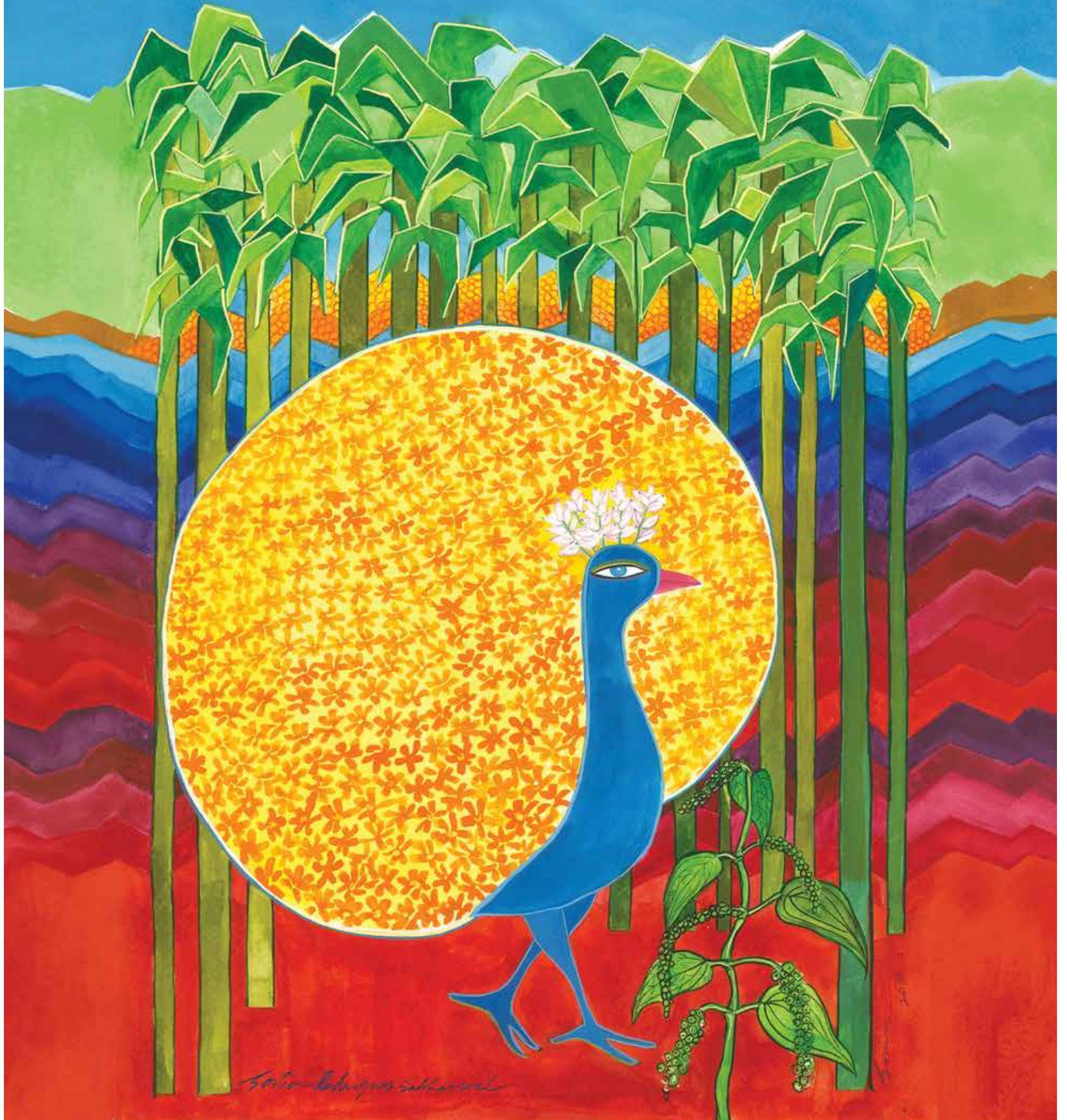


THE PEACOCK

MONDAY, 25 NOVEMBER, 2019



WENDELL RODRICKS: CELLULOID COUTURE

HOLLYWOOD

With their great budgets, and no end of talent in the world's cinematic capital, it is not surprising that the wardrobes are heavily financed. Where do we begin? Take your pick - *The Fifth Element* (1997) with everyone dressed in Jean Paul Gaultier, *Marie Antoinette* (2006) by Capolla, *Coco before Chanel* (2009), *The Danish Girl* (2015), *Behind the Candelabra* (2013), 2013's *The Great Gatsby*, or Ruth E Carter's splendid African-styled costumes for *Black Panther* (2018). We are going with Shekhar Kapoor's costumes in Elizabeth: *The Golden Age* (2007) for best costumes. Not only are the film, actors, acting, sets and music superior in every way, it is the costumes that hold one's attention throughout the film; a feast for the senses.

HINDI

Producing the largest quantity of films of any country, Hindi cinema has captured the imagination and fantasy of the world. When *Devdas* (2002) went to Cannes, the song and dance scenes were edited out to make the film more 'Western' appealing, but it was promptly sent back to include the song and dance. Such is the power of Hindi cinema. Among the many films that are rolled out from Mumbai, *Umrao Jaan* (1981) is immediately recalled for its costumes, and some of the best in recent times are in Sanjay Leela Bhansali's period epics. But the costumes that were most vibrant were made by Anju Modi for *Goliyon Ki Rasleela Ram Leela* (2013). The vibrant colours, the dramatic rhythmic movement of the clothes and the stunning visuals make it a treat for fashion lovers.



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



For me it is a festival where many people come and enjoy. We have to go about doing our job.

Nandalal Vishwakarma
Housekeeping manager
Panjim



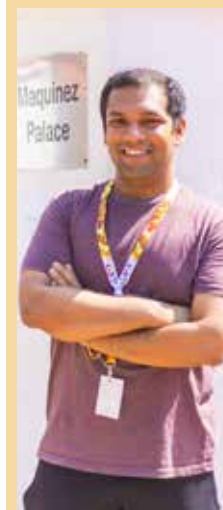
We are busy all day, but sometime I'd like to watch a movie with Lata Mangeshkar and Muhammad Rafi's songs.

