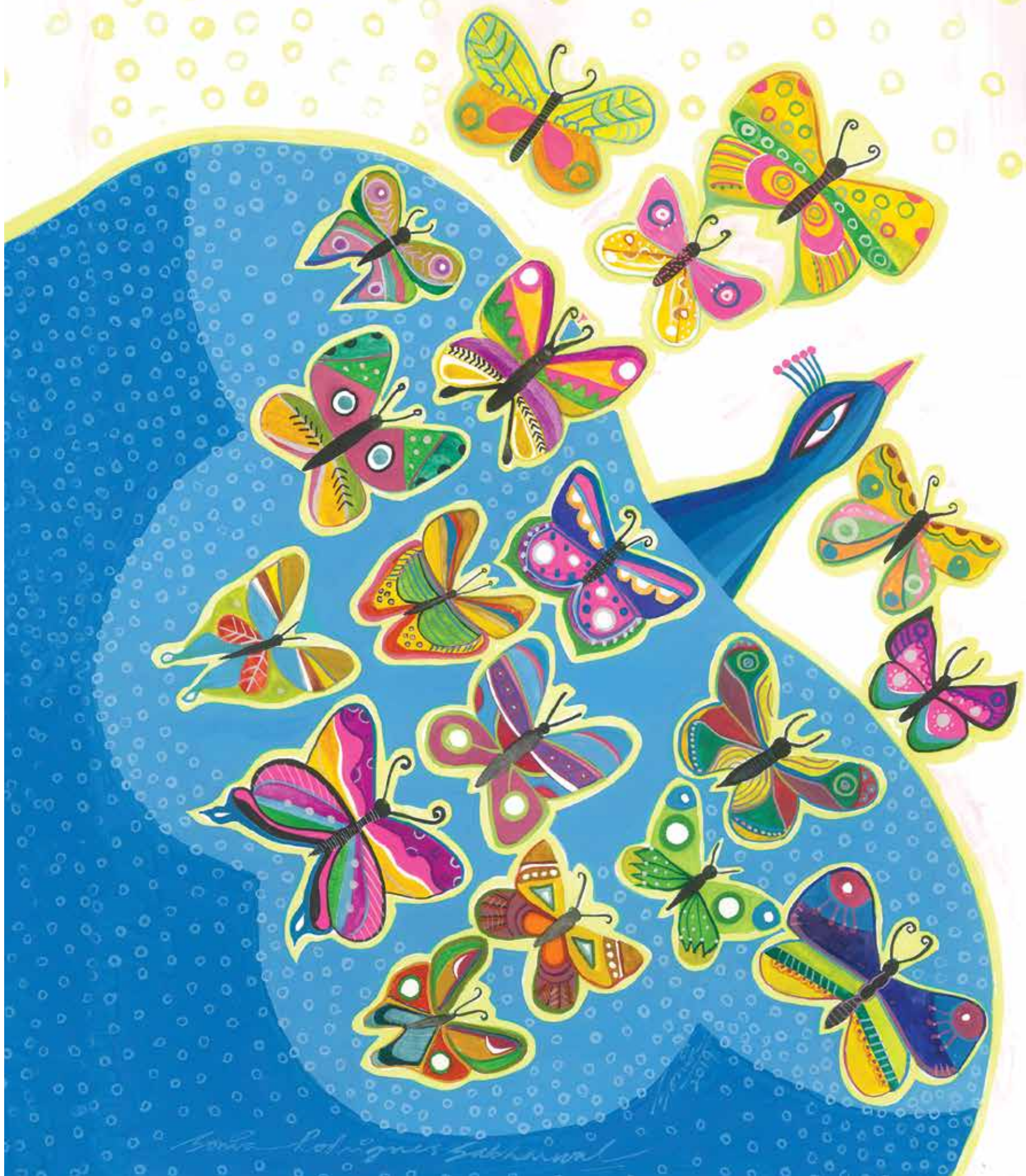


THE PEACOCK

SATURDAY, 23 NOVEMBER, 2019





WENDELL RODRICKS: CELLULOID COUTURE

ITALY

Italian cinema has been on a roller coaster ride. From Roman epics to Spaghetti Westerns, films from Italy have enticed film fans the world over. Where does one begin? With the best of course. Visconti's *Gatopardo* (1963) is a visual fashion treat. As are all of Fellini's masterpieces (too many to pick favorites). Films like *Cleopatra* (1963) and *Two Women* (1960) were shot in Rome with legendary beauties. But let us move to more recent times. One film stands out for costume and story: *La Grande Bellezza* (The Great Beauty). Made in 2014, the high life captured and directed by Paolo Sorrentino in Rome is a costume feast in many ways. The film is a true celebration of style and the heady glamour days in the eternal city. A must watch for every film and fashion buff.

KARNATAKA

Kannada fans will always wax eloquent about films like *Ondruntu Kaladalli* (1978) and *Kanooru Heggadithi* (1999). While both are considered classics, we love the 2016 film *Thithi*. Set in the Indian district of Mandya, three generations of men react to the death of their 101-year old patriarch. The costumes are down to earth, but beautiful. Also worth mention are two films that are both set in the British colonial era. Watch *Pazhassi Raja* (2009) and *Lyobnte Pushtakam* (2014) for the clothes and the drama of Karnatak cinema.



Wendell Rodricks is an award winning fashion designer, writer and activist who is currently working on opening India's first costume museum in his native village in Goa. www.modagoamuseum.org. He teaches History of World Costume, and is trained in Hollywood and Paris.

Fabian Gonsalves is an illustration and comics artist. You can follow his work on [instagram.com/fabskribbler](https://www.instagram.com/fabskribbler)

SHORT TAKES



Goa's film festival is more interactive and has a wider spectrum of movies – have to give up one movie to catch another!

Raghav Parmar
Film student, Pune



I am curious to know the basis of movie selection at this festival.

Kavi Bharathi
Film Student,
Chennai



They are screening many old Bengali movies which are classics agreed, but we'd like to see the newer ones which are equally good.

Ajanta Burman
Chef, Panjim



I depend on **The Peacock** to guide me in my movie selections. Unfortunately, things are too complicated for senior citizens this year.

Filomena Dias
Teacher (retd.),
Panjim

COOLS:

BY KINJAL SETHIA

“Filmmakers tend to debut with a story that is personally important to them. And something similar happened with me. *Cleo* (2019) is a very personal story for me,” Eva Cools told *The Peacock*. The Belgian filmmaker’s first feature is competing in the category for Best Debut Feature Film of a Director at the International Film Festival of India.

