
FESTIVAL BOOK
14th
Mumbai
International
Film Festival
DOCUMENTARY | SHORT | ANIMATION
January 28 - February 03, 2016
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FILMS DIVISION

Presents

14th MUMBAI INTERNATIONAL FILM FESTIVAL

DOCUMENTARY | SHORT | ANIMATION

28TH JANUARY - 03RD FEBRUARY, 2016

At:

Films Division

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Mumbai - 400026

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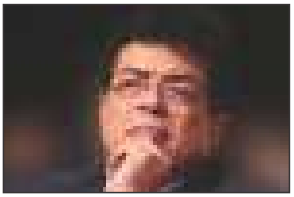
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F O R E W O R D



India is known for its fiction film industry which is unarguably the largest in the world. But few realise that it also has a flourishing non-fiction film movement which has been steadily growing since 1940 when the Information Films of India was set up the Government of India. But sadly, while fiction filmmakers are wined and dined, documentary filmmakers have to fend for themselves and, even the best of them, live quiet anonymous lives.

I believe that the time has now come to not only recognise the non-fiction genre for the contribution it has made towards the development of the nation but also give it the space it deserves in cinema halls and television. True, documentary films do get shown on current affairs channels and also in cinema halls, though the edict of compulsory screening in cinema halls is gone. But that is really not enough for the movement to take off like it has done in many countries of the world.

The gratifying thing about MIFF is that, over the years, it has grown not only in size and stature but also in prestige and honour. It has become the much-needed platform for documentary films in an era of shrinking space for the non-fiction genre – at least in this part of the world. But again this is not enough because the MIFF is a biennial festival and by the time the next festival is held, the enthusiasm generated by the previous one has ebbed.

We, therefore, need to create a mechanism which would not only harness this enthusiasm generated by one festival but crank it to another higher level by the time of the next festival. The Films Division is in the process of creating such a documentary hub around the Museum which is in the process of being built. More such ideas need to be generated in order to give the movement a much-needed fillip.

In conclusion, it gives me great pleasure to welcome you to the 14th Mumbai International Film Festival of Documentary, Short and Animation Films. We have spared no efforts to make this edition as successful as the previous ones have been. Enjoy the films and join the debates!!



Mukesh Sharma
Festival Director,MIFF2016
Director General,Films Division



राष्ट्रपति
भारत गणराज्य

PRESIDENT
REPUBLIC OF INDIA

MESSAGE

I am happy to learn that the Films Division, Ministry of Information and Broadcasting, Government of India, is organizing the l4th Mumbai International Film Festival for Documentary, Short and Animation Films (MIFF 2016) from 28th January to 3rd February, 2016 at Mumbai.

Documentaries are an art form and a vehicle of communication, which have immense potential and persuasive power. It can be used to celebrate the successes in our nation and to highlight role models who can inspire. They can also serve as an important channel for in-depth investigative reporting into social issues.

Over the decades, MIFF has become an important event in the global calendar of film festivals. I am sure that the MIFF will continue to inspire Indian documentary filmmakers to create meaningful and momentous documentaries.

I congratulate the Films Division for hosting this prestigious festival for the 14th time in a row and wish it many more successful editions in the years to come.

(Pranab Mukherjee)

New Delhi
January 6, 2016



उप राष्ट्रपति भारत
VICE-PRESIDENT OF INDIA

MESSAGE

I am happy to know that the 14th Mumbai International Film Festival for Documentary, Short & Animation Films (MIFF 2016) is being organized between January 28 and February 3, 2016 at Films Division Complex, Pedder Road, Mumbai.

The Mumbai Film Festival is always eagerly awaited by the members of the film fraternity as well as cinema lovers. Over the years the MIFF has not only become a meeting ground for filmmakers where they can exchange ideas about documentary filmmaking but also a space where discerning audiences can watch documentary and short films from all over the world on diverse subjects.

I extend my greetings and good wishes to organisers and participants and wish the event all success.

(M. HAMID ANSARI)

New Delhi
7th January ,2016



CH.Vidyasagar Rao
GOVERNOR OF MAHARASHTRA

RAJ BHAVAN
Mumbai - 400 035

12 January 2016

MESSAGE

I am pleased to know that 14th Mumbai International Film Festival for Documentary, Short & Animation Films (MIFF 2016) is being held in Mumbai from 28th January to 3rd February 2016.

It is heartening to note that MIFF has grown in stature as one of the premier international events of documentary film genre. Thanks to the revolution in the skies accompanied by internet revolution, the reach of documentaries, short & animation films has increased manifolds. The simplification of technology has, on the other hand, made it easier for any creative individual to make a short film or a documentary. This has created a win-win situation for the filmmakers and the audience.

I am glad that this important genre of films has found a permanent space in Mumbai in the form of MIFF, where the works of new as well as veteran filmmakers can be shown, discussed and appreciated. I congratulate the organisers and convey my best wishes for the success of the Festival.

(CH. Vidyasagar Rao)



CHIEF MINISTER
MAHARASHTRA

11 January,2016

MESSAGE

I am happy to learn that the Films Division, Ministry of Information and Broadcasting, Government of India, is organising the l4th Mumbai International Film Festival for Documentary, Short and Animation Films (MIFF 2016) from 28th January to 3rd February, 2016 at Mumbai.

It is heartening to note that over the years MIFF has not only grown in prestige & stature but has also succeeded in unspooling a diverse kind of non-fiction fare. Indian filmmakers and audiences have also benefitted from their exposure to such diverse styles in filmmaking.