Batulambi Devgiri
Sweeper
Haveri



I wish instead of the LED screens they have put up near INOX, they would do something to accentuate the heritage of this area.

Harsh Sharma
Scriptwriter
Bangalore



I am too busy now. I only signed for the festival to see *Parasite*.

Nishant Saldanha
Cartoonist
Goa

"THERES A LOT OF TALENT IN INDIAN ANIMATION

BY KINJAL SETHIA

“Bombay is built by migrants, by poor people who come there to struggle for a living. I wanted to tell the story of those who create the city, but are neglected by the privileged who appropriate their work as their own,” says Mumbai-based Gitanjali Rao, director of the animated *Bombay Rose* (2019) which will screen today in the World Panorama section at the 50th International Film Festival of India (IFFI).

Rao tells the story of a girl from Madhya Pradesh and a boy from Kashmir, who become entangled in a love story on the streets. She told *The Peacock*, “I chose to tell their story because it seems very relevant. Except for the fisherfolk, no one is originally from Bombay. For centuries, people have been coming to the city and making it their home. The city belongs to these people, because in a sense, no one belongs to the city.”

Bombay Rose utilized hand-painted images, and relies on different genres to portray transitions from reality to dream state or fantasy. While the main narrative is impressionist, dream states are shown as Kangra miniatures, while the boy’s reveries are depicted via the iconic truck painting style so beloved of the lumbering transport vehicles of the Grand Trunk Road. One key character, the Anglo-Indian Ms, D’Souza, a former dancer from 1950s Bollywood, has her reminiscences pictures in the sepia monochromes of vintage Bombay imagery.

Rao told us, “I made shorter animation films, and then wanted to try my hands at a longer format. But it is tough to get financial backing for a film like this in India. It’s a time-consuming project with high costs. Also, unlike other animation films from India, I did not use celebrity voices, and this is not a children’s film. But I took all this up as a

challenge. If this is the kind of film that should be made, but no one is making it, then I should pursue it nonetheless.” In the end the project acquired backing from France’s Les Films d’Ici and India’s Cinestaan, the latter after attending the NFDC Film Bazaar.

There’s a lot of talent in Indian animation, says Rao, “For the longest time, we have been doing 2D animation but we lack the confidence to tell our own stories. One of the reasons is the lull that happened after the emergence of animation in the 1970s. More recently, animation saw a spurt in the 3D format but essentially as out-sourced skill for Hollywood films. This itself became such a successful industry, that there was little interest in investing in the telling of original Indian stories. It seemed easier to dub western films in Indian languages, than to make our own films. Even now, cartoon channels for children are dominated by foreign content.

The primary reason for this is lack of government support, that is essential in the initial stages of this industry. For instance, socially relevant films were supported by NFDC in the 1960s. The irony is that animation films in India have not got any support, and they are supposed to compete with giants like Disney, which is almost a century old.”



Photo: Assavri Kulkarni

SHORT TAKES



This festival is giving me great exposure, in terms of movie knowledge and networking with people.

Siddharth Raythatha
Aspiring Chef
Gujarat



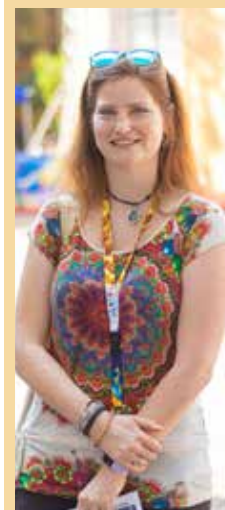
My stall inside INOX didn’t get customers, but here many are coming and thanking me for the food I am providing.

Apeksha Pramod Naik
Cook
Netravali



I really loved the movie *And Then We Danced* for its light work and plot.

Saskia Kamperman
Social worker
Netherlands



I liked the protagonist in *There Is A God And Her Name Is Petrunya* for her strong personality. Plus she is a history student just like me.

Alina Berg
Student
Germany

“IFFI AND GOA ARE SYNONYMOUS. THERE’S NO SEPARATING THE TWO.”

BY ANDREW PEREIRA

Chaitanya Prasad, the Festival Director in this historic golden anniversary year of the International Film Festival of India, sat down with *The Peacock* to describe how the convenience of delegates has been uppermost in the minds of the organizers.

Has there been an improvement in the 2019 festival?

We consider delegates our esteemed guests. They should not go through any inconvenience, or face any kind of logistical problem. We’ve given them timely information.. There were no rushed lines of delegates at the facilitation counters this time. Everything was quiet. I must commend the Entertainment Society of Goa (ESG) chief executive officer Amit Satija and his team for doing an outstanding job and making sure everything falls into place.

What has been the response this year?

One is just thrilled to see the response from the audience. We are getting full houses. The Master Classes and the ‘In Conversation’ section are absolutely chock-a-block. *Sholay* (1975) ran to a packed auditorium even though it has been played on TV umpteen times.. People are generally happy and have found it a good experience. Tourists as well as locals are visiting the capital city and want to be a part of the festival. To sum up, the programming, scheduling and quality of outreach is something we have worked upon.

Are you satisfied IFFI has found a permanent home in Goa?

Goa and IFFI are co-branded together. The idea is that Goa is India’s capital as



Photo: Assavri Kulkarni

far as the festival is concerned. We are improving every year. If we’re doing well, there’s no reason for us to be perturbed for any reason.

There was some criticism about the opening ceremony...

I think that is a little surprising. People loved it. Nothing is perfect, but we tried to create a totally different outline as far as programming is concerned. We had the two biggest icons (Amitabh Bachchan and Rajnikanth) of the industry coming together on one platform. We had a mesmerizing performance by Shankar Mahadevan which had everyone tapping their feet. Last year, people were of the view that the entertainment did not suit the profile of the occasion. This year, I feel it was just apt for the golden jubilee. a fusion of music, culture and cinema in the most

vibrant colours. I think it is unfair to say that there was criticism. Obviously, there can be a counterview. We respect that.