The film chronicles the experiences of a 17-year-old young girl who loses her parents in a hit-and-run accident. Her grief is heightened by the fact that their death remains unresolved. *Cleo* finds refuge in music which plays a big part in helping her cope with her grief. Cools says, “I conceptualised the story out of a personal life incident. I lost a niece in a similar case. The family found it harder to cope because they had no answers to explain her death. What inspired me further is the fact that such cases happen frequently in Belgium.”

Beyond the story, Cools wanted to portray the millennial mindset in today’s society. She says, “the film is also about youngsters who are looking for their own identity, and losing themselves amidst the din of internet. Even though everyone is so connected, yet they are intrinsically lonely. There is an increase in the tools to communicate with others, but still people are more alienated than before.”

Music in millennial culture is another theme layered into the film’s narrative. Having learned the piano for 14 years herself, Cools introduced this autobiographical facet to illustrate the archetypical millennial’s inclination towards all genres of music. She says, “they not only like rap, hip-hop and pop music, but also classical music. *Cleo* has taken piano lessons

PEOPLE ARE MORE ALIENATED THAN BEFORE

from her father, and likes listening to Rachmaninov. So, it is wrong to assume that youngsters can like one particular genre of music only. They could like old as well as new forms in music.”

The director believes that music holds a universal appeal, and does not have to rely on language. “Everyone can find emotional salvage in music, and even in this story music acts as a catalyst for *Cleo* to overcome grief. This is relatable to many people, as music has helped many people when they are mourning.”

Cools is now busily working on the story of her second film, where she wants to portray existential angst among the European millennials including delving into how extreme rightist radicalisation is affecting their minds. Excited about the response her directorial debut has received at IFFI, she told us some of her success is due to state support that’s often available to filmmakers in European countries, “it is amazing to get financial subsidies when you are a young filmmaker. We wound up shooting in very cold weather in Brussels, as I insist on shooting on locations, instead of studios. But thankfully everything worked out, and I was able to put together the story I wanted to make.”

Cleo will have a second screening in the latter half of IFFI 2019.



Photo: Assavri Kulkarni

SHORT TAKES



Cinema is changing from multiplex to OTT platforms. Rather than the regular masala cinema, people want to watch content oriented international films.

Rajesh Touchriver
Filmmaker, Kerala



I'm attending IFFI for the third time in Goa. I love the feeling here.

Anfisa Chezykh
Actor, Russia



I hope to watch some good Indian films, so that we can release or screen them in our country. Usually only two Indian films get released in Taiwan.

Lorraine Law Phillips
Distributor
Taiwan



Text (2019) is very emotional - the film touches your heart.

Maria Lemesheva
Actress, Russia



TAKASHI MIIKE: PROVOCATEUR OF JAPANESE CINEMA

BY AAKASH CHHABRA

Takashi Miike, 59, the notorious Japanese auteur of black humor and sexual perversions, has had over a hundred theatrical, video and television productions in his 26 year-old career. Indiewire says, "he matured from the shot-for-video domestic market to the international film festival circuit, and finally became a major studio hitmaker with his personal choice of the top productions."

Miike's yakuza-centric filmography is so vast, and so spread across so many genres that it is tough even for his most earnest fans to remember all his works. "For those of us who are working in making film, honestly, our take on filmmaking per se is not bound by genre," the prolific Japanese filmmaker once said, "I think we're more focused on looking at the desire and the current contemporary emotion, like what the vibe is, instead of actually focusing on the genre. So you could actually say that there really hasn't been much progress in a way, that's why instead of focusing on the modern day or the future, we're still kind of looking at a version of humanity that hasn't progressed much at all. It's like humans have just never learned. From that perspective, making a film feels very, very similar in that kind of way."

As the 50th International Film Festival of India lauds him as Filmmaker in Focus by showcasing a retrospective of his five films: *Audition* (1999), *Dead or Alive* (1999), *Ich the Killer* (2001), *13 Assassins* (2010), and *First Love* (2019), **The Peacock** looks at his three other generation defining works:

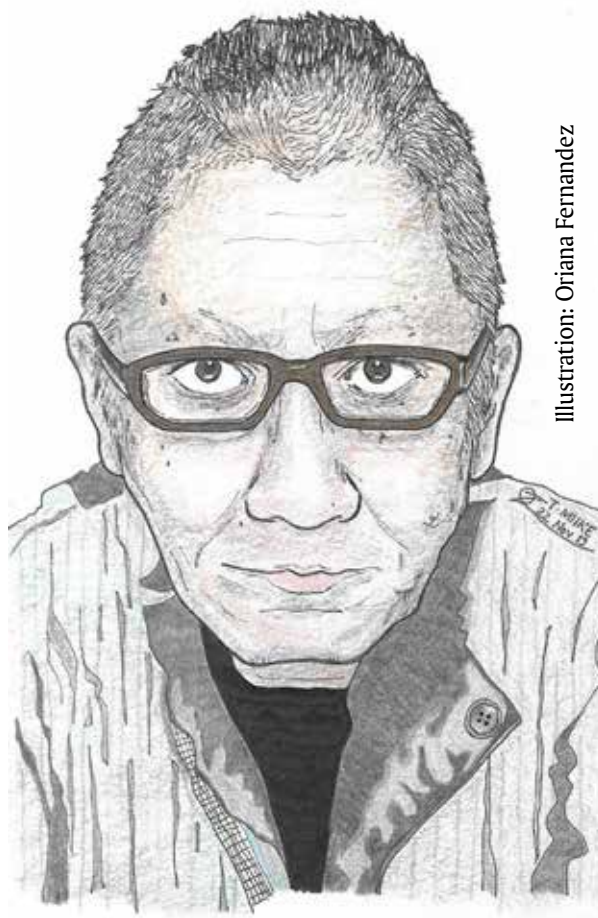


Illustration: Oriana Fernandez

Shangri-la (2002)

In a comedy centered around a group of homeless people who help a bankrupt businessman rebuild his life and get a payback on the conglomerate responsible for his family living in shambles, Miike examines the slow death of bubble economy in Japan, and the consequences it had on ordinary lives.

