

THE PEACOCK

WEDNESDAY, 27 NOVEMBER, 2019



WENDELL RODRICKS: CELLULOID COUTURE

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



ENGLISH CINEMA

Think English Cinema and one immediately recalls the great celluloid extravaganzas of Ismail Merchant and James Ivory. This duo produced films of such beauty that is irresistibly seductive. Many directors and producers followed the Merchant Ivory route to glam up celluloid. The most recent films to nail it are *Victoria and Abdul* (2017) and 2019 Oscar and Golden Globe winning actress Olivia Colman in *The Favorite* (2018). Both films are based on British royal lives. Naturally this marks the set for opulence, extravagance and splendid costume. The beauty of period history cinema is that the costume designer gets carte blanche for creativity and style. It doesn't really matter if the clothing is inaccurate. The costumes just need to look magnificent. In lieu of that allowance, lycra and polyester can be used even though they weren't invented at the time. Who cares? It is fine as long as it makes for superb cinematic viewing.

KERALA

Malayalam films cater to a small but significant audience of movie-goers. The classic *Oru Vadakkan Veeragatha* of 1989 is a favorite among Keralites. Malayalees also mention *Vaisali* (1988), *Guru* (2007) and *Kaalapani* (1996). But we are going with one film based in the British colonial time era - *Pazhassi Raja* produced in 2009 and *Velipadinte Pusthakam* in 2017. Between the two films the costumes are worth applauding. That the patriotic story line is appealing adds to the narrative. But the clothing still stands out to create the difference between the British and the local heroes.



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.

SHORT TAKES



All I want to tell film students is – Don't wait, be brave!

Daria Drzewiecka
Associate Producer
Poland



At a film festival, one can actually see which countries are decaying and which ones are doing well looking at the content of their movies.

Bjorn Skalen
YouTuber
Sweden



We are following the dress-code of a blue or green sari – the colours of the peacock – to commemorate the 50th anniversary of IFFI.

Binita Barla
Student
Goa



I found the arts students' presentation along the road very nice.

Usha Deshpande
IDPA Director
Mumbai

A JOURNEY OF LIBERTY

BY SAGAR MAHINDRA

“*Curiosa* (2019) captures the color, material and light of 19th century Paris” says Lou Jeunet, the French filmmaker, whose seventh film is being screened in the International section at the 2019 International Film Festival of India. The film examines the struggle of two young poets - Pierre and Henri - who fall in love with their mentor’s daughter Marie. Slowly, Marie starts to develop feelings for Pierre but has to marry Henri owing to his better social situation. As time passes, she realizes her mistake and tries to get back to Pierre, and from there begins a journey of desire, jealousy and photography. The Peacock spoke with Jeunet about her past visits to India, the films she is looking forward to at the festival, and how the idea of making *Curiosa* came to her.

What is *Curiosa* about?

Curiosa is a journey of liberty. My intention was to present the life of a model, not in a seductive but an artistic way. I am fortunate to have wonderful actors in my team. Noemie Merlant, who has also worked in *Portrait of a Lady on Fire* (2019) was exceptional. She has been a cover girl before, so getting in to the character was like revisiting her past. We shot the film for 33 days and I am happy with the results. The film has been received really well at various film festivals. I was recently in Prague for a screening. A huge assembly of people came to watch the film and appreciated it.

The film is set in 19th century Paris. How tough was it to revive that look?

I sat with the art director for months

to get every detail right. We made the wallpaper designs on the computer, but to make them look and feel like they are from the 19th century required a different skillset all together. I am a collector of vintage costumes, so I took inspiration from them and went around collecting from a whole lot of outlets. The film is made on a particularly low budget and the entire team has worked really hard to make it look glorious.

How did the idea come to you?

I used to work at Arsenal Library in Paris. It was built in the 18th century and its architecture is so mesmerizing that you can just keep looking at for eternity. I was arranging books one day and suddenly came across this black and white photograph where the model was looking right in to the camera. The gaze was so powerful, it felt the model is directing the photographer and not otherwise. From there the idea came. In fact, one of the actors in the film is the head of Arsenal Library.

What are the other films you are looking forward to watch at the festival?

I’ve heard some great things about Manju Borah’s *In the Land of Poison Woman* (2018) and I am looking forward to it. *Jallikettu* (2019) is another film that my friends have recommended. There’s so much potential in Indian film. The country is huge and there are so many cultures here. Each of them has a unique language, unique aesthetics, and a unique cinema. It’s just amazing to see such a diverse landscape. It’s my third visit to this country and it never fails to amaze me.

Curiosa screens at the festival multiplex Screen II at 9 AM.



Photo by Assavri Kulkarni

SHORT TAKES



I was overjoyed to meet Meghna Gulzar. I liked that she said she is a lazy writer, just like me.

Shreyasi Sinha Roy
Correspondent
Kolkata



I love cinematography, but I was able to come only for 3 days. I have to rush back for my exams.

Henary Angom
Student
Manipur



I like to see how a common man’s life story is portrayed in films, and how the genuineness of the conversation is maintained.

Riju Paulose
Ad filmmaker
Bangalore



I am lucky I am an invitee, but sometimes I see genuine film makers get stranded in the movie queue. We could have better accessibility.

Damodar Mauzo
Writer
Goa

GOAN VERITÉ – CINEMA & SAUDADE

BY R. BENEDITO FERRÃO

I knew Goa through the movies. Or, rather, the stories my father told me about them. Not having been born there, these twice removed narratives of our fabled homeland had to make do.