You’ve moved to a paperless ticketing system this time, but the website keeps crashing...

The ESG team will be in a better position to explain the nuances of that problem. But, you must appreciate the fact that the delegate traffic this year has been unbelievable. When traffic increases to an unprecedented level, the portal may not be able to meet the demand.

There have been suggestions that independent filmmakers be allowed to deliver Master Classes...

It is a matter of perception. All Master Classes are overflowing. We have people like John Bailey and Sabu Cyril teaching them. It is difficult to pack

this into an eight-day schedule because a Master Class requires quality time, something that cannot be rushed. But, yes, it’s a suggestion we can look into.

Some delegates say that other film festivals, including smaller ones such as Dharamshala, have residencies for delegates. With IFFI being the biggest film festival in India, why not here?

Cinema today is not just projecting on screen. There are a number of associated activities. For example, we’ve invited, for the first time, film students from different institutes to work as volunteers. This was never done earlier. We want the outreach of IFFI to involve the young. We had a workshop on skills-ets at the NFDC (Film Bazaar), which never happened earlier. So, we are taking steps in the right spirit, and positively, to ensure everything is done well. Having academies is a long-term view. It is an institutional request, which I’m not sure how we can accomplish

Having completed 50 editions, how do you see IFFI going ahead?

We have set very high standards for ourselves and we hope to live up to the expectations. It’s been a very humbling experience so far and I would like to thank everyone who has supported us. It will be a big tribute to the 50th edition when the stakeholders themselves are satisfied.

Russia was made the Country of Focus for the 50th edition. Your comments...

This symphony of cooperation was put in place during the era of the late Raj Kapoor. We have a long history of collaboration. The Russian team was very keen to be a part of the 50th edition, and we said ‘why not? Cinema is a big, bonding factor between countries.

SHORT TAKES



Everyone’s easy accessibility to the camera has made the movie quality suffer. People need more seriousness in film making.

Ronel Haobam
IFFI Jury member/
film-maker
Manipur



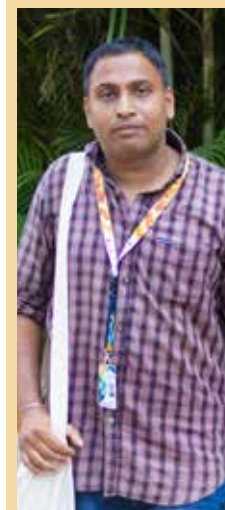
In Bhutan we have around three or four releases every year. It’s nothing like the cinema in India.

Ugyen Dorji
Student
Bhutan



I preferred the food court from last year and I also think they should be clearer about transport to the Porvorim venues.

Joy Chowdhury
Professor
Calcutta



I really like the no plastic initiative and the fact that they’re giving so much importance to environmental issues.

Jerry Abraham
Producer
Kerala

“PEOPLE IN OUR COUNTRY DON’T LIKE TO TALK MUCH”

BY SAGAR MAHINDRA

Estonian filmmaker Marti Helde’s second feature *Scandinavian Silence* is a part of the International Screening at the 50th International Film Festival of India. The film is set in a silent winter landscape, and centres on the car journey taken by a newly released prison inmate, who is reunited with his sister after years apart. Much like Akira Kurosawa’s classic *Rashomon* (1950), Helde gives viewers three different versions of the same narrative. His cinematographer Eric Polluma, sat down for a wide-ranging chat with *The Peacock*.

Tell us about your journey as a cinematographer?

I have worked on ten feature films so far, and most of them are art house. When you work in independent films the budget is very low, so you have to come up with alternatives at every moment. In fact, while shooting for *Scandinavian Silence*, Marti and I improvised a lot but that’s the beauty of independent filmmaking, you try to achieve something new with whatever limited resources you have.

How was your experience of shooting *Scandinavian Silence*?

We shot the film for two and a half years in the chilling winters of Scandinavia. Almost the entire film is shot inside a car. When you shoot in such small spaces, there’s not much set up that you can do. Mounting everything on a small vehicle was a task and to add to our problem the car was supposed to move continuously. We kept the car on

a trailer, rigged the camera with minimal lights, and began. After shooting we felt that certain scenes need to be reshoot, so we had to wait for the winters to shoot again. At that time, it felt tiring, but looking at what we achieved after all that hardship makes sense.

Who all are the people whose work(s) you look up to?

Like many others, I am hugely inspired by the works of Emmanuel Lubezki and Roger Deakins. They both have proved themselves time and again, and have Academy awards to their credit. You just can’t get enough of their work, and there is so much to learn that no book could ever tell. I am also a big fan of film director David Fincher, whose variety of work has always inspired me to experiment.

Scandinavian films have forged ahead in the world cinema, and with *Scandinavian Silence* you have made the presence stronger. What’s your take on this film’s overwhelming reception?

I am glad that Scandinavian films are being accepted well by global audience. Marti has been travelling all over with this one. It feels good when people from different parts of the world appreciate your work. If you notice closely there’s a lot of silence in Scandinavian films. In fact, *Scandinavian Silence* has several moments of silence between the two characters. It comes from our culture, people in our country don’t like to talk much.

Scandinavian Silence will be screened today at festival multiplex screen 2 at 08:30 AM.

Photo: Assavri Kulkarni

SHORT TAKES



We’re trying to promote traditional film festivals with an emphasis on Indian culture at Film Bazaar.

Shrihari Athalye
Publisher
Goa



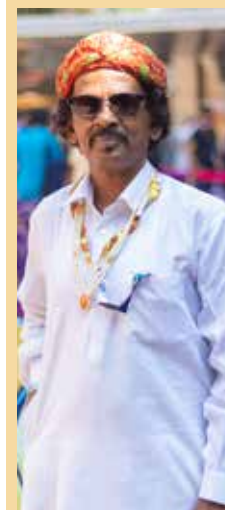
I read the Peacock everyday – it’s a good paper. I’ve been coming here for the last 14 years; I have no complaints.