The Happiness of Katakuri (2001)

A family buys a motel by the hills only to have all of the visitors turn up dead. Much like Yasujiro Ozu and Masahisa Fukase, Miike offers his uproarious take on the concept of nuclear families in Japan

"I think we all really want something similar in terms of violence: we'd like violence to be gone...from our world. We ultimately want to achieve this happiness, this unfettered happiness. And so that's what many, many people hope for, that's what they wish for. But the reason why I believe that we wish so ardently for that is that it will never really be achieved because we humans—the human-animal, if you will, is on this road that has a lot of despair, and you have to travel along that road all the way to hope," he said of the film.

Visitor Q (2001)

The film was shot on a shoe-string budget in the DV format is a take on Italian maestro Pier Paolo Pasolini *Teorema* (1968) where a strange visitor seduces the maid, the son, the mother, the daughter, and finally the father of a wealthy family, and then leaves a few days later, changing their lives forever. The film replicates the style of documentary footage and home movies to invoke a sense of realism that contradicts the film's more bizarre elements and black comedy.

SHORT TAKES



I am basically here for contacts. I am glad that we get to meet so many producers at NFDC's Film Bazaar.

Jacqueline
Director, Berlin



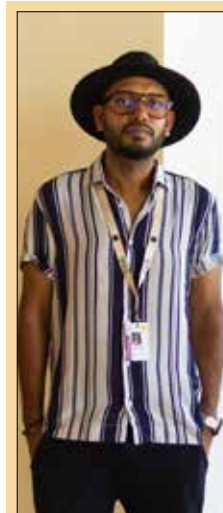
As usual NFDC and Film Bazaar have a great line up of projects. The ecosystem they are building to help independent film-makers is great.

Liz Shackleton
Journalist, Hong Kong



I am here to showcase my first feature film. I hope the audience is able to feel the film.

Anuj Gulati
Filmmaker, Mumbai



I am here to speak on the changing landscape of Indian cinematography and I hope people here understand it.

Tapan Basu
Cinematographer, Mumbai

MOOD MAITHILI

BY AAKASH CHHABRA

Gamak Ghar, the Maithili debut feature by 23-year old Achal Mishra, comes to Goa after competing for the coveted Mumbai Academy of Moving Images (MAMI) India Gold. Its young director told **The Peacock** the film is a kind of journal about his own house in Madhopur, Darbhanga district in Bihar, playing out over two decades where a joint family that otherwise lives elsewhere returns to congregate, idyllically chatter, pluck mangoes from the orchards, celebrate the festive rituals of *chhath puja*, and to welcome a newborn into the family. As time passes, these visits dwindle, the walls become decrepit, and the arches in the grand *aangan* dilapidate. The director magnifies the brooding abandonment of the house with the film's duration. In the beginning of the narrative, in 1998, the director uses a 4:3 aspect ratio and the viewers rarely see anything of the house apart from its inhabitants. Towards the middle, set in 2010, a 16:9 aspect ratio reveals the space and the infrequent presence of family members in it, and lastly a 2.35:1 aspect ratio in the present era leaves us with extreme wide-shots and almost empty frames of the house.

"I did not intend to critique

internal migration, or the adversities of loss that development brings with it", says Mishra, "I shared a deeply personal story of my family and it resonated with the world. I wanted to show the passing of time through the decay of my ancestral house. I wished people to feel as if they were flipping through an old photo album. The houses in my ancestral village were turning into multi-storey buildings. As similar talks started to take place in my house, I thought I'd make a short film. Once I began writing, I realized the scope, which couldn't be contained in anything but a feature length narrative."

The title card of the *Gamak Ghar* is the first to use the local *shikast-nagari* script of the Maithili language. Mishra says, "a lot of people mistook the text to be Bangla. I learned a lot about my language and my culture during the making of this film. I hadn't lived in Bihar since I was 9 and the film - in a way - was a walk through memory lane. I'd say I'm more proficient than I was before *Gamak Ghar*. And, of course, it is a documentation of my place's history and people which the world only knows because of the Mithila artform."

Gamak Ghar plays at the NFDC Film Bazaar 2019 Viewing Room.



Photo by Siddhartha Lall

SHORT TAKES



I am at the Film Bazaar to be inspired! It's a platform for interacting with so many different writers.

Shivani Soni
Writer, Goa



Many people told me that IFFI is the place to be, so I am here for the first time, exploring!

Amartya Bhattacharya
Filmmaker, Orissa



I was hoping for more animated films at the Film Bazaar.

Raihane Fakhrey
Producer, Animation Company Iran



I hope I can get some of our films here in India and make people more aware about them.

Jane Yao
Sales Agent, China



Photo by Siddhartha Lall

TALE OF A TAIL

BY SAGAR MAHINDRA

NFDC Film Bazaar is always abuzz with up-and-coming filmmakers. And this year is no different, with film directors and producers from across the globe showcasing their screenplays, short films, feature films and works-in-progress. **The Peacock** met the team behind *Horse Tail*, a work-in-progress Tamil feature featured in the Industry Screening section this year.

The film, set in an unnamed village in Tamil Nadu, takes us into the world of a bank teller who sees a tailless horse in his dream, and wakes up to realize that a tail is sprouting from his buttocks, then embarks on a journey to understand the meaning of what's

happening. The crew comprises of graduates of the LV Prasad Film Academy, Chennai, who began the project in 2015, and then struggled to find a producer to finance it.

Manoj Jahson, the film's director told us, "for two years we were looking for financiers everywhere. And just when we lost all hope, to our surprise Pa. Ranjith, the iconoclast director of Dalit cinema in India, approached us. He saw our diploma film and agreed to be a part of the project. And then another friend came on board as a producer and things got easier."

The movie's screenwriter didn't want the script to restrict the film in any particular genre. G. Rajesh says, "You might call our film a

psychological thriller. But isn't every film psychological in nature when you consider that they all play with the human psyche?" Cinematographer Karthik Muthukumar added, "*Horse Tail* has layers to it and we want to leave it to the audience to develop their meaning."

Shyam Sunder, the co-director of the film, told us about some uniquely democratic methods his crew employed in the making of the film. "At the pre-production stage, we did not allocate the work department-wise. Our office had editors working on casting; cinematographers in set-construction and each of us working on storyboarding and design. The film was always at the centre of it."