I am sure that this festival will attract more filmmakers and will showcase different documentary, short films & animation films.

I personally welcome the delegates of this festival to Mumbai and wish the festival a grand success.

(Devendra Fadnavis)



Arun Jaitley

Minister of Finance, Corporate Affairs
and Information & Broadcasting
Government of India

MESSAGE

The recent democratization and demystification of the film-making process has brought documentary film-making within the grasp of the common citizen. As the noted documentary film-maker Lucy Walker said, "With portable cameras and affordable data and non-linear digital editing, I think this is a golden age of documentary film-making. These new technologies mean we can make complicated, beautifully crafted and cinematic films about real-life stories".

In such an age where more and more people take to film-making, a festival like MIFF has a greater significance. It can not only provide a space to show the products of this golden age of documentary but also create a meeting place for such film-makers to exchange ideas about content and technology.

I hope that the 14th edition of MIFF will act as a catalyst to usher in the brave new age of the new Indian documentary.

(Arun Jaitley)



Col Rajyavardhan Rathore

MINISTER OF STATE FOR
INFORMATION & BROADCASTING
GOVERNMENT OF INDIA

MESSAGE

Over the last two-and-a-half decades, the Mumbai International Film Festival for Documentary, Short and Animation Films has played an important role in elevating documentaries that might otherwise have escaped our notice. It has brought together some of the best documentaries of the world under one roof – not to speak of the filmmakers who have congregated to this biennial event.

I am, therefore, pleased to know that the Films Division will be hosting the 14th edition of this prestigious festival this year. I am sure that this week-long festival of the finest films from the world over will leave an indelible mark on audiences while inspiring some of our new filmmakers to adopt new styles of documentary story-telling.

Here is wishing the event success and a very long life.

(Col Rajyavardhan Rathore)



Sunil Arora
Secretary

भारत सरकार
सूचना एवं प्रसारण मंत्रालय
शास्त्री भवन, नई दिल्ली-110001

GOVERNMENT OF INDIA
MINISTRY OF INFORMATION & BROADCASTING
NEW DELHI

MESSAGE

It is indeed heartening to know that the Films Division is organizing 14th edition of the biennial Mumbai International Film Festival (MIFF) for Documentary, Short and Animation films from 28th January to 3rd February 2016 in Mumbai in collaboration with Government of Maharashtra. Since its inception in 1990, it has grown impressively in terms of participation of countries and quality of films screened.

As an art of film making, genre of documentary has always been known for juxtapositioning factual narrative with creativity in an attempt to inform, convey and create public opinion. As a medium, it has facilitated young film makers to dream with innovative ideas and possibilities. In the domain of film making it has enriched cinematic practice and tradition, audience response and evolved aesthetically within the contours of cinematic creativity.

Films Division has been producing excellent documentaries on diverse subjects. Art and culture has always been the mainstay of Films Division and in the last few years, films like *Even Red can be Sad, Kapila, Spaces Between, Rangbhoomi and In Search of a Fading Canvas,* made in this genre, won accolades globally. Several socially relevant films have also been made tackling subjects of national significance. I am happy that special packages of such films are being showcased in the current edition of MIFF.

MIFF platform has rejuvenated the documentary movement providing an opportunity to cine lovers to understand the richness and variety of the documentary heritage.14th edition of MIFF is another step in showcasing the best contemporary documentary films of the world. I am sure that screening of films of this genre would provide film makers a vision to dream ahead in creating a vibrant documentary culture in the country.

(Sunil Arora)



HOMAGES

BABU RAMASWAMY



Babu Ramaswamy, born in 1950 in Anaimalai in Coimbatore District of Tamil Nadu. After graduating in Science from Madras University in 1971, he obtained a Diploma in Direction & Screenplay writing from the Institute of Film Technology, Madras in 1975 . He was the first recipient of the Director K. Subramanyam Memorial Award as the Best Student. He tried his hand in journalism and obtained his degree in 1977. He worked in a private concern as Associate Director and Assistant Lecturer in F.T.V.I. in Tamil Nadu till 1982. After joining Films Division in 1982, he directed and produced over 100 short films in diverse genres.

Under the guidance of the then Cabinet Secretary T.S.R.Subramanian, he wrote and directed 18 special films for a country-wide campaign on administrative reforms: Right to Information and People Friendly Government.His two films *Chillies* and *Scientific Storage of Food Grains* (1999) won the Diploma of Honour in Czechosiovakia.

He also played managerial roles in the planning and implementation of various media campaigns of national and historic importance such as Asiad82, Non Aligned Meet (NAM) and Commonwealth Heads of States Meet (CHOGAM) held in New Delhi. He was Coordinator, MIFF 2002 and MIFF 2004.

He retired from government service in January 2010 after a 4 ½ year tenure as the Regional Officer, Central Board of Film Certification, Chennai where he achieved a record certification of more than 13,500 films. He enjoyed being a teacher and advisor to new film-makers. He breathed his last while pursuing his passion.

YAMINI

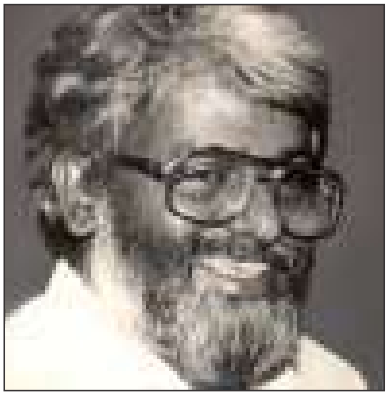
26 min / English / Col / 1999



Director :
Babu Ramaswamy
Producer:
Sunil Ranjan Das

The film recollects in brief the contribution of Yamini Krishnamurthy to the Indian classical dances, in particular to Kuchipudi: the Indian Classical Dance form. Yamini Krishnamurthy, hailed as the prlma dona of India Classical dances is the harbinger of a new trend commended as the hurricane and torch bearer ofthe post independent Indian renaissance.