Nadi Palshikar
Novelist
Pune



This is a very average festival. I think they need to improve the booking system; other than that I’m enjoying myself.

Alex Sethantsho
Multimedia Designer
Botswana



I don’t know why they don’t allow delegates into the multiplex after time here – we’re humans, sometimes we’re late. They should let us in.

Deepak Surana
Ayurvedic Doctor
Pune





THE FOLLY(WOOD) OF HINDI

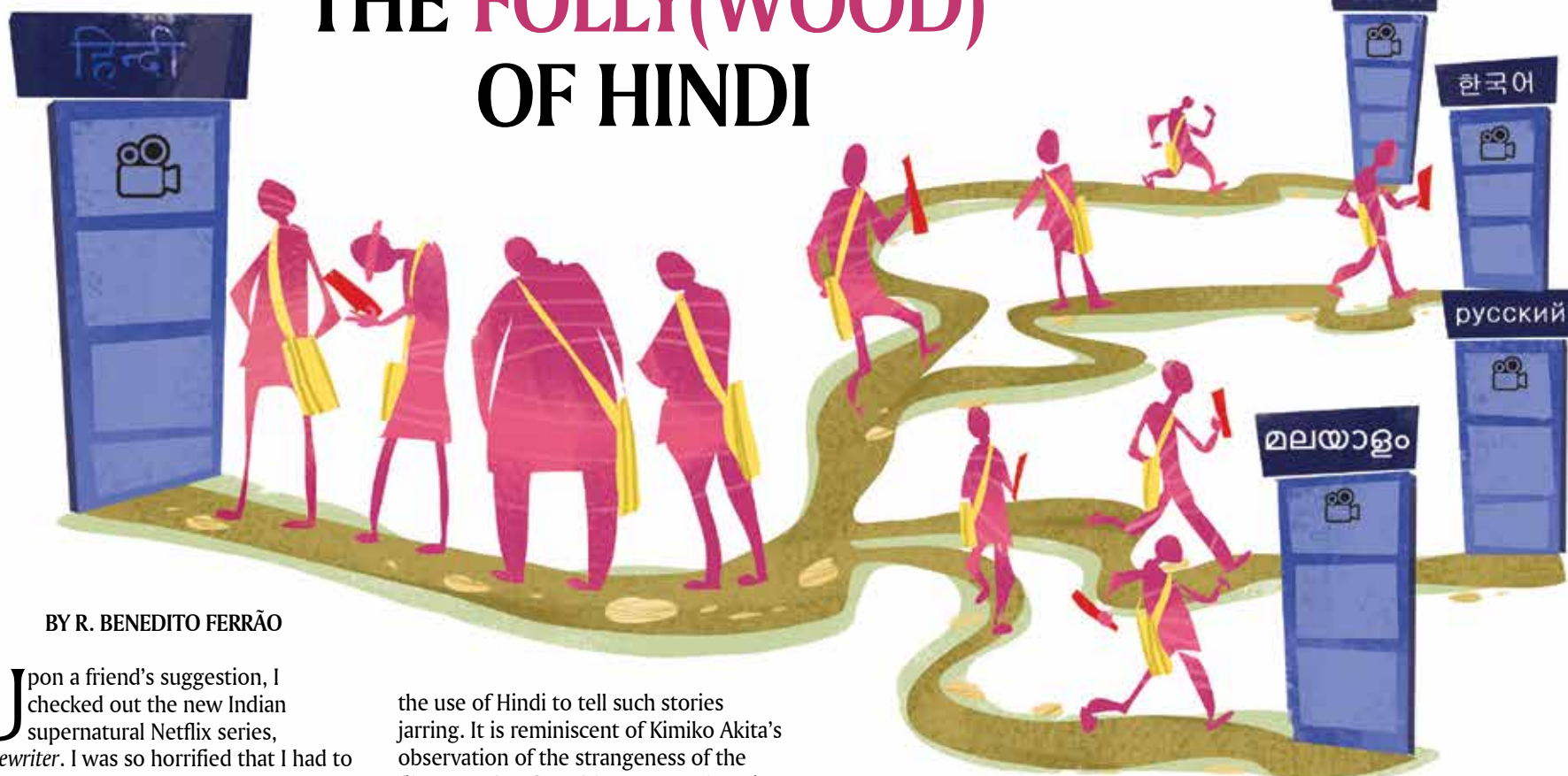


Illustration: Fabian Gonsalves

BY R. BENEDITO FERRÃO

Upon a friend's suggestion, I checked out the new Indian supernatural Netflix series, *Typewriter*. I was so horrified that I had to stop watching.

The show was in Hindi.

What's strange about a web programme from India being in one of the main national languages, you might ask? Well, *Typewriter* takes place in Goa, and its lead character is named Jenny Fernandes. The series' use of Hindi is perplexing, given its ostensible location in Goa where Konkani and Marathi are linguistically regional. This follows a common trend in which Bollywood movies tell Goan stories, as in *Trikal* (1985) and *My Brother... Nikhil* (2005), but do so to the near exclusion of local languages (and talent, it might be added).

Such films do centre characters meant to be Goan, while relying on facts from Goan history. *Trikal* unfolds in the aftermath of the end of Portuguese colonialism in Goa, while *My Brother... Nikhil* is based on the life of Goan activist Dominic D'Souza, the first person in India to be diagnosed with HIV. I find

the use of Hindi to tell such stories jarring. It is reminiscent of Kimiko Akita's observation of the strangeness of the film *Memoirs of a Geisha* (2005), where its traditional Japanese women are heard to be "speak[ing] English fluently" (*Global Media Journal*, Fall 2006).

Bollywood's language colonialism via Hindi not only undermines regional languages and cultures in the telling of stories not situated in the Indian hinterland, but also subsumes diversity by imposing the ubiquity of an undeclared national language upon the peripheries of the country. More importantly, it also accepts unquestioningly that Hindi is a national language.