If I heard these tales in relay from their actual source, then this was only fitting given the material. Believed to be inspired by French novel 'The Count of Monte Cristo' (1844), *Bhuierantlo Munis* (1977), one of my father's favourites, was the first Goan film to be shot in colour. In his seminal novel, Alexandre

Dumas featured a character who is fashioned after and named for a Goan priest who pioneered the study of hypnotism, an actuality history has all but forgotten. Readers encounter Abbé José Custódio de Faria (1756-1819) as the discombobulated but wily monk imprisoned at the Château d'If in Dumas' classic. Here, fiction coincides with fact, for the real Abbé had been incarcerated at the Bastille at the time of the revolution.

Bhuierantlo Munis was produced by the musician Chris Perry. His life itself provides the basis for Bardroy Barreto's

Nachom-ia Kumpasar (2015). Some while ago, I had the pleasure of watching the movie with my parents at Panjim's Maquinez Palace. The highly lauded film recalls the yesteryear soundtrack of my parents' generation. As evidence, my mother and others of similar age in the audience sang along with the on-screen performances. But as further proof of the cultural legacy of the music popularised by Perry and the ever-amazing Lorna Cordeiro, whose lives are fictionalised in Barreto's film, I was additionally struck by how the twenty-somethings seated in the row in front of me would also lend chorus

to the songs, many of which still play on Goan radio stations.

Coming as I do from a family that spans the Goan diaspora, the region's cinema has also taught me about the

lives of relatives I have only had passing acquaintance with. The first time I met my grandmother's brother, it was on his long overdue visit to Goa after having resided in Karachi since before the end of Portuguese rule. Dinesh P. Bhonsle's *Enemy?* (2015) gave me some background about how returnees, like my great uncle, are kept from reconnecting with Goa.

In 'Enemy?' a Goan family once resident in what is now Pakistan returns to their native land to discover that their ancestral home has been seized under the aegis of the Enemy Property Act of 1968. Created after the India-Pakistan War of 1965, the law allows the Indian government to take over the properties of those deemed citizens of enemy nation-states. The act targets Pakistani nationals, primarily those displaced by Partition, post-Independence. For the many Goans affected by the act, it was not Partition that cleaved them from their land, but the annexation of Goa by India which then made the formerly Portuguese territory beholden to this law.

Goan cinema is its own form, its source material deriving from local contexts and histories. Part of the Goan Story segment at IFFI 2019, recent movies like Laxmikant Shetgaonkar's *Paltadcho Munis* (2009), Dnyanesh Moghe's *Digant* (2012), and Miransha Naik's *Juze* (2017) dwell on memory at the same time as they challenge conservatism and society's rigidities.

This current resurgence of Konkani filmmaking in Goa is arguably emblematic of an endogenous cinematic movement, one I'd like to call Goan Verité. Goans have adopted the word *saudades* from the Portuguese, a sentimental term simultaneously expressive of nostalgia as well as loss and yearning. Goan Verité explores *saudades* as it takes on current realities and envisions ways forward for our community.



Illustration: Fabian Consalves

SHORT TAKES



Art practice is similar to films. We give the same experience of a visual narrative but on a smaller scale utilizing different elements.

Bhisaji Gadekar
Artist
Goa



This year I sense more camaraderie and warmth between people when they meet. People are going beyond business to friendship.

Dan Wolman
Director
Israel



I love how films can convey a lot of ideas and give important values to society.

Jacob Koroth
Catholic Priest
Kerala



Through the Master Classes here, I am getting a film school-like environment, and classes from such great people, that would have otherwise been very expensive.

Suraj Negi
Short filmmaker
Uttarakhand

“I BROKE DOWN IN TEARS – MY OWN FATHER HAD ALWAYS TALKED ABOUT THIS PAIN”

BY URVASHI BAHUGUNA

Swati Pandey's directorial debut, *Elephants Do Remember*, follows the ninety-two-year old recluse Rama Khandwala, whose storied past includes serving in the freedom struggle and being the oldest tour guide in India. **The Peacock** sat down with the 47-year-old director to talk about what moved her about Rama's life story and her first time directing.

What first got you interested in Rama's story?

I am the daughter of a refugee from East Pakistan. During Partition, my father was thirteen years old. All Hindus were compelled to migrate. He was the tenth-grade topper at Dhaka University, and in Calcutta, the Ramakrishna Mission took him in and realised he was a brilliant student. They got him an education, but he had to work from age fourteen as a compounder. He became a doctor, and joined the World Health Organisation. The sorrow from his heart never went away that independence was only for a few, that the country could not take care of everybody.

I was not looking for a movie. I asked my team to find a chief guest for an event, but not a routine chief guest. I wanted someone who could speak about the freedom struggle with some feeling. They found Rama. I was really intrigued by someone who'd been given an award by the then-President at 89, and who was still mobile at 91. I read her history and found that she'd fought alongside Netaji Subhash Chandra Bose in Rangoon. In her speech, she spoke about what the struggle meant – for us, it's a concept. For them, it was a reality. I broke down in tears – my own father had always talked about this pain and trauma.



Photo by Assavri Kulkarni

I approached my Director General at the Films Division and said I wanted to document her journey. I felt the country hadn't considered her important, but she is a living relic.

I believe it's your directorial debut. How did you find that experience?

It was less romantic than I thought it would be. It involved a lot of hard work. There were lots of technical challenges that I learned about the hard way.

There's an intimacy to a biographical film. Did you build up a rapport with Rama?

Oh, absolutely. We're friends and meet often. Through her, I've become a part of the Tourist Guide Association network. As the Postmaster General, I organised the first heritage walk of the Mumbai Post Office. She inspired me.

What eras of Rama's life does the film cover?

She wasn't what I thought she would be, old and tired. She was spunky. There are two eras. I called the film, *Elephants Do Remember*, because her memories of seventy years ago were so clear. She could describe Bose like he was sitting in front of her today. She was shooting rifles at the age of 16. I asked her about her time after the freedom struggle where she had a normal, ordinary life, met a normal, ordinary person, got married. After Independence, she migrated to Mumbai from Rangoon. She was Gujarati, and her place of birth became a separate country, Burma.