About this rather different approach Jahson told us, "We live in a world where every person is dealing with some complex, and the only way to get over it is to see beyond the scientific factual thinking, and take life as it comes. With the stranglehold that mainstream cinema has, the avant-garde, as vague as the term sounds, is always fighting a losing battle. Fighting in the hope that maximum number of people can be reached out to without simplifying the means of expression. Thus, a challenge always lays in making the film accessible for theatrical release."

Horse Tail will be screened today at NFDC Film Bazaar Qube II at 02:45 PM.

SHORT TAKES



I am here to watch some Indian films and meet filmmakers. I am also on the jury of Film Bazaar Recommendations.

Kiki Fung
Programmer, Hong Kong



I am looking for people who want to submit their projects to us.

Jermaine Lo
Asia Film Financing Forum, Hong Kong



NFDC has a good collection of movies and they are doing a good job promoting independent filmmakers.

Pooja Priyadarshnee
Creative Director
Alt. Balaji, Mumbai



I have come this year to understand how the Film Bazaar system works so that I can apply next year.

Amit Singh Kharbanda
Delhi, Writer, Director

Photo: Assavri Kulkarni

“HOW CAN I FIGHT WITH HIM? HE IS A CHILD!”

BY IMPANA KULKARNI

16-year-old Gabriel Donnini told *The Peacock*, “I was supposed to fight with Ali on camera. I went and asked my mom – how can I fight with him? He is a child!” Donnini and Ali Mousa Sarhan are the outstanding child performers who starred in the opening film at this year’s International Film Festival of India. *Despite the Fog*, about the immigrant crisis, was directed by one of Italy’s most renowned independent filmmakers, Goran Paskaljevic.

“It took just 23 days to shoot the whole movie,” Sarhan told us, explaining how he had to miss school,

but didn’t mind it one bit. “My teachers understood. They said ‘Wow!’ While the nine-year-old’s teachers and friends are curious and eager to see the film, it will not be released in Italy until it does the entire festival circuit.

Donnini recalled that Paskaljevic “asked me to avoid looking at the camera and to understand the bad element of the scenes, since I was the bad guy. It was very difficult for me to play that role because he is my little friend, and I was nervous. But I thought to myself – No. It is my job and I have to do it. I tried my best to play the character. Every person has some element of bad in their character which they don’t express. I had to tap

into that.”

“Sometimes during the filming I didn’t follow the script but improvised,” says Donnini, “those moments I felt I played my emotions better.” Back in Rome, he attends acting classes at Planet Film. Now he wants to act in an action movie next. “I want to act as the hero, because in this movie I played a negative role which isn’t like me.”

Sarhan’s family is originally Egyptian, but he is insistent “I am Italian!” The handsome little boy told us, “I had to say my lines many times, and there were many reshoots. I got very tired, but it wasn’t difficult. I liked it.” Paskaljevic “would tell me

that I must pretend not to be Italian. I am a refugee from Syria and I am not supposed to understand Italian. I had to speak very few words – a little Arabic and in between, words like – daddy, papa, and okay.”

The young actors came to Goa with their families, and have so far had a great time. Donnini says, “swimming is beautiful here because there are big waves that we don’t see in Italy. Also when I see the streets I say “wow” because in Italy it is impossible to see a cow on the streets. Very strange for us.” His younger friend, perfectly natural given his age, was more excited about his elephant ride. Sarhan told us, “I like animals!”

SHORT TAKES



This is a prominent market where we get to pitch our movies to other countries as well.

Sadiq Sheikh
Producer
Udaipur



I am here to experience movies of all scales at NFDC and Film Bazaar.

Javier Porta
Festival Director,
Argentina



I am here to get a global perspective on cinema and international film makers to teach my students better.

Sudhir Sevekar
Teacher
Aurangabad



It is hard to manage the rush lines and when many people come complaining to us. But we do the job.

Gauravi Sawant
IFFI Volunteer, Goa





PITCH PERFECT:

BY SAGAR MAHINDRA

NFDC Film Bazaar has been a kind of safe haven to film graduates, debutants and independent filmmakers in the country all through the past thirteen years. Highly coveted and competitive sections like Film Bazaar Recommends, Co-Production Market, Viewing Room, Producers' Workshop and Skill Development Workshop, draw large numbers of participants from across South Asia. Many celebrated films including *Lunchbox* (2012), *Chauthi Koot* (2016), *Soni* (2018) - and the recent *Aise Hi* which premiered at the Busan International Film Festival - began their journeys to the big screen at Film Bazaar.

This year Film Bazaar Recommends showcased 26 filmmakers who pitched works-in-progress as well as completed projects, each one seeking finance, distribution, and, above all, an eager audience.

With *In Love with Gulaab*, director Sudhakar Singh, takes us to a remote village of Bihar where Ishwar, 55, bonds with a young male dancer, Gulaab, 25, over folk songs and eventually falls

Photo: Assavri Kulkarni



Photo by Siddhartha Lall



NFDC FILM BAZAAR

for him. "My film is not just about homosexuality. To me it's a story of two people who fall in love irrespective of their gender," said the 31-year-old filmmaker. Accompanied by his producer Ratndeept Nautiyal, he told *The Peacock* that people in villages are much more open about their feelings as compared to those living in the metropolitans and the cities. "All our stories come from Bihar and are in Bhojpuri. Both I and Ratndeept work in the film industry in Mumbai, and with whatever money we save, we invest it in our films. In fact, our idea of making these is not to churn out money, but to pursue our love for this craft with whatever limited resources we have".

Vinod Kamble's *Kastoori* was well received by the audience at the Knowledge Series Auditorium. Set in a Maharashtrian village, the film is based on the real life events of a 14-year-old boy, who has to engage in manual scavenging to help run his family. Due to his profession, he is always ridiculed by his classmates. The boy tries all possible ways to remove others' prejudice, only to realize all he needs is self-acceptance and from there he embarks on his journey towards self-discovery. "Vinod had nobody to fund his film. He came to us and we could see the dedication in his eyes, dedication to make it happen. We approached others and finally we had eight women from different professions like doctors, bureaucrats and teachers come together and now here we are with the film" said Dr. Payal Dhole, who is one of the producers.