K K CHANDRAN



K K Chandran graduated from the Film and Television Institute of India in 1976. His diploma film *Saturation Point* was well received. His first documentary was on the Silent Valley issue and went a long way in saving the forest. His book *Oru Cinema Engane Undakunnu* is a basic guide to filmmaking written in a language so that it is accessible to the beginner. It covers all stages of filmmaking. Chandran was also a teacher.

PORTRAIT OF A FILM DIRECTOR

India/2000/English/42 minutes



A documentary on Adoor Gopalakrishnan, the noted Malayalam filmmaker who made the Cinema of Kerala known to the world. The film is attempts to explore and understand the mind of Adoor Gopalakrishnan while he is at work: the way he sets up a shot and handles his actors.

NIRAD MOHAPATRA



Nirad Mohapatra (12th November 1947-19th February 2015) was an Indian film director. He has directed a national award winning Oriya language film Maya *Miriga*, television soap operas and documentaries. His father, Narayan Mohapatra, was a freedom fighter during the British Raj, journalist and later entered politics in independent India. His mother was a school teacher. He was the eldest of 7 siblings. He was also exposed to rural and urban life while growing up. All this made him very aware of the realities of middle class life. He was good at his studies with a keen interest in history and literature. He was a good observer of human nature and relationship and strived to understand the same. In years to come, his film and body of work would reflect the same sensitivity. The foundation to Nirad's value system was laid with this background.

His interest in cinema was kindled from his childhood days and further strengthened by the cinema theatre very near his house in Bhadrak, Odisha. However, Nirad continued his studies and completed B.A (Hons) with distinction (1967). He enrolled for postgraduate studies in Political Science (Utkal University) but discontinued it to pursue his love for cinema. He joined Film and Television Institute of India, Pune to pursue the Direction Course, 1968. In 1971, he graduated with a first class diploma and joined the same institute as a lecturer in Film Direction (1972-72). He was admired for a keen understanding of the theory of cinema. Many noted and acclaimed directors of India namely Girish Kasaravalli, Jahnu Barua, Saeed Akhtar Mirza, Ketan Mehta, Manmohan Mohapatra, Vidhu Vinod Chopra etc. were students during those times.

Returning to Bhubaneswar in 1974 he founded and successfully ran a Film Society (Cinexstasy) till 1983, with the aim of popularising good cinema and to create an opportunity for the members to see classics of world cinema, with analysis by professionals. This was hugely popular, and garnered lot of response from people interested in seeing good cinema from all around the world. Nirad was pivotal in inspiring many Oriyas to take up a career in cinema, and joining FTII, Pune. During this time, he edited the film section of a Film-cum-Literature journal Mana Phasal, continued to teach at FTII as a guest lecturer, contributed to several national journals as a freelancer, made a number of documentary films and conducted film appreciation course at Utkal University. He also agreed to an arranged match with his wife Sabita Mohanty who, coincidentally, turned out to be a member of Cinexstasy.

In 1984, Nirad made his first (and sadly, only) feature film *Maya Miriga*. The film was made with a shoe-string budget with an ensemble of primarily amateur actors. The film was shot completely in Puri, a beach-side town in Odisha. The film dealt with the ever potent issue of those times (it is still relevant today) – the joint family, aspirations of its members, and its breaking up. This directorial debut went on to bag many honours and accolades. It was adjudged the Second Best National Film of 1984, made it to the Indian Panorama. It was adjudged the Best Third World Film at International Film Festival Mannheim-Heidelberg (then West Germany). It received Locarno Film Festival, Los Angeles Film Festival and other International Film Festivals. In 1985, he was invited to visit four US Universities to lecture on films.

NIRAD MOHAPATRA

the Special jury award at Hawaii International Film Festival, US. It was selected for the 'Critics Week' of Cannes Film Festival (France), BFI London Film Festival, Locarno Film Festival, Los Angeles Film Festival and other International Film Festivals. In 1985, he was invited to visit four US Universities to lecture on films.

After that, he primarily concentrated on documentaries. He had been a member of national film jury and member selection panel for Indian Panorama several times. He had been a jury member for 5th International Children's Film Festival, Bhubaneswar. He had been a member of governing council FTII, Pune. He has been a member, NFDC script committee for Odisha. He was twice member of the Academic Council, Satyajit Ray Film and Television Institute, Kolkata. He was the chairman, Academic Council, Biju Patnaik Film and Television Institute, Cuttack, Odisha, and member Governing Council, SIFT, Bhubaneswar. He was a guest faculty at the Film School of KIIT University, Bhubaneswar. He died of cardiac arrest on 19th February 2015.

CHHAU DANCE OF MAYURBHANJA

India/1985/36 minutes



The film shows the Classical Odissi dance equlibrium of rhythm and Drums of Mayer Bhanja.

CHEERAM VEETTI ("C. V.") SATHYAN



Cheeram Veetti ("C.V.") Sathyan (10 October 1957 – 19 August 2014), popularly known as **Odessa Sathyan,** was an Indian documentary filmmaker and social activist, known for his involvement in the Naxal movements of the seventies in Kerala and his association with Odessa Collective a people's film movement which was founded by the noted Malayalam filmmaker, John Abraham.