When I asked her about how her life with her husband had been, she said she didn't remember. After fighting in the Rani of Jhansi regiment where the soldiers were called his *Ranis* by Bose, she said her life was ordinary. I captured her current life, what her days were like. I couldn't document the middle because she really couldn't recall it.

SHORT TAKES



We work in 12 hour shifts. It is great to be here – the sea is beautiful and the people are very nice.

Shivaji Senzari
Cleaner
Pune



I like Little Singham on Netflix. Here, I play with Mittoo and my mother when my father goes to watch a movie.

Aganika Vivek
Pre-Schooler
Kerala



I am not from the media but I have been attending film festivals since 1969.

C R Bajoria
Technocrat (retd.)
Mumbai



I am here to consider some films for our Film Institute back at Auroville, as well as meet the people of DFF and students.

Surya Rimaux
Film Programmer
France





“SUFFERING ALONE IS PAINFUL, BUT AS A TEAM IT IS FUN”

BY IMPANA KULKARNI

“Sports is similar to dance. We train our bodies vigorously and in that find a way to express. It is where I can vent out all the emotion inside me, and brings me peace of mind,” says 29 year old Russian-American Ramazan Nanayev, who is at the 50th anniversary International Film festival of India to showcase his debut, *Roads to Olympia*. The handsome young writer, producer and director told **The Peacock**, “I want to tell the story of the struggles and problems faced by people who aspire to get to the Olympics.”

Nanayev is Circassian (also known as Adyghe), one of the ancient indigenous peoples of the Caucasus, but his family migrated to the USA when he was a teenager. There, he became a competitive athlete, “In school I realized I am quite good at a number of events, and decided to try decathlon. I competed in it for 2 years.” Due to the lack of proper documents however, he couldn’t accept a scholarship for college, since “I had to drop out of

school to make ends meet, and couldn’t apply for any further competitions. It was a difficult time, I couldn’t train well either, was mentally shaken. I had really wanted to compete at the Olympics.”

Nanayev’s passion for sport, and the problems he had encountered, made him want to share his story with everyone. At 22, he learnt to operate a camera, got together a team of 258 people from Jordan, Russia, Saudi Arabia and back home in the USA, and over the course of the next five years proceeded to write and direct a movie that delved deep into the varieties of cultural oppression, intolerance and poverty that athletes sometimes face.

“Suffering alone is painful, but as a team it is fun” says Nanayev, recounting various incidents from his shoots. “We recreated the Russian sequences in New York itself. For one scene, I had to drive fast through city traffic, even while directing through the rearview mirror, with the cameraman beside me and the sound recordist in the trunk! Another time - in Brazil - our van was stopped by gunmen

demanding money, and we only escaped because we had a local on board who managed to handle the situation.”

Nanayev has many other interesting stories in mind to bring to the screen, “the second one I want to make is about how disability is wrongly perceived in our culture, and how these people are unfairly marginalized.” His concerns led him to join the Global Shapers, which is part of the World Economic Forum. When asked if he would like to participate in the next Olympics, he told us, “I am now a social entrepreneur. Running for the decathlon was all about me. Now I want to help people, empower more youngsters like me.”

He also dreams of making a film about his people from Caucasus. “Our ancestors fought the war against the Russian conquest and paved the way for my generation to be able to get opportunities. I must tell their story because those are my roots and what made me.”

Roads to Olympia screens today at Inox Screen 3 at 8.15am.

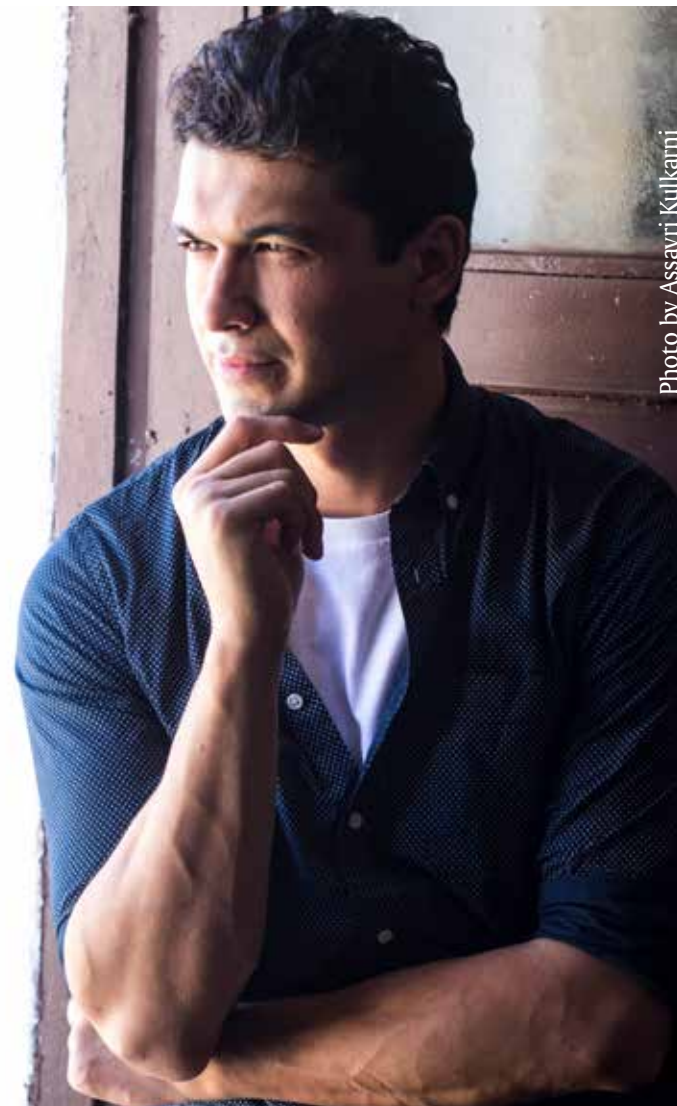


Photo by Assavi Kulkarni

THE KERALA MODEL

BY ANDREW PEREIRA

It’s literally a tale of two tourism destinations – Goa and Kerala. Both share their coastlines with the Arabian Sea and are tourist magnets. But, only Kerala is famous for doing everything to protect its environment and ecology as the bedrock of its tourism-based economy, Goa’s trajectory is seen as different.