Mumbai based debutant filmmaker Faraz Ali, who hails from Allahabad, brought *Shoebbox* to Goa. The city of Allahabad has gone through dramatic changes in past few years, with the most audacious being its renaming as Prayagraj. This movie tracks the ailing Madhav Chatterjee, who is struggling to keep his bedraggled single screen theatre alive. Ali told us, "I have spent almost all my life in that city. For us watching a film on single screen was no less than a celebration. We used to bunk schools to watch films that were re-run at the theatres. People from different villages used to come on bicycles with their families to be a part of this event. With the emergence of multiplexes, those cycle stands have turned in to multi-level parking, the hands which used to be on each other's shoulders now stick to the smartphone screens. It feels as if our culture has been taken away from us. With this film, I want to keep it alive at least on the screen."

WOMB (Women of My Billion), a promising documentary film, which takes us into the lives of women

victimized by violence, is a heartwarming narrative illuminating the plight, dreams, and rights of its subjects. Its main protagonist, Srishti Bakshi walked from Kanyakumari to Kashmir - nearly 3800 km in 230 days - collecting stories of different women who had tragic experience of assault all along the way. With the help of authorities, she also held workshops on empowerment. "Violence against minorities is increasing because of the silence of the majority," says Bakshi, who left her job in Hong Kong after reading about the 2106 Bulandshahr atrocity, where robbers gang-raped a mother and daughter in front of their horrified family. She told us, "I was shocked to bits and didn't want this image of India to be projected in front of the world. So I began my walk"

On her journey, Bakshi met Ajitesh Sharma, who wound up directing this film. He told us, "I saw the footage, and the idea of making a documentary surrounding the lives of these survivors came up. These heroic women raised their voice against violence and decided to live life on their own terms. We had to tell their story to the world."



Photo by Siddhartha Lall



Photo by Siddhartha Lall



Illustration: Fabian Gonsalves

2046, THE PAST

BY R. BENEDITO FERRÃO

The year is 2046. Outside, there is a place where nothing changes. An intergalactic train can take you there, but only one person has ever returned. Inside are the ghosts of the past. In between exists memory, melancholia, and myth.

This is Hong Kong, neither past perfect nor the future progressive, as speculatively rendered in the film *2046* (2004) by Wong Kar-wai. Considered an oblique follow up to his earlier *In the Mood for Love* (2000), which was set in the 1960s, the disjointed stories of the director's later film circulate betwixt teverlasting nostalgia and the impending unknown.

The year of the film's title signals when Hong Kong's special administrative status ceases. A colony of Britain until its 99-year lease of the region ended in 1997, Hong Kong's reversion to Chinese rule was buffered by an allowance for

it to function in semi-autonomy for another 50 years. However, what the last few months have made evident to the world is that Hong Kong's youth seek sovereignty.

Long before this year's pro-democracy protests and the Umbrella Revolution of 2014, films from Hong Kong have grappled with questions of cultural and political uncertainty. May Fung's meditation on these matters takes on a mystical quality in the short film *She Said Why Me* (1989). Most recently screened publicly as part of the exhibition *Five Artists: Sites Encountered* (2019) at Kowloon's M+ Museum, the digital print fossilizes the grainy quality of the original VHS recording, rendering it even more esoteric. In it, a woman walks from an ancient temple located in Hong Kong's countryside to the towering architecture of the busy city.

As she makes her way across the enclave's landscape, beginning at a site that is emblematic of tradition and

the past and finishing in the present of urban modernity, her steps are hesitant despite being upon the familiar terrain of her homeland. She is blindfolded. Arms outstretched, her sightless perambulation hints at Hong Kong's indeterminate future.

Made in the years before Hong Kong's handover, Fung's work captures the anxieties of a land on the precipice of change. At IFFI 2019, other films similarly portray contemporary angst across the globe. All produced this year, several of these features, make their Asia or India debut here in Goa. The festival's opening film, Italy's *Despite the Fog*, springs from the crisis that has brought political refugees to Europe's shores. *Hearts and Bones*, is also about refugees, but in Australia. Climate change is the subject of the eleven short movies that comprise the multi-country *Interdependence*, while an environmental apocalypse wreaks havoc in *The Halt/Ang Hupa* from the Philippines.

Occurring in 2034, *The Halt's* cataclysmic view telescopes current fears

into yonder years, mirroring the unstable narrative of the futuristic dreamscape that is 2046.

These forward-looking films urge us to look back from the future. As today's Hong Kong struggles to establish its political will, the cinematic legacy leading up to this moment envisions multiple possibilities, even if tentatively. This, not in didactic storytelling, but in the very form of the films that emerged in this period of ambiguity.

Writing about *2046*, Roger Ebert remarked on how the film was late to arrive at Cannes 2003: "[T]he final reel reportedly arrived at the airport almost as the first was being shown. It was said to be unfinished ... [T]here were skeletal special effects that now appear in final form, but perhaps it was never really finished in [Kar-wai's] mind."

The future, then, as this may suggest, is uncertain precisely because its past is always present, forever a time to foresee differently.

SHORT TAKES



I am handling the IT section of 3 separate buildings – it feels like I am at war and not a film festival!

Mayank Sharma
IFFI volunteer
Agra



We get more than a thousand calls a day on Help Desk. Some even asked for free accommodation and flight tickets!

Vaibhavi Lanjekar
IFFI volunteer
Goa



Covering the Red Carpet for social media was interesting. Once the celebrity even locked eyes with us so that we approach them.

Adriel Alvares
Photographer
Goa



I am so happy my son got a chance to be in the opening film. He has always wanted to be an actor.

Domiziana Donnini
Mother, Rome

VISIT MYSTIC WOODS

BY URVASHI BAHUGUNA

In Goa, one can expect nature at every step. Locals will attest that a stick insect on the wall, an earthworm indoors, a caterpillar on the doorstep, are all commonplace. For visitors to the International Film Festival of India (IFFI), we think an experience of the unique, vibrant ecosphere of Goa would be an invaluable addition to the movies themselves. Mystic Woods is a small conservatory for butterflies twenty-eight kilometers south-east of Panjim in a town called Ponda known for its rich cultural heritage, run by a couple who initially moved out from the city in search of fresh air and tranquility.

More than a hundred species, spotted at different times of the year, have been photographed and documented within these verdant premises. At least five endemic species reside here including the strikingly blue Malabar Banded Peacock, the Southern or Sahyadri Birdwing which is the largest butterfly in the country, the ghostly grey-blue Sahyadri Blue Oakleaf that masterfully camouflages as a dried leaf when its wings are closed, and the Tamil Lacewing and Tamil Yeoman whose sunrise hues are immediately visible. Other highlights include the sizeable Red Helen, the Common Baron whose muted tones are complimented by light turquoise borders, and the abundant Blue Tigers.