C. V. Sathyan was born on 10 October 1957, at Vadakara, in Kozhikode district, in the South Indian state of Kerala, to Cheeramveettil Kunkan and Cheeru. He was attracted by the leftist movement early on in his life. Sathyan's social life was kick-started by the trade union movements of 1970s, in Kerala, when he got actively involved in many of the leftist activities during that time in Kozhikode. He was reported to have been associated with the trade union strikes at Iringalpara and other areas in Kozhikode. Later, Sathyan joined the Naxalite movement and became the Kozhikode district Secretary of the Communist Party of India (Marxist-Leninist) and had to undergo imprisonment during the Emergency period of 1975–77. He was said to be one of the leaders of a people's mass trial, conducted by the CPI ML, at the Kozhikode Medical College Campus.

The next phase of his life started with his association with the renowned filmmaker John Abraham. Together, they launched the Odessa Collective, a people's film movement, which made films such as *Amma Ariyan*, which gained critical and social acclaim. With John Abraham's death, in 1987, the movement lost its steam but Sathyan tried to carry it forward singlehandedly by founding Odessa Movies and keeping the free public screening of films on with a small projector. His active association with the movement earned him the nickname Odessa Sathyan.

Sathyan became part of Odessa after appearing in a scene in the film. "He acted as the man who teaches karate and those sequences were shot at Iringappara, Vatakara, his hometown," recalled Joy Mathew, who was the protagonist in *Amma Ariyan*. "Then he became one of us and he was with Odessa even after everyone left. Eventually Sathyan became Odessa."

Sathyan made five documentaries and a musical album.

Ithrayum Yathabhagam/*The Path Traversed*: a documentary on the life and works of noted Malayalam poet, A. Ayyappan. Sathyan's relationship with the poet was widely known and the documentary was the filmmaker's attempt to look at the poet's life from the perspective of an insider.

Vettayadappetta Manasu/The Haunted Mind : The documentary narrates the story of Ramachandran Nair, a police officer who made headlines by confessing on killing the Naxalite leader, Varghese.

Mortuary of Love: A documentary on emotional and carnal natures of love and sexual exploitation of young girls.

Agnirekha/The Blazing Course: A documentary on the life of Angadippuram Balakrishnan, a Naxal activist hailed as a martyr by the movement.

Visudha Pashu/The Holy Cow: In the post production stage, under editing.

CHEERAM VEETTI ("C. V.") SATHYAN

Balikurippu/The Sacrificial Note: A musical on the life of the poet, A. Ayyappan.

His musical documentary, *Balikurippu*, has received Kerala Sangeetha Nataka Akademi award in the category musical videos. *Balikurippu* also won the Special Jury Award, at the 6th International Documentary and Short Film Festival of Kerala, in 2013.

Sathyan was married to Jennifer, a college lecturer, and had two daughters, Sandra and Soya. He died on 19th August 2014, aged 56, succumbing to pancreatic cancer at the Kozhikode Medical College. His body was laid to rest at his residence at Narayana Nagar, Kozhikode.

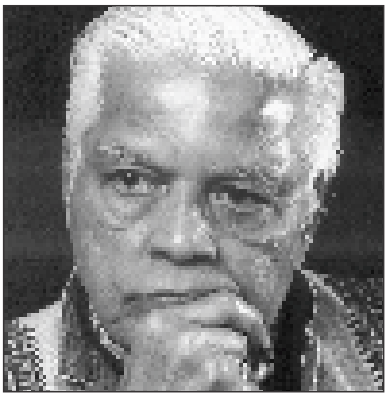
ITHRAYUM YATHABHAGAM/THEPATH TRAVERSED

India/2003/Malayalam/45 minutes



This documentary is about A. Ayyappan, a well-known poet who works in Malayalam. Alcohol and love are his two life-long obsessions. This documentary on Ayyappan's life and work is filled with musings on his comrades, travels, college years, and his eccentricities, sharp political insights, humorous chit-chat, and renditions of his rousing poetry.

PREM VAIDYA



"If there is life after death - which I believe so – I would wish to be born again behind my camera." **Prem Vaidya** Prem Vaidya (1927-10th July 2014) graduated in History from the University of Poona and then joined the Films Division soon after (1954). His initial assignments were as a newsreel cameraman which resulted in his covering several prestigious state visits as well as topical news items such as the 1965 Indo-Pakistani War, the 1966 Alaknanda Rover Raft Expedition and the 1966 drought in the states of Bihar and Uttar Pradesh. One telecast of the rush prints this film on Norwegian TV network in Oslo resulted in a contribution of Rs. 25 lakhs by The Labour Movement Norway.

Vaidya came to prominence in the early 1970s when he volunteered to cover the activities of the Mukti Bahini in East Pakistan (now Bangla Desh) when Pakistan had broken off diplomatic relations with India. His newsreels of that period amounting to nearly 200 and including his documentaries *East Pakistan in Turmoil* and *Bangla Desh* brought him lasting recognition. But it was his 1974 documentary *Man In Search of Man* which consolidated his reputation. Subsequently he was invited to join the British Kinematograph Sound and Television Society (BKSTS).

Even after he had turned director he was much in demand as a cinematographer and he had no qualms working for other directors which led to his photographing several major documentaries.In 1978 he was sent to the British Broadcasting Corporation for training in the production techniques of documentary and television films.

He made some of his best films a few years before retirement: *Baba Amte* (1982), *Veer Savarkar* (1983), *Against The Current* (1984), *The Great Salt March* (1985). He retired from Films Division in 1985 but continued to make films. His very first documentary post-retirement was *Kala Pani. A Pilgrimmage* which revisited the site of his film on Veer Savarkar. Two more films followed: The *Soil That Was Ours* (1986) and *Hivare: A Village in Maharashtra* (1986).