Writing for *The Week* (14 September 2019), former Supreme Court Justice Markandey Katju emphatically states, "The truth is that Hindi is an artificially created language, and is not the common man's language, even in the so-called Hindi-speaking belt of India. The [commonly used] language in ...[this region] ... is not Hindi but Hindustani

or Khadiboli..." Katju further explains that the rise of nationalism posited Hindi as an Indian language versus Urdu, a cleavage drawn between the two similar tongues to "divide ... Hindus and Muslims..."

In a country that produces more films than any other globally, it is easy to recognize the role cinema can play in inculcating language and cultural normativity by seeming to unite a nation through monotonous linguistic storytelling.

Conversely, a truly national cinema should aim to support diversity by encouraging the making of films in local cultural and language contexts. Here, IFFI 2019 is exciting precisely for its range of cinematic heritages covered, though still more needs to be done towards the inclusivity of lesser represented regions, Goa among them. At the festival, new films like *In the Land of Poison Women*

in Pangchenpa, *Jallikettu* in Malayalam, *Kenjira* in Paniya, and *Amori* in Konkani provide refreshing alternatives to Hindi and North Indian cinema.

As Aswin Punathambekar finds in his book *Bombay to Bollywood* (2013), it is not through cinema halls alone that a national film industry accumulates and exercises cultural power. Rather, it also relies upon other forms of media; these include the radio, television and, now, digital platforms, like Netflix.

For there to be a true change in propagating diverse film cultures across India, cable television, web programming, and other sources of nationally available media need to make room for filmic voices that are not solely in Hindi. Wouldn't it be stimulating to be in Delhi and switch on the telly at 9PM to catch a film about the South in Telugu? Now that would really show what cinema can do.

SHORT TAKES



The organization puts a lot of effort into curating these movies; it's an important job. We shouldn't take this for granted.

Raju Govindraj
Festival Coordinator
Tamil Nadu



I like India; it opens us up to new solutions, cultures and ideas.

Anna Tarasona
Manager
Russia



The movies are amazing; the management could use some work. They need to add rush lines at the screenings.

Rohen Zadha
Film-maker
Pune



It's the 50th anniversary and we were all expecting a magical experience. I feel a bit let down.

Santosh Sahu
Journalist
Lucknow

“IT’S ONLY AFTER *IEWDUH* WON AN AWARD AT BUSAN THAT THE INDIAN MEDIA NOTICED IT.”

BY AAKASH CHHABRA

“When I was in Korea earlier this year, our film was spoken about as an Indian film. It’s only here that we keep pigeonholing “regional” and “Northeastern” films,” Pradip Kurbah told *The Peacock*. His Khasi-language *lewduh* (2019) is set against the backdrop of Shillong’s largest market - *Bara Bazaar* - and examines the lives of people who frequent its lanes and corners: a former drug addict, an elderly homeless man, and a maltreated woman. The film had its world premiere at the Busan International Film Festival 2019, where it shared the Kim Ji-Seok Award with Sarmat Khoosat’s *Circus of Life* (2019).

Where did *lewduh* come from?

My parents have a shop in the *Bara Bazaar*. And I was always fascinated to know how people who work there feel about the place. With *lewduh* I wanted the audience to observe the place through their eyes. I intended to show the mundane realities of the working class, through a walk along the lanes of the *bazaar*.

Do you think winning a National Award for your last film *Onataah* (2016) eased your journey towards *lewduh*?

To get funding for independent filmmakers is always the biggest challenge. With every new film, the cycle

repeats itself. *Onataah* (2016) was in the Indian Panorama some years back and it did shed some light on Khasi cinema. *lewduh* was in the viewing room at the NFDC Film Bazaar last year, and it’s there that the world noticed our film.

What were some of the other challenges you had to face?

The majority of the shoot took place in the market, and we did sync-sound for this film. That was a big challenge for the crew. Casting was another big challenge. To find actors in Meghalaya, where there’s no established film industry or theatre circuit is tough. We held auditions months in advance, and once we finalized our cast we rehearsed for more than forty days at the actual locations described in the script.

The films from North East India always have to take a backdoor entry at festivals in India. What would you like to say about this?

It is so sad how the state of things are for indie filmmakers. Films from Northeastern states of India have been receiving a lot of attention globally lately. Rima Das’s *Bulbul Can Sing* (2018) and Bhaskar Hazarika’s *Aamis* (2019) both had their world premieres at Tribeca, while Dominic Sangma’s *Ma.Ama* (2018) won multiple awards in Shanghai. You can’t really call them regional films or Northeastern films.

That’s something only we people do here. It’s only after *lewduh* won an award at Busan that the Indian media noticed it. Suddenly, everyone wanted to talk about it, and festivals here wanted to pick it.

lewduh is the first Khasi film to release nationally in the theatres. How do you feel about it?

People often say that independent or low-budget filmmakers now have OTT platforms to screen their films. But they don’t know the backstory of exploitation. No filmmaker really wants their work to be watched on a mobile screen, or a computer screen. For *lewduh* to get a nationwide theatrical release is special.

Did you screen *lewduh* to the people who work in the market? How was their reaction?

Yes, we did screen it for them. A woman who owns a shop in the market came to me and said that she had actually not been to most of the lanes we depicted. It’s only through the film, she said, that she had got to see the market in its entirety.

lewduh screens today at the festival multiplex Screen II at 5.35pm.

Photo: Assavri Kulkarni

SHORT TAKES



The inaugural ceremony was very upsetting. They didn’t talk about filmmakers’ contribution to cinema, or its history; there was no water, washrooms were bad too.

Shila Dutta
Film-maker
Kolkata



We need healthy discussions after the screening of the film with the director or cast.

Harkirat Singh
Film student
Punjab



After a few professional set-backs I decided to cycle till Goa for the film festival, and take a break. I have documented my travel on my phone.

Ajay Singh
Cyclist
Delhi



We got fired by many people regarding the online ticketing system. The confusion seems to be reducing now.