The butterflies can be spotted drinking from purple flowers on the reed-like stems of the Blue Porterweed and from the small white and red flowers clustered into upright cones at the top of the Pagoda Flower. Suspended baskets hold papayas sliced open and kept in place for these flying beauties to feast upon. The

conservatory marries two key features of the state's ecology –verdant foliage and water bodies. A stream populated by frogs, fish, and water-birds winds through. The pathways are encroached by ferns and palms, and vines trail down from trees. The greenery is enveloping.

One of the popular draws is an avian enclosure inside a green house filled with plants and food for little-seen African Lovebirds, Yellow-Collared Lovebirds, and Diamond Doves. There is a separate protected enclosure for the larval stage of butterflies, who are at high risk of being eaten by birds. If one is lucky, one can see butterflies at the spellbinding stage between larvae and adult where a pod called chrysalis hangs from a leaf. Seeing a butterfly cocooned within its final film is an extraordinary sight. After maturation, the butterflies are set free in the forest.

Mystic Woods wasn't originally built as an attraction. Yashodhan and Jyoti Heblekar bought the land on the side of a hill in an effort to save it from being bought by builders. They built a house for themselves, and reforested the shrubland with native and naturalized flora that would attract butterflies before opening it to the public.

Visitors often enjoy meeting Yashodhan who, in addition to working in insurance, is also a wildlife artist focused on birds of the Western Ghats. Part of the wonder of the conservatory is the chance to see his watercolor and oil renditions of local birds such as Malabar Hornbill, Pied Kingfisher, Blue Faced Malkoha, and Zitting Cisticola. Their one-of-a-kind home terrace garden which is equipped to harvest rainwater for the conservatory is another rewarding stop.

When visiting, we suggest calling ahead so the Heblekars can suggest suitable times to visit and set up guided walks for you. During the hottest times of the day, the butterflies are likely to be taking cover and won't be easy to spot. Because different species have varying life cycles, and Mystic Woods isn't a zoo, there are no guarantees about how many kinds one's visit will yield. But there

is much to be gained for the curious who will find unusual caterpillars (the Tamil Lacewing is particularly arresting), turtles, dragonflies, and a section for local mushrooms. Goa's defining trait is its unhurried pace, and the Butterfly Conservatory is just the place to sample it.

Contact Numbers: 0832-298-5174, 9822-895-474



WE DO WHAT PEOPLE THINK WE CANNOT DO

BY KARISHMA D'MELLO

While women working in security might be considered an anomaly in some parts of India, Goa remains one of the few exceptions. You'll find a number of women in all kinds of uniforms across the many venues at the International Film Festival of India (IFFI). Fronting every entrance, exit and boundary, these are women who boldly go where others may fear to tread.

"I really enjoy working at IFFI," one of the guards at the main entrance fronting Maquinez Palace, Rajana Khawat confided to The Peacock, "you see a lot of different people meeting together in one place to enjoy cinema, and I can tell that these people really love films. My family also likes that I am here as well, they're always asking for passes to the opening and closing ceremonies."

Khawat has no complaints about her job, and has as yet no encounters of rude behaviour to report, despite the anxious multitudes of cinema fanatics pouring back and forth under her watch. She describes this as one of the perks of working in a peaceful state like Goa. Sharing a similar sentiment, Nilima, who is in charge of traffic control, also testifies to being happy with working in her homeland.

Anita Pawaskar stands guard at Goa's iconic Old GMC building – once the site of the very first medical college in Asia. She told us, "it's a 24-hour job, because we're always on guard. But it's our duty and we enjoy doing it."

Not all of these women come from Goa, as we learned from the women in blue, who are manning the venues at Kala Academy and the festival multiplex. Priyanka Mandal, who is positioned at the festival multiplex, said "Goa is very different from my hometown in West



Photo: Assavri Kulkarni



Photo by Siddhartha Lall

Bengal. I enjoy the freedom over here. From where I come, women are not allowed to walk around in the evening, but now in Goa we guard those exact kinds of locations for other people to roam around freely. I like seeing women walking on the streets at night. It's such a refreshing change. We feel free."

Her colleagues, Renuka Dhuri and Neeta Shukla agree wholeheartedly. "I like the feeling of responsibility", says Dhuri, who came to Goa from a tiny village in Maharashtra, and has now been working at the festival for just over fifteen days.

"As a woman it's important to have these opportunities to move ahead and do what people think we cannot do," she adds, "my favourite parts of Goa are the beaches and the churches. It's nice to be able to work in such a beautiful state."

Neeta Shukla, who is posted at Kala Academy, starts her day at 7:30 am and she's on duty right up to 12 am. Yet, she says she doesn't mind her work hours at all, saying, "the atmosphere of the festival is so vibrant that sometimes, I just lose track of time. Where I'm from, women are not allowed to work anywhere, or do

anything besides housework. We're not even allowed to step out of the house."

Shulka has worked in Goa for eight years, and is responsible for connecting a wide network of women to IFFI job opportunities. She says, "over here, whether it's night or day, we women have the freedom to roam the streets, and do whatever we want. We don't have to answer to anyone, we can earn our own living, and we don't have the stress that comes with relying on someone else. We like earning our own money. We like being independent."

SHORT TAKES



This is my first time. I don't have any expectations!

Mahaan Mahankaali
Businessman,
Hyderabad



It is my first film festival in Goa, first time in India and I feel rejuvenated.

Gleb Bochkov
Actor, Russia



I'm overwhelmed with emotion to be here. I can feel the vibe.

Petar Zekavica
Actor, Russia



We love that India is associated with music and dances. We're happy to be here.

Viktoria Miroshnichenko
Actor, Russia

THE BUTTERFLY EFFECT

BY VIVEK MENEZES

Those unfortunates who have studied chaos theory (I share your pain) know all about its central tenet: there are patterns underlying even the most random-seeming chaotic complex systems, which can take the form of fractals and feedback loops and rhythmic repetitions.

The way this is explained to bleary-eyed, bewildered neophytes is inevitably the same – small causes can have huge effects. An almost imperceptible change in one state of a deterministic nonlinear system can cause explosively dramatic differences in another, larger state. Thus, we have been told again and again, most famously by the visionary meteorologist and mathematician Edward Lorenz, the mere flapping of a butterfly's wings in China could have the ripple effect of causing a devastating tornado across the planet in Texas.