His writing continued for he was a prolific writer. He wrote in English, Hindi and Marathi in several Indian publications. His articles on *The Filming of the Asian Games* and *The Making of Veer Savarkar* were published in the Americam Cinematographer. His memoirs, *Flashback*, were published by the National Film Archives of India – a handy book for any documentarian. His other book on the making of his dream film *Veer Savarkar A Lifelong Crusade* is now out of print. In 2003 he was honoured with the Ezra Mir Award for Lifetime Achievement by the Indian Documentary Producers Association.

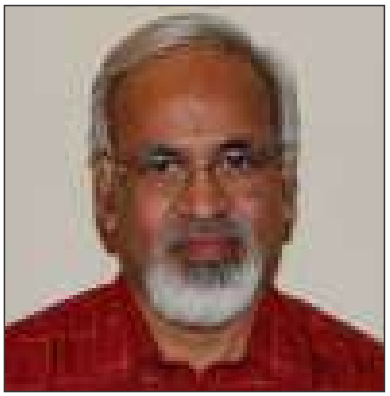
PREM VAIDYA

MAN IN SEARCH OF MAN
India/1974/21 minutes



By now a documentary classic, the film explores the life of the tribals in the Andaman & Nicobar Islands, many of them with decidedly unfriendly tendencies. Prem Vaidya was both cinematographer and director. The film was awarded the Rajat Kamal for the Best Information Film at the 22nd National Awards.

R. KRISHNAMOHAN



R. Krishnamohan (2nd March 1946-2014) is an eminent documentary filmmaker who was a former Chief Producer-in charge of Films Division and Director of MIFF 1994. He had directed over 55 films for Films Division – many of them winning national awards and international accolades.

He completed his M.A. in Public Administration and then a diploma in journalism. He began his career in cinema with the Films Division, first as a Researcher and then as Scriptwriter. Having written over a hundred scripts he began to direct films (1982) and was then officially designated Director. His films of this early period include *The Story of Telecommunications* (1982), *A Challenge to the Nation Parts I/II/III/IV*(1985) and, of course the best known, a docu-feature on the life of poet-composer-singer Saint Thyagaraja *Thyagabrahman* (1986).

He was particularly good with sensitive subjects like on the demolition of the Babri Masjid: *A Matter of Worship, Ram Janmabhoomi-Babri Masjid* (1991); Sri Lankan issues: *Tears and Smile* (1988), *Crisis in Sri Lanka: Give Peace a Chance* (1990); Scientific and nuclear issues: *India Nuclear Weapon State* (1999), *Nuclear India* (a 40 minute film on Pokhran-II), *Isotopes for Healthcare* (on nuclear medicine), *Seeds of Promise* (demystifying plant Biotechnology to lay audience).

In 1984 he was promoted to the post of Joint Chief Producer (Newsreels) and was briefly Acting Chief Producer (1994). As Chief Producer of FD, he was a member of the Governing Council of Film and Television Institute of India and a member of the Advisory Committee of the National Film Archives and also helmed MIFF 1994. He resigned from Films Division in 1996 but continued to make films as an independent producer and director. These films were on diverse socio-cultural & political topics like *Tsunami in Andaman & Nicobar* (a film on disaster management), *Raja Ravi Varma Paintings: The Baroda Collections* (for National Gallery of Modern Art). His film. *The Assassination of Rajiv Gandhi – A Reconstruction* won him his last National award, making it the 6th National Honour of his career. He was so passionate and committed to his craft that till his last days, he worked and completed his film, *A Biography on the Great Statesman, Motilal Nehru*.

R. KRISHNAMOHAN

R K LAXMAN
India/1987/22 minutes



A film on the well-known cartoonist R K Laxman who,through his cartoons, has entertained and stimulated millions of Indians for more than forty years. Laxman's wife Kamla is a writer of children's books. Laxman and Kamla have one son and a daughter-in-law – a small, warm and informal family. Cartooning, he reveals, is not an easy task. "My work is a very taxing one. People don't realize it. It's a most painful and agonising experience. Every day I go to the office. Whatever I take up I put my heart into it and since I've got only one heart and I can't be putting it to any other thing," says Laxman, who when gets tired of holding a pencil, goes about repairing clocks or anything mechanical that comes his way, even if it doesn't need any repairs. A lively film about a lively person and his lively cartoons.

RAJGOPAL RAO



Rajgopal Rao (death: 6th February 2015) completed a diploma in civil engineering but his passion for cinema made him enrol for a course in cinematography technology at the famous Shri Jayachamarajendra Polytechnic (popularly known as the S.J.Polytechnic), Bangalore. Soon after doing the cinematography course in 1972, he started working as an apprentice cameraman at Premier Studio, Mysore. In 1974 he joined Films Division as Assistant Cameraman. Looking at his performance he was given the opportunity to do independent news and documentary filming. He was then posted to New Delhi as Assistant Newsreel Officer.

In Delhi he soon became the favourite of the then Joint Chief Producer(News) N.S Thapa. While in that position he shared the 1980 National Award for Best Newsreel Cameraman (with Mahesh Sinha) for The Tragedy of Gendi. This led him to be appointed Deputy Director in 1983. He never looked back after that and made one documentary after another. In 1991 he was promoted to the post of Director. Rao was so dedicated to his craft that he willingly handled subjects which were not very popular. He made several films on Agriculture Training, Health and Family Welfare, Defence training and Social Care films for Films Division.