“Keeping our environment pristine, and conservation is our number one priority. Our tourism is dependent on it. Environment is everything for us,” says Srinivasan K C, assistant tourist of Kerala Tourism, which is participating for the first time at the States Pavilion on the occasion of the 50th edition anniversary of the International Film Festival of India (IFFI).

“After the massive floods and destruction that Kerala suffered in 2018, the government has become very

strict against encroachments in forests, mangroves, or on rivers and beaches. We are concentrating on conservation. There is no construction of concrete allowed in these areas. The floods were the biggest lesson for Kerala,” Srinivasan says.

He told **The Peacock**, “Kerala has 44 rivers and a rich biodiversity. We are starting the Malanad River Cruise Tourism project in the north of Kerala without disturbing the ecology. We are focusing on the Muziris heritage project, an ancient seaport which was rediscovered by archaeologists recently. It was the heart of the historic spice route. We are also focusing on the Nishigandha festival, which is the annual classical dance festival. So, we are concentrating on backwater tourism, ayurveda, contemporary art and architecture, heritage projects, culture and dances. We are stressing responsible tourism that focuses on rural homestays,

rural cuisine, and the rural way of life that includes agriculture, fields and coconut plantations.”

In 2018, Kerala hosted 15 million domestic tourists, including 1.1 million foreigners. “Our target is to increase domestic tourists by 50% and foreign tourists by 100% by 202,” Srinivasan says.

Every Goan knows the devastation caused by uncontrolled mass tourism with garbage, waste management and traffic woes, so how does Kerala intend to manage all those footfalls? Srinivasan told us, “we have put in place destination management systems partnering tourism and trade organizations, local self governments, educational institutions and NGOs. Garbage is tackled at the source itself through segregation of waste, littering is strictly fined. Kerala is a clean place. You won’t find garbage in public places or thrown into green areas.”

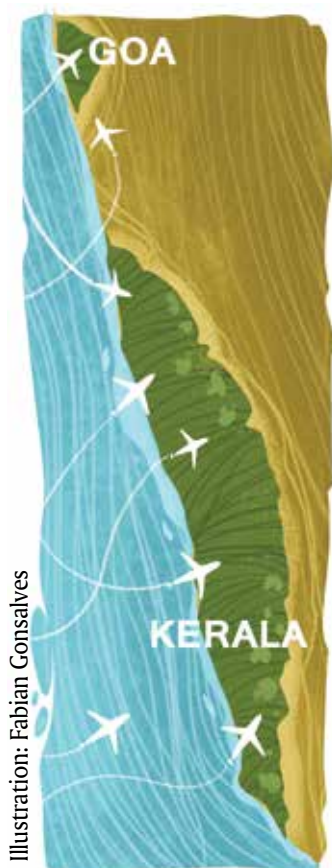
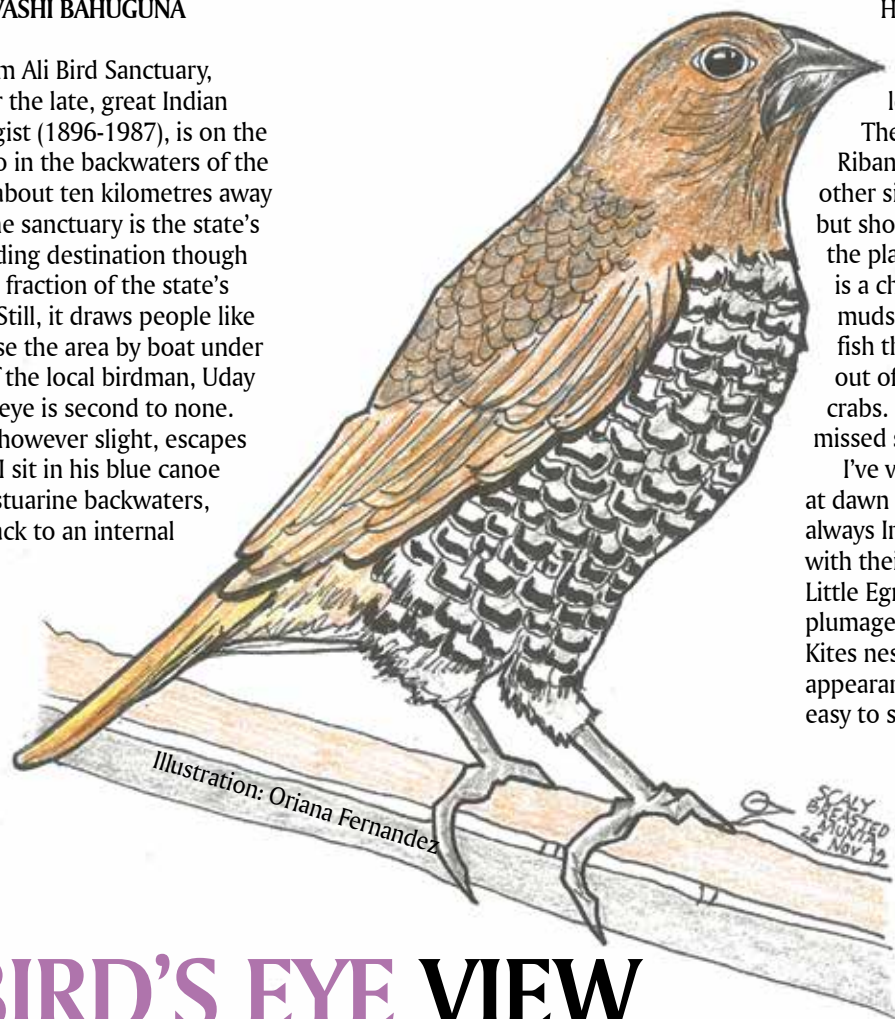