It cannot be an accident this powerful concept, with far-reaching implications across every conceivable discipline, came from someone grounded in the science of weather

patterns. It's the perfect way to understand exactly how seemingly limited phenomena can have profound implications for people and places that are exceedingly distant and different from each other. One example is felt right here in Goa, where the annual, all-important monsoon seasons are consistently affected by a band of warm ocean water that periodically appears develops in the central Pacific Ocean many thousands of miles away (the occurrence is popularly referred to as El Niño.)

There are profound examples of similar processes underway in the social, cultural, political, and perhaps especially artistic spheres.

40-odd years ago, a young Khasi rocker in Calcutta hears 'Blowing in the Wind' and eventually decides to take over a Shillong street corner to celebrate Bob Dylan's birthday by singing his songs. Then everyone else in that wonderful music-mad city starts to listen to the seminal American musician. A few years ago, the world record for most guitarists playing together is set in Meghalaya by an immense, soulful

rendering of 'Knocking on Heaven's Door.' Who could ever have predicted this when Dylan's song was first released into the world?

There are more examples of this than feathers in the tail of every peacock that ever lived. But here's one that's in mind at the moment at The Perch. In the horrendous mayhem that started unfolding in Nazi Germany in the wake of Kristallnacht in 1938, an immense scattering deposited many Jewish refugees in colonial Bombay.

There, some of them befriended an exceptionally wild-eyed bunch of misfits who – despite their conspicuous lack of respectable qualifications – insisted they were artists. Many years later, the troublemaking ringleader of this cohort, Francis Newton Souza recalled the galvanizing effect of seeing art books displaying the work of Gauguin and Cézanne for the first time.

The Indians figured out they wanted to paint in this new way. Souza declared, "today we paint with absolute freedom for content and techniques, almost anarchic; save that we are governed by one or two elemental and eternal laws,

of aesthetic order, plastic-coordination and colour composition." The moment the young Goan got the chance to head to Europe to learn more about the latest modern art he did so, and in London he eventually met another Jewish refugee who had barely managed to survive Hitler's Holocaust. Liselotte de Kristian became Souza's second wife, and mother of three of his daughters.

One of these London-born Souza daughters had a son she named Solomon, with whom she moved to Israel. Now in his 20's, this third generation artist is becoming increasingly known all over the world for his powerful works, especially in the medium of wall painting. This weekend, he will be amongst us at the International Film Festival of India, in collaboration with the Serendipity Arts Festival, for a live mural painting of an icon of Goa's long and vibrant connection with the movies.

The butterfly flutters, and the ripples can be felt far away, sometimes in another era. These particular vibrations have been circling the world for something like a full century

In The Conservatory

Mystic Woods Butterfly Conservatory, Ponda

BY URVASHI BAHUGUNA

The tail of the dragonfly is pleated the same as an armadillo's back, colored the red of a crab after steaming, the wings a clear curtain for climates where it is alright for the light to filter in. The detail will always be a room for me to stay the night in. There are patterns in nature, callbacks several degrees of separation apart. This ridged mushroom reminds me of ear lobes and kidney beans. The genius of the detail and the mushroom lies in their premise – they come up without a warning to anyone but the soil.



Illustration: Fabian Gonsalves

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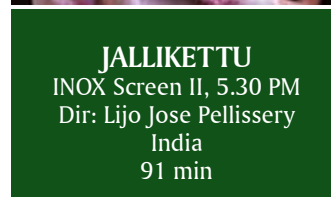
INOX Screen I	INOX Screen II	INOX Screen III	INOX Screen IV	KALA ACADEMY
C01 08:30 AM CAPTIVES (IC) Dir: Kristóf Deák Hungary/2019/88 min +	C11 09:00 AM CERTIFIED MAIL (WP) Dir: Hisham Saqr Egypt/2019/95 min	C21 08:15 AM MR. JONES (MF) Dir: Agnieszka Holland Poland/UK/Ukraine/ 2019/119 min +	C31 08:45 AM STITCHES (FK) Dir: Miroslav Terzic Serbia/2019/105 min +	C41 09:00 AM OUT STEALING HORSES (IC) Dir: Hans Petter Moland Norway/Sweden/ Denmark/ 2019/123 min +
C02 12:00 PM QUEEN OF HEARTS (FK) Dir: May el-Toukhy Denmark/Sweden/2019/ 127 min +	C12 11:30 AM IRAVILUM PAKALILUM ODIYAN (IP-NF) Dir: Novin Vasudev Malayalam/2019/28 min BHONGA (IP-F) Dir: Shivaji Lotan Patil Marathi/2018/94 min	C22 11:45 AM FAR FROM US (WP) Dir: Laura Bierbrauer/ Verena Kuri Argentina/ 2019/75 min	C32 12:15 PM FEELINGS TO TELL (SoA) Dir: Wen LI China/2018/80 min	C42 12:30 PM MY NAME IS SARA (DC) Dir: Steven Orritt USA/2019/111 min +
C03 03:30 PM LILLIAN (IC) Dir: Andreas Horvath Austria/2019/130 mins +	C13 02:30 PM EK JE CHHILO RAJA (IP-F) Dir: Srijit Mukherji Bengali/2019/125 min	C23 03:15 PM BEANPOLE (CF) Dir: Kantemir Balagov Russia/2019/130 min	C33 03:45 PM GREAT POETRY (CF) Dir: Aleksandr Lungin Russia/2019/120 min	C43 04:00 PM FLESH OUT (WP) Dir: Michela Occhipinti Italy/2019/94 min
C04 07:00 PM PATRICK (FK) Dir: Tim Mielants Belgium/2019/97 min +	C14 05:30 PM GADHUL (IP-NF) Dir: Ganesh Shivaji Shelar Marathi/ 2018/25 min JALLIKETTU (IC, IP-F) Dir: Lijo Jose Pellissery Malayalam/2019/91 min +	C24 06:45 PM CHERRY BLOSSOMS AND DEMONS (WP) Dir: Doris Dörrie Germany/2019/115 min	C34 07:15 PM TREMORS (FK) Dir: Jayro Bustamante Guatemala France Luxembourg/ 2019/ 107 min +	C44 07:30 PM PANDORA'S BOX (SF) Dir: Georg Wilhelm Pabst Germany/ 1929/109 min
C05 10:30 PM BABYTEETH (WP) Dir: Shannon Murphy Australia/2019/120 min	C15 08:30 PM URI : THE SURGICAL STRIKE (IP-F) Dir: Aditya Dhar Hindi/2019/138 min	C25 10:15 PM THE GOLDEN GLOVE (MF) Dir: Fatih Akin Germany/France/ 2019/115 min +	C35 10:45 PM ONCE IN TRUBCHEVSK (CF) Dir: Larisa Sadilova Russia/ 2019/90 min	C45 10:00 PM GOD EXISTS, HER NAME IS PERTUNJA (WP) Dir: Teona Strugar Mitevska Republic of Macedonia / Belgium/ France/ Slovenia/ 2019/100 min +