Taniya Sayed
Help Desk volunteer
Goa

TAKE A BOOKWORM BREAK

BY URVASHI BAHUGUNA

For the first time at the International Film Festival of India (IFFI), Bookworm Library has a place in the Old GMC heritage precinct. The charitable organisation, which works to improve literacy and access to reading in Goa, has become a fixture of Panjim's cultural landscape since its opening in 2005. At IFFI, from 10 AM to 6 PM, the Bookworm stall provides delegates with a pleasant reading corner kitted out with floor cushions and beanbags, and a curated collection of books, primarily comprised of children's titles and coffee table books on art and Goan culture. There is also a section where second-hand books (priced below 100 rupees) and new children's books are available for sale.

Local residents Uzma Khan and Siddharth Raythatha have volunteered to man the stall. Originally slated for a career in pharmacy, Khan is now an artist. Alongside the books, she's selling cards she's adorned with beautiful, minimalist paintings of Goan houses in a shade of blue inspired by traditional azulejo tiles, as well as bookmarks reflecting the state's ecology in the earthen colour of the Kaavi art form indigenous to the region. Raythatha, who graduated with a degree in Hotel Management this summer, has been volunteering at Bookworm events for the last two years. "I have met people from all across India," he says. The library-cum-bookstore has become a haunt for festival goers, and sales have improved after requests to stock a greater variety of books were accommodated.

The Peacock sat down with Bookworm's founder, Sujata Noronha, to understand how film and literature complement one another, and other pertinent topics.

How did Bookworm end up at IFFI?

The Entertainment Society of Goa asked us if Bookworm would like to have a stall here. My default is to say yes, and then worry about how it's going to happen, so eventually the reality hit us that we had to put up something and be present for eight days. So first we tried to get out of it. Then, we discovered a silent supporter at ESG, who was insistent that Bookworm be at IFFI. My sense is that they must love books. I felt that if someone has that vision for us, we must honour that. Books should be celebrated everywhere. In Goa which has a culture of festivals, food, drink and dance, reading in public spaces is still not common. We do a summer park reading every year, read poetry at the bus stop and on ferry boats, once did a singing walkthrough in a community to bring people into the library. That sense that



Photo: Assavi Kulkarni

we have to be present in a community is what made this easier.

What made you start Bookworm?

I honestly thought it would be something I did in the evenings for joy. I had stacks of books because I had two young children, aged 7 and 2, and at the time, Panjim Central Library was just two metal racks with children's books. My friend Elaine and I were teaching in a school together, and we decided to leave at the same time. We wanted to work together, so there was this impetus to do something meaningful with a friend, plus the resource of the books, and the resource of an apartment where the library would be. Saying it was serendipitous is too much – it was convenient at the time. I am a reading teacher, deeply interested in language and literacy. That trajectory helped it grow. But I didn't know it would be *the*

thing in my life that it now is.

Can you comment on Goa's reading culture?

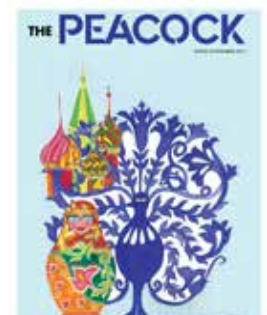
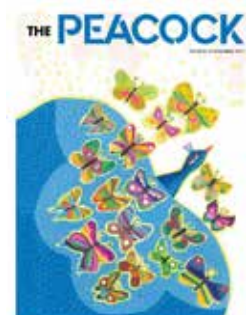
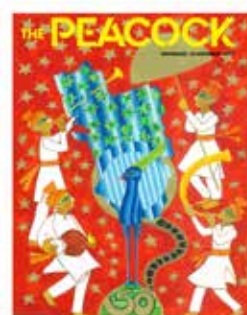
I wish it was richer and more celebrated. I wish we acknowledged that reading helps us become better humans. Reading widely will change who we are, how we accept change, and how we look at things that are happening in this state. I really think it helps develop the mind in ways that we still don't know enough about. Of course, there's also a tension that's peculiar to Goa because of many languages and scripts. There are a few factions – Marathi, Romi Konkani, Devanagari Konkani. Then, there is everyone studying English after Class 5. We're working with local children who are struggling with reading independently because certain basic reading skills haven't taken root.

Do reading and watching films complement one another?

They do feed each other. We know, from our library, that a book's popularity climbs if a film or a televised format is attached to it. We know what's happening in the film world when people ask us about a book related to it.

Do you think IFFI has added value to the lives of Goa's residents?

I remember the first year, we didn't have our traffic plan in order, and the city almost ceased to function. I recall a sense of the space being used up by a festival. There's been a huge shift. I know many people who block out this time, who are excited to be part of the festival. How big this community is that interacts with IFFI – I really don't know. But it's a part of the calendar, that's something to note when it becomes a part of your landscape, and isn't clouded by feelings of resentment.



MISSED AN ISSUE OF THE PEACOCK?
Visit our office on the first floor of Maquinez Palace and collect!

DR. RACHANA PATNI: THE THIRD EYE

Scanning the films scheduled for the last couple of days of the International Film Festival of India (IFFI) programme, I caught myself recoiling at one name. I consciously took a moment to notice why I had such an embodied response and sensed immediately that I was protecting myself from watching anything that stirred anxiety in me as a parent. I have the experience of having been 'had' by such films before; films which portray the depth of loss with such poignancy and realism that I get stuck with a visceral hollowed-out feeling of dread. I am extremely wary of getting stuck there again.

I have spoken to other parents, who agreed to experiencing a sense of trauma after watching films that depict parental anguish. These engender in us a range of primeval emotions that take a long time to get processed out of our bodies and our minds, and may begin to affect our dreams, nightmares and imaginations. One parent commented that the worst thing is to be stuck in the story, and to then feeling guilty and responsible that we as parents might actually manifest that loss in our own life through this engaged reaction. It is with some pain that I admit to having been in one such anxiety-guilt loop recently.