Illustration: Fabian Gonçalves

CHORÃO BIRD SANCTUARY

BY URVASHI BAHUGUNA

The Dr Salim Ali Bird Sanctuary, named for the late, great Indian ornithologist (1896-1987), is on the island of Chorão in the backwaters of the Mandovi River about ten kilometres away from Panjim. The sanctuary is the state's best-known birding destination though it only houses a fraction of the state's avian diversity. Still, it draws people like me, who traverse the area by boat under the guidance of the local birdman, Uday Mandrekar. His eye is second to none. No movement, however slight, escapes him. Each time I sit in his blue canoe on the silent, estuarine backwaters, I am brought back to an internal stillness.



His standard instruction is to call at a certain time. Based on the tide and the precipitation, he'll let me know when to arrive.

There is a ferry to the island from Ribandar, and Uday meets me on the other side with his scooter. The rough but shorn path from the main road to the place where his boat is docked is a chance to spot the remarkable mudskippers (a type of amphibious fish that can be sitting half in and half out of small shore pools) and fiddler crabs. He's always telling me I've just missed seeing an otter. I live in hope.

I've visited in monsoon and in winter, at dawn and late afternoon. There are always Indian Cormorants atop poles with their snake-like necks tucked in, Little Egrets with trailing breeding plumage flying overhead, and Brahminy Kites nesting high in trees whose regal appearance makes them particularly easy to spot and their biannual nesting pattern makes them ubiquitous in these parts. White-

Throated Kingfishers, and when we're lucky (not so) Common Kingfishers, cross us in a flash of brilliant blue. Black-Headed Ibises, white from the collar,

hunt in the marshy shallows.

The grumpy-looking Grey Heron perches on a low branch, and the speckled velvet of the Green Heron and the crimson-limbed Common Redshank are bent over in concentration foraging in the mud.

On the banks, mugger crocodiles can be spotted, which are unusual in their adaptation to living in saltwater. I took an American friend to experience the sanctuary and pointed out the crocodiles who I assured her were among the most sedate creatures I'd come across. But, unnerved by the boat drifting closer, the mugger, who Uday later explained feels safer in the water, dove in without warning. My friend was coated from head to waist in wet mud from the resulting spray.

The ocean is the water body most associated with Goa, but the backwaters, ponds, rivers and flooded paddy fields have a charm largely undisturbed by thronging tourists. While on Chorão, I sometimes drive through village roads lined with spectacular houses built in the Goan Indo-Portuguese style, and visit St. Bartholomew's Church whose baroque façade was built back in 1596. The island has a quiet magic that keeps me coming back.

BIRD'S EYE VIEW

BY KINJAL SETHIA

Watching films and bird-watching are both voyeuristic inclinations. Each offers pleasure by passive engagement, where the seeker has to do little to provoke the subject under observation, where she or he is looking outward for edification and entertainment.

But the similarities between birding and watching films dwindle when the lights are dimmed, and the projector goes into a whirring gear. For a birder it can be stifling to be caged in a dark cube, insulation from the outside is immediately manifested in the affected murmurs and padded footsteps that humans are reduced to inside a theatre. An imposed shush drops a veil on the crowd, and one becomes merely an insignificant part of an audience shrouded by someone else's imagination.

Compared to this, birders are habituated to fresh air, healthy environs and natural light. Sometimes, birding demands long hikes through varied terrain, necks craned out looking for a flurry of colour, or ears perked to catch a whistle of a bird to its mate. On other instances, you could be required to spend long hours in one position, or travel very long distances just for one glimpse of an elusive species.

Birders do not have the privilege of scheduled screenings. If you miss the perfect dive of the delicate oriental dwarf kingfisher, you cannot plan for an evening show of its manoeuvring act. This pastime demands deep study of species, climate, behaviour and other minutiae to ensure that you are doing the right thing and making the most of a precious moment of time. It guarantees an exposure to different regions, topography, weather systems and bird behaviour, all of which adds to the experience of aesthetic admiration of the feathered creature.

For those accustomed to put in all this effort, the vast panorama of national and international cinema readily on offer at IFFI 2019 is an endearing treat. It offers the chance of a relaxed extravaganza, a pause from the sweet-and-sweat combine that birding demands.



GOA BIRD LORE

BY PAOLA ANN DE SEQUEIRA

Birds are incorporated in the daily life of Goans, part and parcel of our folklore and myths. The iconic Peacock, locally known as Mor, takes prime place as the figurehead of the traditional *samai* – the brass lamp used in daily rituals.

Traditional baby cutwork coverlets often have bird motifs. The *Morulem*, a traditional folk dance derives its form and nomenclature from "Mor" while the Perne Zagor, the masked dance of the Perni community represents different characteristics of nature, birds included. Among many places named

after birds are Morpilla and Mordongor, while *Bokeachi Arradi* is reflective of the cattle egret. Another beautiful representation of the resplendent peacock comes in the craftsmanship of the traditional Goan goldsmith, whose masterpieces of decorative jewellery – *feet*, *surgvalesar*, *aati* and *morveni* – add beauty and pride to local women's attire and treasure chests.

The Yellow Headed Bulbul is Goa's state bird while the dove is the symbol of the Holy Spirit in Christian Iconography. This emblem of peace occupies the top slot on the façade of the magnificent 17th century Church of the Espirito Santo in Margao and is also seen engraved on baptismal fonts, pulpits, doors and gravestones of many other churches and chapels across the state.