His award-winning films included: Ducks out of water (1991), Technique of seed production (1993), Ber (1993) and Tulasi (2001). The last named was a film on the well known environmental activist Tulasi, a tribal lady of Karnataka who was responsible for afforestation activities in one of the forests of western ghats of Karnataka. He never lost his enthusiasm for filmmaking. At the age of 58 years he went to Kargil and Leh, high altitude areas of the Himalayas, for making a documentary film on defence training. Rajgopal Rao retired from Films Division in 2006 and settled down in Bengaluru.

TULASI

India/1971/15 minutes



The film portrays the story of a lone crusader Tulasi an environmental activist who started a selfless campaign to regenerate forests, thus preserving our invaluable environment.

RAVI JADHAV



Ravindra Dattaram Jadhav (Ravi), born on 23rd July 1966 in Mumbai, studied at Shardasham Vidya Mandir, Dadar. While in school, he bagged prizes for handwriting and drawing competitions. He was encouraged by his parents and friends in this endeavour. He passed the Intermediate Drawing Exam with 35th rank at the state level. He graduated in Fine Arts from the Sir J.J.School of Arts with Illustration as his core subject.

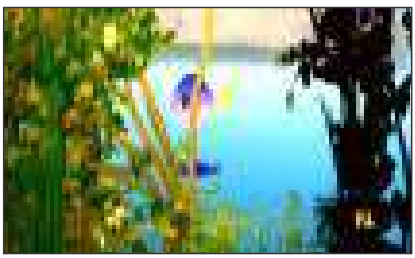
He began his career at advertising agencies and also worked for a brief period at Nehru Science Centre. In August 1990, he joined Films Division of India as an Artist. His many awards include:

- Encouragement Award in the Care for the Environment Contest by the Ministry of Environment and Forests (1993).
- Best Artist, 35th Maharashtra Chitrapat Mahotsav for *She Could Do You Proud* .
- Best Animation Artist, National Awards 1998 for *The Saviour*.
- Best Graphics, National Awards 1998 for *Nature's Sentinels - The Bishnoi* .
- Best Animator and Best Director National Awards 2000 for his film *Landscape*.

Ravi was an excellent artist in every medium of painting. Though his animated movie 'Landscape' was an oil paint work, he loved to work on landscapes in water colour and acrylic. He was an evolving artist who believed in learning new techniques and adopting new technology. He could efficiently handle digital animation and editing software. Always a hardworking professional, he regularly practiced basic lines and circles for hours, which he believed was essential for every artist for improving their work. Once engrossed in an assignment, he could work continuously for days and nights. He was also good at Calligraphy and loved writing in the *Modi* (ancient Marathi) script.

HELPLESS

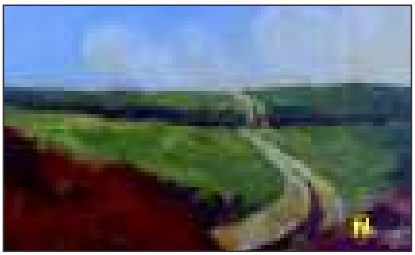
India/2006/2 minutes



The film is about increasing sound pollution. A student is disturbed by the noise level inside her house while she is trying to study. She is helpless to stop it.

RAVI JADHAV

LANDSCAPE
India/2000/Music/2.5 minutes



Nature has given Man so much and yet, he has no gratitude. His greed has no bounds. He is tearing the beautiful landscape and thus digging his own grave. The film is a visual narration of Nature's beautiful bounty turning into modern horrors.

AADAT: DO NOT SPIT ON THE ROAD
India/2006/2 minutes



The film makes the plea: stop this bad habit of spitting on the road.

HARUN FAROCKI



Even in his death, Harun Farocki (1944-30th July 2014) remains a commanding figure of contemporary culture. His impact and influence on culture, within and beyond Germany, is undisputed. In his teaching and his essays, in journals and books and exhibitions conceived and produced with his life partner Antje Ehmann, Farocki was a powerful critic, editor, theorist and curator in his own right. Generations of artists, theorists and critics have taken Farocki's films such as *Inextinguishable Fire* (1969) and *Images of the World and the Inscription of War* (1988) and installations such as *Deep Play* (2007) as reference points.

From 1967 onwards, Harun Farocki directed more than 120 films and installations that analysed the powers of the image with an originality, a prescience and a gravitas that renewed itself, year after year, project after project. But despite his numerous commitments, Farocki was always generous with his time, his ideas and his attention. Unlike many artists from the 1960s, Farocki was neither nostalgic nor bitter. He was forward-looking, youthful, humorous, restless, unpretentious, enquiring, skeptical, stylish and handsome. He loved football, a drink of beer and smoking his favourite cigarettes, with his friends from his travels and with his life partner Antje Ehmann. Harun Farocki, was and is, irreplaceable.

Harun Farocki was born as Harun El Usman Faroqhi in Neutitschein, Sudetenland. His father, Abdul Qudus Faroqui, had immigrated to Germany from India in the 1920s. His German mother had been evacuated from Berlin due to the Allied bombing of Germany. He simplified the spelling of his surname as a young man. After World War II Farocki grew up in India and Indonesia before the family resettled in Hamburg in 1958.

narrative essays on the politics of imagery. From 1974 to 1984, whFarocki, who was deeply influenced by Bertolt Brecht and Jean-Luc Godard, studied at the German Film and Television Academy in West Berlin (1966-68). He began making films in the mid-1960s, and from the very beginning, they were non-en its publication ceased, he edited the magazine Filmkritik. From 1993 to 1999, Farocki taught at the University of California, Berkeley. He later was a visiting professor (2004-2006) and then a full-fledged professor at the Academy of Fine Arts Vienna (2006-11).