In my depth work, with narratives of leaders who confront their thresholds of anxiety and self-acceptance, the syntax and form of therapeutic interactions ensures that I have no idea what we might unearth together. Stories of loss are a universal thread that join us as humans, and in many of our stories, loss is formative of our very essence and existence. Yet we might have different capacities of being immersed in someone else's story of loss without it depleting our own energetic resources to deal with what we might be responding to in our own lives. These capacities are not strengths that belong to people, but rather are a result of what we are 'up to' at a point in our life. If we are overstretched already, or dealing with difficult things, we might become excessively affected by stories that resonate with our primary concern(s). The exponential impact of this cannot be overstated.

When I go into my working world, I check in with myself so as to be able to sense if other feelings and other's feelings get deposited on to me. We



Illustration: Oriana Fernandez

are all familiar with this. Walking into some spaces or interacting with some people may change our vibe, make us feel energetically drained, or make us

feel tired and antisocial. We may not even be aware that our change of state has happened. However, when I have watched certain films, I have arrived in

a rush and immediately sat down in an immersive way to get into the story.

When it is beautifully filmed, I may become consumed by it, without noticing how the concerns of the film have catapulted themselves to the top of my own list of worries. Those are the times I have been unwittingly *had*. This was especially difficult for me when I was pregnant. Watching the sudden-ness of a scene or the sound effects alone would evoke a range of reactions, and the lingering concern that my child would sense these heightened emotions in my womb.

We cannot protect our children from the world, and we cannot measure, control and predict the world we live in. However, living intentionally is something we do have the capacity for. Through prayer, meditation, running, dancing, singing, spending time in nature, working with clay, playing with sand, doodling, painting or journaling we may be able to create our capacity to hold difficult feelings, rather than bottoming out in response to anxiety.

But when art enters our psychic space when we are vulnerable, it may need us to simply take note that we have been had. That act of noticing is radical in itself, and allows us to move on, better resourced. This process helps create another bottom line, while repairing and strengthening our container for our own difficult feelings. Instead of letting it get internalised, it is always better to let it flow out of us, so we do not become the residing space of anxieties as we continue to own our vulnerabilities.

Re enat, viverte modies avoli fue

For Salt's Cousin

BY URVASHI BAHUGUNA

At first, the availability of pepper in Alexandria depended on Southern India's monsoon. Ships in 40 AD needed rain-powered winds to push west for Egypt bearing cinnamon, a little oil, dried peppercorns. The definitive cookbook for professional chefs in Ancient Rome called for pound pepper in every four out of five recipes – Let the cuttlefish cook with its ink. When cooked, add pepper and caraway to taste. It was currency – a thousand kgs of it

offered to an approaching army to save Rome, five extorted from the Germans for the honour of trading in London. When the Arabs took charge, they sheltered the location of the fruit with a story – at the mouth of the groves slither tropical snakes, we have to burn the forest to the ground each year to recover the bounty. It was the fire, they said, that gives the corns darkness, heat. The Portuguese called the monarch whose palaces in Gersoppa, Karnataka overlooked fields of the crop, Queen of the Pepper. They lost almost half their vessels in pursuit. It's difficult to imagine, but for salt's cousin, it happened time after time.

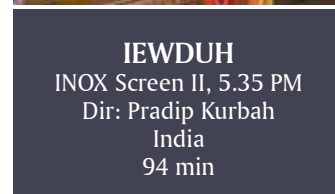
INOX Screen I	INOX Screen II	INOX Screen III	INOX Screen IV	KALA ACADEMY
E01 08:30 AM SCANDINAVIAN SILENCE (WP) Dir: Martti Helde Estonia/France/ Belgium/2019/ 80 min	E11 09:00 AM SYNONYMS (FK) Dir: Nadav Lapid Israel/Germany/ France/2019/ 123 min	E21 08:15 AM ORDINARY LOVE (WP) Dir: Lisa Barros D'Sa/ Glenn Leyburn UK/2019/92 min	E31 08:45 AM SONS OF DENMARK (WP) Dir: Ulaa Salim Denmark/ 2019/120 min	E41 09:00 AM DOGS DON'T WEAR PANTS (WP) Dir: J P Valkeapää Finland/Latvia/ 2019/105 min
E02 12:00 PM THE OTHER HALF (SoA) Dir: Lalith Rathnayake Sri Lanka/ 2019/90 min	E12 12:00 PM *MAYA (IP-NF) Dir: Vikas Chandra Hindi/ 2018/19 min	E22 11:45 AM LARA (FK) Dir: Jan Ole Gerster Germany/2019/ 98 min	E32 12:15 PM LEVIATHAN (GPR) Dir: Andrey Zvyaginstev Russia/ 2014/140 min	E42 12:30 PM BLANCO EN BLANCO (FK) Dir: Théo Court Spain/Chile/ France/Germany/ 2019/100 min +
E03 03:30 PM BOMBAY ROSE (WP) Dir: Gitanjali Rao India/UK/France/ Qatar/2019/93 min	E13 03:00 PM *BRIDGE (IP-NF) Dir: Bikramjit Gupta Hindi/2018/78 min	E23 03:15 PM THE PAINTED BIRD (WP) Dir: Václav Marhoul Czech Republic/ Slovakia/Ukraine/ 2019/169 min	E33 03:45 PM DOLCE FINE GIORNATA (WP) Dir: Jacek Borcuch Poland/2019/ 92 min	E43 04:00 PM DANIEL (MF) Dir: Niels Arden Oplev Denmark/Norway/ Sweden/2019/ 138 min
E04 07:00 PM THE FOURTH WALL (SoA) Dir: Zhang Chong Bo Zhang China/2019/91 min	E14 05:35 PM *BOUMA (IP-NF) Dir: Debatma Mandal Bengali/2019/ 14 min	E24 06:45 PM ROMANG (DC) Dir: LEE Chang-geun South Korea/ 2019/111 min	E34 07:15 PM SUMMER IS THE COLDEST SEASON (SoA) Dir: Sun Zhou China/2019/ 121 min	E44 07:30 PM CLEO (DC) Dir: Eva Cools Belgium/ 2019/106 min
E05 10:30 PM THE WARDEN (ICFT) Dir: Nima Javidi Iran/2019/ 100 min	E15 08:30 PM GULLY BOY (IP-F) Dir: Zoya Akhtar Hindi/2019/ 155 min	E25 09:30 PM STILL HUMAN (WP) Dir: Oliver Siu Kuen Chan Hong Kong/ 2018/115 min	E35 10:45 PM IT MUST BE HEAVEN (WP) Dir: Elia Suleiman France/ Qatar/ Germany/ Canada/ Turkey/ Palestine/2019/ 97 min	E45 10:00 PM MAI GHAT: CRIME NO 103/2005 (IC) Dir: Ananth Narayan Mahadevan Marathi/2019/ 104 min