Goa is the destination for many diverse species of migratory birds, which can be found in large numbers in the wetlands across the state. Some birding hotspots are the Dr. Salim Ali Bird Sanctuary, Bhagwan Mahavir and Bondla sanctuaries in Sanguem and the Mhadei Wildlife Sanctuary. The Goa Bird Conservation Network is doing amazing work to encourage and spread a love for birding. Check it out: gbcn.org

IFFI HERITAGE TRAIL

Illustrations: Oriana Fernandez



BY SAMIRA SHETH

When the International Film Festival of India (IFFI) shifted to Goa permanently 15 years ago, it couldn't have picked a better location. The stunning heritage infrastructure of the capital city of India's smallest state provides the perfect backdrop for this annual unspooling of global film culture.

By locating the festival here, the late CM Manohar Parrikar triggered a wonderful chain reaction for the city. He renovated the old Goa Medical College, once the oldest medical college in Asia, as well as the neighbouring 17th century Maquinez Palace. The entire area received a much needed facelift, and Panjim's Latin neighbourhoods now boast a number of lovely examples of adaptive reuse of centuries-old buildings.

From the ESG buildings to the old GMC up to Miramar beach, where evening shows are free and open to the

public, the many screening venues of IFFI extend through one of the prettiest and most historically significant areas of Goa. Built in 1702, the Palacio dos

Maquinezes still boasts of the grandeur of bygone times with its magnificent proportions. Next door, the Escola Medico Cirurgica de Goa (renamed as

GMC) has served generations of citizens, and sent its graduates across the oceans in a wide arc from Mozambique to Macau and onwards to Brazil and Portugal.

If you walk up the red carpeted steps to the Maquinez auditoriums and take a left you would have once been at the doors of the Skin and Orthopaedic wards of the hospital, with lecture halls on the right. Functioning as an active hospital until about 1933, the little chapel on site still holds an Annual Mass to offer prayers for doctors. Interestingly, stethoscopes are also blessed during this service.

As you come out and walk along the Mandovi riverfront promenade towards Kala Academy, please enjoy the sense of history permeating the air. If you take the inner route along the tree lined avenue of the Dayanand Bandodkar road you will pass through the remarkably picturesque area of Campal, laid out by the dynamic Portuguese Viceroy Dom Manuel de Portugal e Castro between 1827-35. Imbued with a glorious sense of history, the area features some of Goa's most magnificent old homes, centered around a grand statue of Francisco Luis Gomes, one of the great intellectual figures the 19th century, who represented Goa in the Portuguese parliament and demanded "liberty and light for India" long before other Indians voiced similar nationalist sentiments.

Further down the road is the storied Kala Academy, one jewel from the legacy illustrious Goan architect Charles Correa.

Considered one of the finest examples of modern architecture in the country, the low lying structure offers a welcoming space for learning and lovely views of the river, the lighthouse and the glorious Reis Magos fort on the opposite banks of the Mandovi. A strong sense of location only enhances a film's appeal. Now take a moment between screenings to appreciate the location of IFFI in this marvelous heritage precinct.



DR. RACHANA PATNI: THIRD EYE

A dear friend who passed away with undiagnosed lupus in 2013 told me something that resurfaces in my mind every now and again.

She was a beautiful African-Caribbean woman aged over 60, who said men have an easier time producing creative things because they are not tied up in the anxiety of giving birth to something imperfect. At the time, she was giving me advice about ensuring that I focus on finishing my PhD, as she felt that the labour of writing it could be an endless one, and I needed to know when my research was good enough to go out into the world, even with some flaws.

My friend told me how she'd wanted to write a book called 'Black Women Abroad' and never reached a place where she was willing to let it out into the world. That unfinished project would have been beautiful, even if it were

wholly imperfect. So, I lament.

Speaking with filmmakers, I have got a sense of the see-saw of creativity that moves in spirals between our masculine and our feminine capacities. The 'putting it out there' after having spent time 'holding it in' requires such a great union of all of our capabilities. Young filmmakers have to navigate not just their own internal conundrums but also contexts set by producers and the logic of the film industry.

One filmmaker I spoke to recently had a short film selected for IFFI 2019. He described his creative process as one that he thoroughly enjoys. When one of his projects is ending, he always has the next one lined up, so that he does not get into a phase of rumination or worry. He believes in keeping things simple and has started an enterprise unrelated to film, so that he can always know that

making films is his work and not his life.

Rather than the creative process be anxiety ridden, he experiences his process as inspired. Therefore, he produces the goods. I wondered how this might change if there was more of a flow between this talented filmmaker's emotional world and his art, if his work was allowed to touch him, and to be touched by his emotions. If only he could let himself in a bit...

Another filmmaker I was fortunate to have a connect with had a first project that was not up to her own expectations of herself, and her friends also had been critical. Yet it made her extremely visible on the world stage and it became quite a 'thing', a huge success that she received a lot of validation for. She shared with me that she has not made something in a long time because she feels this pressure and expectation to create something that she feels internally committed to. This makes her unable to work in a market driven process though she had found unexpected success in that path.

At the same time, she finds it hard to discern her own feelings without any external structures within which to create. She wants to work toward

something as if it were final and ultimate, and is not ready to settle for the incremental. This creates a situation that is hard to reconcile, which leads to a pause in productivity, although I would hasten to add that it is not necessarily a pause in creativity. I wondered what goods would be produced if this talented filmmaker could pause her inner critic while she entered a sense of flow in relation to her own work. If only she could let herself out a bit...