MAQUINEZ I	MAQUINEZ II	INOX PORVORIM I	INOX PORVORIM II	INOX PORVORIM III
C51 08:30 AM UYVALE (GLF) 35mm Dir: N. Lakshminarayan India/1969/129 min (Kannada)	C61 09:00 AM DUVIDHA (INC) Dir: Mani Kaul India/1973/84 min (Hindi)	C71 10:15 AM LES MISÉRABLES (WP) Dir: Ladji Ly France/2019/ 102 min	C81 10:45 AM OLD MEN NEVER DIE (WP) Dir: Reza Jamali Iran/2019/83 min	C91 10:30 AM TEN YEARS TAIWAN (SoA) Dir: Pei-Ju Hsieh, Kek Huat Lau, Po-shun Lu, Lekal Sumi, Rina B. Tsou Taiwan/Hong Kong, China/ 2018/108 min
C52 11:45 AM - 01:00 PM In-Conversation Session 'Women in Lead' Panelists: Taapsee Pannu Moderator: Madhureeta Mukherjee	C62 11:15 AM Opening of AI-AF Section LAGE RAHO MUNNA BHAI (AI-AF) Dir: Rajkumar Hirani India/2006/ 144 min (Hindi)	C72 01:00 PM KES (RKL) Dir: Ken Loach UK/1969/111 min	C82 01:30 PM FAMILY ROMANCE LLC (MF) Dir: Werner Herzog USA/2019/89 min +	C92 01:15 PM A RAINY DAY (KF) Dir: Rajendra Talak India/2014/90 min (Konkani) +
C53 02:00 PM - 04:00 PM Masterclass 'Sound, Cinema & Experience' Masterclass by: Bishwadeep Chatterjee	C63 04:00 PM AT THE ALTAR OF INDIA'S FREEDOM - INA VETERANS OF MALASIA (SP) Dir: Choodie Shivaram India/2018/30 min IN BETWEEN: ISANG YUN IN NORTH AND SOUTH KOREA (BM) Dir: Maria Stodtmeier Germany/2013/60 min MUSIC IN THE BLOOD (BM) Dir: Alexandru Mavrodineanu Romania/2010/16 min	C73 03:45 PM MONOS (WP) Dir: Alejandro Landes Colombia/Argentina/ Netherlands/ Germany/ Sweden/Uruguay/ 2019/102 min	C83 04:15 PM AND THEN WE DANCED (FK) Dir: Levan Akin Sweden/Georgia/France/ 2019/105 min +	C93 04:00 PM DESPITE THE FOG (MF) Dir: Goran Paskaljevic Italy/2019/92 min
C54 05:00 PM MONER MANUSH (GPR) 35mm Dir: Goutam Ghose India/2010/150 min	C64 07:30 PM SHOLAY (DSPA) Dir: Ramesh Sippy India/1975/204 min (Hindi)	C74 06:30 PM STUPID YOUNG HEART (WP) Dir: Selma Vilhunen Finland/Netherlands/ Sweden/ 2018/102 min	C84 07:00 PM THE BEST YEARS OF OUR LIVES (OR) Dir: William Wyler USA/1946/172 min	C94 07:00 PM AGRAHARATHIL KAZHUTHAI (INC) Dir: John Abraham India/1977/96 min (Tamil)
C55 09:15 PM DEAD OR ALIVE (FF) 35mm Dir: Takashi Miike Japan/2001/105 min		C75 09:15 PM RIFF RAFF (RKL) Dir: Ken Loach UK/1991/95 min		

CERTIFIED MAIL
INOX Screen II, 9 AM
Dir: Hisham Saqr
Egypt
95 min



FAMILY ROMANCE
INOX Porvorim Screen II,
1.30 PM
Dir: Werner Herzog
USA 89 min



JALLIKETTU
INOX Screen II, 5.30 PM
Dir: Lijo Jose Pellissery
India
91 min



THE GOLDEN GLOVE
INOX Screen III, 10.15 PM
Dir: Fatih Akin
Germany/France
115 min

Today's Highlights

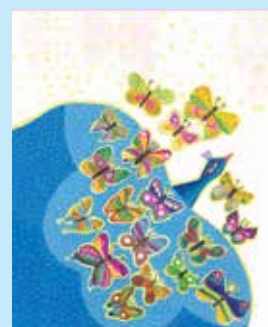
IN-CONVERSATION- 'Women In Lead' with Taapsee Pannu at 11.45 am (Maquinez Palace I)

PRESS BRIEFING- Akiyo Fujimara, director of Ten Years Japan at 12 pm (Old GMC Building)

MASTERCLASS- Sound, Cinema and Experience with Bishwadeep Chatterjee at 2 pm (Maquinez Palace I)

FILM SCREENING- Ken Loach's Kes at 1 pm (Inox Porvorim)

OPEN AIR SCREENING- Hellaro at 7 pm (Miramar Beach)



254 species of butterfly have been recorded in tiny Goa (by contrast, the giant neighboring state of Maharashtra has only ever tallied 215) but today's gorgeous, whimsical cover painting by Sonia Rodrigues Sabharwal has added some more varieties derived from the artist's own lush

imagination. This exclusive artwork is in tribute to India's smallest state's unique butterfly conservatory at Mystic Woods (see page 13 in this issue for more). But take a look around you every day and you might get a glimpse of some of our endemic species: the Tamil Lacewing or the Sahyadri Blue Oakleaf, or our especial favourite (can you guess why?) the Malabar Banded Peacock.



IFFI HELPLINE : 0832 492999 (7.30AM TO 10.00 PM)