MAQUINEZ I	MAQUINEZ II	INOX PORVORIM I	INOX PORVORIM II	INOX PORVORIM III
E51 09:00 AM - 01:00 PM SILA SAMAYANGALIL (SP) Dir: Priyadarshan India/2016/ 100 min (Tamil) Followed by Masterclass 'Master of multiplegenes' Masterclass by: Priyadarshan	E61 08:45 AM IRU KODUGAL (GLF) Dir: K Balachander India/1969/176 min (Tamil)	E71 10:15 AM ABOU LEILA (DC) Dir: Amin Sidi-Boumedine Algeria/France/ 2019/135 min	E81 10:45 AM O FIM DO MUNDO (WP) Dir: Basil da Cunha Switzerland/ 2019/107 min	E91 10:30 AM GUEST OF HONOR (MF) Dir: Atom Egoyan Canada/2019/ 105 min
E52 01:30 PM A RIVER CALLED TITAS (RC) 35mm Dir: Ritwik Ghatak India/Bangladesh/ 1973/159 min (Bengali)	E62 12:30 PM QUESTAO DE CONFUSAO (AI-AF) Dir: Swapnil Shetkar India/2018/ 154 min (Konkani)	E72 01:15 PM BACURAU (FK) Dir: Juliano Dornelles/ Kleber Mendonça Filho Brazil/France/ 2019/131 min +	E82 01:30 PM RAINING STONES (RKL) Dir: Ken Loach UK/1993/90 min	E92 12:45 PM OLEG (WP) Dir: Juris Kursietis Latvia Lithuania Belgium France/2019/ 108 min
E53 04:30 PM - 06:00 PM In-Conversation Session 'The contemporary filmmakers of different generations' Panelists: Rahul Rawail & Imtiaz Ali Moderator: Atika Farooqui	E63 04:15 PM THE TIDAL BORE (HM) Dir: Vijaya Mulay India/1973/ 18 min (English)	E73 04:15 PM AUDITION (FF) Dir: Takashi Miike Japan/1999/ 115 min	E83 04:15 PM JUST 6.5 (WP) Dir: Saeed Roustayi Iran/2019/ 131 min	E93 03:30 PM AJANTRIK (INC) Dir: Ritwik Ghatak India/1957/ 120 min
E54 07:30 PM KIDYAK? WHY? (KF) Dir: Pashant Shirodkar Trinay George India/2019/12 min (Konkani)	E64 07:30 PM PIKU (DSPA) Dir: Shoojit Sircar India/2015/ 90 min (Hindi)	E74 07:00 PM LITTLE JOE (FK) Dir: Jessica Hausner Austria/UK/ Germany/2019/ 105 min	E84 07:15 PM TREMORS(FK) Dir: Jayro Bustamante Guatemala France Luxembourg/ 2019/107 min	E94 06:15 PM THE GOLDEN GLOVE (MF) Dir: Fatih Akin Germany/France/ 2019/115 min
E55 10:45 PM SATYAKAAM (GLF) 35mm Dir: Hrishikesh Mukherjee India/1969/ 158 min (Hindi)		E75 09:45 PM ADULTS IN THE ROOM (MF) Dir: Costa Gavras Greece/France/ 2019/124 min	E85 09:45 PM LANE 4 (WP) Dir: Emiliano Cunha Brazil/ 2019/92 min	E95 09:00 PM BEN-HUR (OR) Dir: William Wyler USA/1959/ 212 min

THE OTHER HALF
INOX Screen I
Dir: Lalith Rathnayake
Sri Lanka
90 min



BOMBAY ROSE
INOX Screen I, 3.30 PM
Dir: Gitanjali Rao
India/UK/France/Qatar
93 min



IEWDUH
INOX Screen II, 5.35 PM
Dir: Pradip Kurbah
India
94 min



STILL HUMAN
INOX Screen III, 9.30 PM
Dir: Oliver Siu
Hong Kong
115 min

Today's Highlights

PRESS BRIEFING - Gitanjali Rao, director of Bombay Rose at 4.30 pm (Old GMC Building)

IN CONVERSATION - The Contemporary Filmmakers of Different Generations with Rahul Rawail and Imtiaz Ali at 4.30 pm (Maquinez Palace I)

MUSICAL PERFORMANCE - Fusion of Indian and Western Classical Music at 6.30 pm (Campal Ground)

OPEN AIR SCREENING - Anandi Gopal at 7 pm (Miramar Beach)

FILM SCREENING - Piku at 7.30 pm at Maquinez Palace Theatre

FILM SCREENING - Anand Mahadevan's Mai Ghat: Crime No. 103/2005 at 10 pm (Kala Academy)

LIVE MURAL PAINTING - By Solomon Souza at 4 pm (Maquinez Palace Facade)



Today's extraordinarily beautiful cover painting by Sonia Rodrigues Sabharwal situates our favourite bird in the lush agricultural hinterlands of India's smallest state, amidst the ancient spice plantations that have drawn traders to this part of the world from even before the annals of recorded history. In the foreground is *piper nigrum*, the once and forever "black gold" that grows profusely on the Malabar and Konkan coastlines where the land rises up to the Western Ghats. (Also read Urvashi Bahuguna's poem dedicated to the spice, on page 11).



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