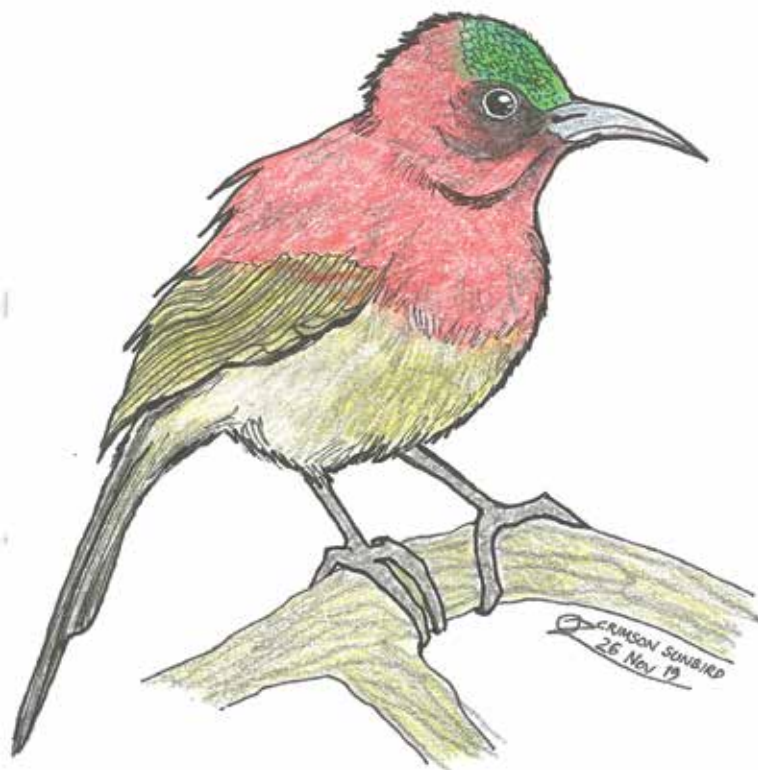
I listen to narratives in my work with the expressed intention of seeing which patterns might be inhabiting our lives in a way that stymies us from being fully present and fully ourselves.

The state of flow - when our presence to our task and our immersion in it is complete - is a very creative state. It requires a submission that can be very profoundly productive.

This surrender requires trust and the courage to feel, and also a disarming of our inner critic. I long for the coming together of these two perspectives and whenever it happens, we will all sense its beauty.

I did finish the PhD. It was imperfect and good enough.

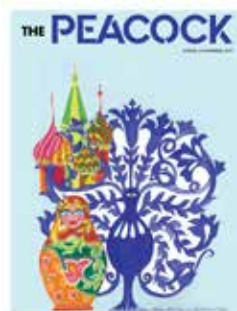
Illustration: Oriana Fernandez



Shifting

BY URVASHI BAHUGUNA

Backlit, in the early hours, the birds defy identification. When the light shifts, I pore over field guides and draw up lists, And worry about the species that haven't called around in a while. I wonder at the new and the unannounced that arrive. The advent of crows for the first time in a decade feels frightening. Yesterday, an elusive bird I have been listening to a long time showed itself at dawn and I thought: I must be mistaken, must be overtired to have imagined such an aberration in the pattern of life.



MISSED AN ISSUE OF THE PEACOCK?

Visit our office on the first floor of Maquinez Palace and collect!

INOX Screen I	INOX Screen II	INOX Screen III	INOX Screen IV	KALA ACADEMY
G01 08:30 AM LINGUA FRANCA (WP) Dir: Isabel Sandoval USA/Philippines/ 2019/90 min	G11 09:00 AM CURIOSA (WP) Dir: Lou Jeunet France/2019/ 107 min	G21 08:15 AM ROADS TO OLYMPIA (WP) Dir: Ramazan Nanayev USA/Jordan/ Brazil/2019/99 min	G31 08:45 AM X - THE EXPLOITED (WP) Dir: Károly Ujj Mészáros Hungary/2019/ 114 min	G41 09:00 AM PARTICLES (IC) Dir: Blaise Harrison France/Switzerland/ 2019/98 min
G02 12:00 PM STORIES FROM THE CHESTNUT WOODS (IC) Dir: Gregor Bozic Slovenia/2019/ 81 min	G12 12:00 PM *ELEPHANTS DO REMEMBER (IP-NF) Dir: Swati Pandey, Manohar Singh Bisht, Viplove Rai Bhatia English/2019/37 min	G22 11:45 AM ANTIGONE (IC) Dir: Sophie Deraspe Canada/2019/ 109 min	G32 12:15 PM THE TASHKENT FILES (SP) Dir: Vivek Agnihotri India/2019/ 144 min	G42 12:30 PM FIRST LOVE (FF) Dir: Takashi Miike Japan/UK/ 2019/108 min
G03 03:30 PM AMA KHANDO (ICFT) Dir: Dhondup Tsering Tibet/2019/99 min	G13 03:00 PM NIRBAN (IP-F) Dir: Gautam Halder Bengali/2018/ 107 min	G23 03:15 PM MY NAME IS SARA (DC) Dir: Steven Oritt USA/2019/ 111 min	G33 03:45 PM KAAJRO (KF -P) Dir: Nitin Bhaskar India/2019/ 113 min (Konkani)	G43 04:00 PM - 06:00 PM Masterclass 'The Musical Maestro' Masterclass by: Ilayaraja Moderator: R. Balki
G04 07:00 PM FIELA SE KIND (WP) Dir: Brett Michael Innes South Africa/ 2019/126 min	G14 05:35 PM *SATHYARTHI (IP-NF) Dir: Pankaj Johar Hindi/2019/53 min	G24 06:45 PM CHRONOLOGY (IC) Dir: Ali Aydin Turkey/2019/ 117 min	G34 07:45 PM VITALITY (ICFT) Dir: Dongmin Wu China/2019/ 96 min	G44 06:45 PM - 08:15 PM In-Conversation Session 'Trendsetters' Panelists: Vijay Deverakonda & Rakul Preet Singh Moderator: Sudhir Srinivasan
G05 10:30 PM ABOU LEILA (DC) Dir: Amin Sidi-Boumedine Algeria/France/ 2019/135 min	G15 08:30 PM OLD MEN NEVER DIE (WP) Dir: Reza Jamali Iran/2019/ 83 min	G25 09:30 PM SONG WITHOUT A NAME (WP) Dir: Melina León Peru/Spain/USA/ Chile/2019/ 97 min	G35 10:45 PM BACURAU (FK) Dir: Juliano Dornelles Kleber Mendonça Filho Brazil/France/ 2019/131 min	G45 09:00 PM CAPTIVES (IC) Dir: Kristóf Deák Hungary/2019/ 88 min