HARUN FAROCKI

ARBEITER VERLASSEN DIE FABRIK/WORKERS LEAVING THE FACTORY

Germany/1995/German/36 minutes



Director, script
Harun Farocki

Editor
Max Reimann

Workers Leaving the Factory – such was the title of the first cinema film ever shown in public. For 45 seconds, this still existent sequence depicts workers at the photographic products factory in Lyon owned by the brothers Louis and Auguste Lumière hurrying, closely packed, out of the shadows of the factory gates and into the afternoon sun. In his documentary essay of the same title, Harun Farocki explores this scene right through the history of film. The result of this effort is a fascinating cinematographic analysis in the medium of cinematography itself, ranging in scope from Chaplin's Modern Times to Fritz Lang'sMetropolis to Pier Paolo Pasolini's Accattone!. Farocki's film shows that the Lumière brothers' sequence already carries within itself the germ of a foreseeable social bor.development: the eventual disappearance of this form of industrial la

BILDER DER WELT UND INSCHRIFT DES KRIEGES /IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR

Germany/1989/German/75 minutes



Director, scriptwriter
Harun Farocki

Cinematographer
Ingo Kratisch

Animation camera
Irina Hoppe

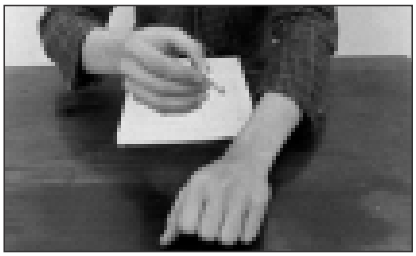
Editor Rosa
Mercedes

The vanishing point is the conceptual image of the 'blind spot' of the evaluators of aerial footage of the IG Farben industrial plant taken by the Americans in 1944. Commentaries and notes on the photographs show that it was only decades later that the CIA noticed what the Allies hadn't wanted to see: that the Auschwitz concentration camp is depicted next to the industrial bombing target. (At one point during this later investigation, the image of an experimental wave pool – already visible at the beginning of the film – flashes across the screen, recognizably referring to the biding of the gaze: for one's gaze and thoughts are not free when machines, in league with science and the military, dictate what is to be investigated. Farocki thereby puts his finger on the essence of media violence, a "terrorist aesthetic" (Paul Virilio) of optic stimulation, which today appears on control panels as well as on television, with its admitted goal of making the observer into either an accomplice or a potential victim, as in times of war.

HARUN FAROCKI

NICHT LÖSCHBARES FEUER/INEXTINGUISHABLE FIRE

Germany/1969/German/25 minutes



Director, scriptwriter, editor
Harun Farocki
Cinematographer
Gerd Conradt
Sound
Ulrich Knaudt
Cast:
Harun Farocki,
Hanspeter Krüger,
Eckart Kammer,
Caroline Gremm,
Gerd Volker Bussäus,
Ingrid Oppermann

This agitprop film can be viewed as a unique and remarkable development. Farocki refrains from making any sort of emotional appeal. His point of departure is the following: "When napalm is burning, it is too late to extinguish it. You have to fight napalm where it is produced: in the factories."Resolutely, Farocki names names: the manufacturer is Dow Chemical, based in Midland, Michigan in the United States. Against backdrops suggesting the laboratories and offices of this corporation, the film then proceeds to educate us with an austerity reminiscent of Jean Marie Straub.

VIDEOGRAMME EINER REVOLUTION /VIDEOGRAMS OF A REVOLUTION

Ger19many/91/German/106 minutes



Director, Script:
Harun Farocki, Andrei Ujica

Editor
Egon Bunne

In Europe in the fall of 1989, history took place before our very eyes. Farocki and Ujica's Videograms shows the Rumanian revolution of December 1989 in Bucharest in a new media-based form of historiography. Demonstrators occupied the television station [in Bucharest] and broadcast continuously for 120 hours, thereby establishing the television studio as a new historical site. Between December 21, 1989 (the day of Ceaucescu's last speech) and December 26, 1989 (the first televised summary of his trial), the cameras recorded events at the most important locations in Bucharest, almost without exception.

MICHAEL GLAWOGGER



Michael Glawogger (3rd December 1959 – 23rd April 2014) was an Austrian film director, screenwriter and cinematographer and his work in each of these roles displays a broad spectrum. His work ranges from literary adaptation *Kill Daddy Good Night* (2009) to quirky comedies like *Slugs* (2004) and *Contact High* (2009) to his essayist documentaries which comprise the Globalisation Trilogy: *Megacities* (1998), *Workingman's Death* (2005) and *Whores' Glory* (2011). In 2013, Glawogger contributed one chapter to *Cathedrals of Culture*, a 3-D film on architecture produced by Wim Wenders and in February 2015, a year after his death, he made a debut in another role: as a short story writer with a book of stories entitled *69 Hotel Zimmer*. The stories used hotel rooms Glawogger had visited (or in some cases only heard about in passing) as a departure for stories that reflect the visual richness for which his films are celebrated.

From 1981 to 1982 Glawogger studied at the San Francisco Art Institute, and from 1983 to 1989 at the Vienna Film Academy. He then assisted fellow Austrian director Ulrich Seidl, with whom he later collaborated several times, he was mainly known for his documentary films. He made his debut in 1989 with *Krieg in Wien/ War in Vienna* but had to wait for six more years before he could make another film. It was only in 1998 that he came to prominence with *Megacities*.