MAQUINEZ I	MAQUINEZ II	INOX PORVORIM I	INOX PORVORIM II	INOX PORVORIM III
G51 08:30 AM KANOORU HEGGADITHI (HM) 35mm Dir: Girish Karnad India/1999/ 126 min (Kannada)	G61 08:45 AM ADIMAKAL (GLF) Dir: K S Sethumadhavan India/1969/143 min (Malayalam)	G71 10:15 AM GLORY (KF) Dir: A D Prasad, Tinky George India/2019/ 113 min (Konkani)	G81 10:45 AM SOLE (WP) Dir: Carlo Sironi Italy/Poland/ 2019/90 min	G91 10:30 AM BLANCO EN BLANCO (FK) Dir: Théo Court Spain/Chile/ France/Germany/ 2019/100 min
G52 11:00 AM - 12:30 PM Masterclass 'Nuances of Acting' Masterclass by: Prosenjit Chatterjee Moderator: Sachin Chatterjee	G62 12:30 PM PHOOL AUR KAAANTE (HM) DVD Dir: Kuku Kohli India/1991/ 173 min (Hindi)	G72 01:15 PM ABOUT ENDLESSNESS (MF) Dir: Roy Andersson Sweden/Germany/ Norway/2019/ 78min	G82 01:30 PM I WAS AT HOME, BUT (FK) Dir: Angela Schanelec Germany/Serbia/ 2019/105 min	G92 12:45 PM PORT AUTHORITY (WP) Dir: Danielle Lessovitz USA/France/ 2019/94 min
G53 02:30 PM - 04:00 PM Masterclass 'Step- Up' Masterclass by: Farah Khan Moderator: Rajeev Masand	G63 04:15 PM FIREFLIES IN THE ABYSS (BM) Dir: Chandrasekhar Reddy India/2015/88 min (English)	G73 04:15 PM ADAM (WP) Dir: Maryam Touzani Morocco/France/ 2019/98 min	G83 04:15 PM WHILE AT WAR (WP) Dir: Alejandro Amenábar Spain/Argentina/ 2019/107 min	G93 03:30 PM SWAYAMVARAM (INC) Dir: Adoor Gopalakrishnan India/1972/ 134 min
G54 04:45 PM - 06:30 PM In-Conversation Session 'The Legendary Filmmaker' Panelist: Takashi Miike Moderator: Saibal Chatterjee	G64 07:30 PM JUZE (KF) Dir: Miran Sha Naik India/ 2017/94 min	G74 07:00 PM ECHO (FK) Dir: Rúnar Rúnarsson Iceland/ 2019/79 min	G84 07:15 PM PATRICK (FK) Dir: Tim Mielants Belgium/ 2019/97 min	G94 06:15 PM PAIN AND GLORY (MF) Dir: Pedro Almodovar Spain/ 2019/113 min
G55 07:30 PM TULPAN (GPR) 35mm Dir: Sergei Dvortsevov Kazhak/ 2008/100 min	G65 10:15 PM MEGHE DHAKA TARA (INC) Dir: Ritwik Ghatak India/ 1960/134 min	G75 09:45 PM THE GODFATHER (OR) Dir: Francis Ford Coppola USA/1972/ 175 min	G85 09:45 PM PAPICHA (WP) Dir: Mounia Meddour France/Algeria/ Belgium/Qatar/ 2019/106 min	G95 09:00 PM THE SOUND OF MUSIC (OR) Dir: Robert Wise USA/1965/ 172 min
G56 10:45 PM ARADHANA (GLF) 35mm Dir: Shakti Samanta India/1969/ 169 min (Hindi)				

CURIOSA
INOX Screen II, 9 AM
Dir: Lou Jeunet
France
107 min



FIRST LOVE
Kala Academy, 12.30 PM
Dir: Takashi Miike
Japan/UK
108 min

AMA KHANDO
INOX Screen I, 3.30 PM
Dir: Dhondup Tsering
Tibet
99 min



VITALITY
INOX Screen IV, 7.45 PM
Dir: Dongmin Wu
China
96 min

Today's Highlights

PRESS BRIEFING- Isabelle Couture, Producer of Antigone at 2.30 pm (Old GMC Building)

MASTERCLASS- Step-up with Farah Khan at 2.30 pm (Maquinez Palace Theatre)

MASTERCLASS- The Musical Maestro with Ilayaraja at 4 pm (Kala Academy)

IN CONVERSATION- The legendary filmmaker with TAKASHI MIIKE at 4.45 pm (Maquinez Palace Theatre)

OPEN AIR SCREENING- Fun and Frustration at 7 pm (Miramar Beach)

MUSICAL PERFORMANCE- Reggae Night at 7.30 pm (Campal Ground)

FILM SCREENING- Jallikettu at 10 pm (Kala Academy)



Today's gleefully kitschy cover painting by Sonia Rodrigues Sabharwal depicts our favourite bird surrounded by many feathered friends, in a tribute to Goa's spectacular bird diversity. This is one of the great birding destinations in the world, where around 500 species can be spotted in a bewildering range of habitats - from coastline to deep jungle in the Western Ghats. Just upstream from IFFI's riverside location is the small jewel of Salim Ali Bird Sanctuary (which you can read more about on Page 8), that is home to over 100 different kinds of birds.