Subtitled *12 Stories of Survival*, the film strings together immersive portraits of street peddlers and other urban dwellers in their bustling environments. The film hops freely among the mostly poor inhabitants of Mumbai, New York, Mexico City and Moscow but stays just long enough to show what and how they do what they do, without the aid of a voice-over to tie everything together. For the next film in his trilogy Glawogger forgoes direct interviews and thus, *Workingman's Death* is a heady travelogue of elemental manual labor in Ukraine (coal fields), Indonesia (sulfur pits), Nigeria (that abattoir), Pakistan (gargantuan ship salvage) and China (steelworks). The third *Whore's Glory* is a triptych of prostitution — observing the hustle and conversation in a Bangkok whorehouse called the Fish Tank, a Bangladeshi brothel ghetto and a roadside strip in Mexico — which opens with pole-grinding Thai prostitutes in a second-level show window zapping pedestrians below with green laser pointers.

Glawogger's appreciation of visceral imagery and rich colour can be traced to his education in experimental film, before schooling in Vienna, at the San Francisco Art Institute. There he made experimental shorts and admired Stan Brakhage and Peter Kubelka, whose works amount to a master course in sensual color and disparate editing. “I don't make anything beautiful,” says Glawogger. “It's like Plato says: Beauty is the splendor of truth. So if there is any truth in that reality, I show it comes from there.” Says his cinematographer Wolfgang Thaler, who has known Glawogger since they were students at the Filmakademie in Vienna in the 1980s, “We are always looking for strong images to tell a story. If there is no image in our cinematographic sense, we don't shoot.”

In 2008 he was a member of the jury at the 30th Moscow International Film Festival.
In 2012 he was on the jury of the 12th Mumbai International Film Festival.

MICHAEL GLAWOGGER

WORKING MAN'S DEATH

Austria-Germany/2005/Various/122 minutes



The film deals with the extremes to which workers go to earn a living in several countries around the world. The film is composed of six differently titled chapters. The first five depict hazardous conditions of hard labourers around the world and the sixth shows contrasting scenes of youths in a former German industrial complex which had been converted into a leisure park. The six chapters are:

1. *Heroes* – Miners of Donets Basin, Ukraine
2. *Ghosts* – Sulfur carriers in Ijen, Indonesia
3. *Lions* – Butchers in an open-air market in Port Harcourt, Nigeria
4. *Brothers* – Welders in the Gadani ship-breaking yard in Pakistan
5. *The Future* – Steel workers in Liaoning, China
6. *Epilogue* – Youths in Landschaftspark Duisburg-Nord in Germany



JURIES



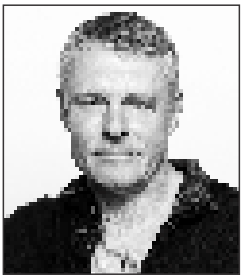
DON ASKARIAN

Don Askarian is an international producer, film director and screenwriter of Armenian origin. He was born in Stepanakert, Nagomo Karabakh. In 1967 he went to Moscow and studied history and art. He worked as an assistant director and film critic for a year after his study but was imprisoned between 1975 and 1977. In 1978 he emigrated from the USSR to West Berlin Since then he has lived and worked in Germany, The Netherlands and in Armenia, where he founded his own film company Margarita Woskanian Film Production (1982). His first film was *The Bear*, based on Chekhov's story (1983-1984). In 1985-1988 he made *Komitas*, which won several prizes at international film festivals and there was no looking back. With *Komitas* and *Avetik* Don Askarian became the most important Armenian film director"

In 1995 founded the production and distribution companies, Don Film in Armenia and in 1998, Askarian Film in Germany. In 1996 Don Askarian's book *Dangerous Light* was published in Armenia. The book includes scripts, essays, interviews by Don Askarian as well as reviews of his films by the world press. He is a prize-winner at several international film festivals. Critics describe his films as “magic realism” but he himself describes his shooting method as the "creation of new reality".

TV-Stations like ARD, WDR, ZDE,Channel 4, Arte, but also Belgian, Greek, Swiss, Slovakian, Armenian TV Channels are constant co-producers and buyers of all his films, which were sold and broadcast worldwide about 80 times. He is perhaps the only director whose "purely Armenian" films have been professionally distributed and proved financially successful in Germany, Japan, Holland, England.

Retrospectives of his films were held at the Philadelphia Filmfest of World Cinema '93; Int'l Filmfest Figueira da Foz '93; International Filmfest Sao Paulo '93; Tokyo International Filmfest 1994. In 2002 Don Askarian was honored with a Harvard Film Archive retrospective. In 2004, he received the Golden Camera Award for Life Achievement at Int. ART Film Festival, Slovakia.



JESPER ANDERSON

Jesper Andersen is a Master of Arts and has been with the Danish Film Institute since 1990 and as curator at the DFI/Cinematheque in Copenhagen from 1998. He has also worked as film consultant for the Nordic Council of Ministers and has written extensively on Danish, Scandinavian and international cinema and film culture. Jesper Andersen has arranged several Indian film seasons in Copenhagen, the latest being *Indian Indies – Bollywood and Beyond* which presented 25 new Indian films in August/September 2013. He has also curated retrospectives of Tamil cinema and films by Mani Ratnam. He is the director of the festival East by Southeast, which focuses on Central and Eastern European cinema.

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GITANJALI RAO

Gitanjali Rao graduated with honours as a Bachelor of Fine Arts from Sir J. J. Institute of Applied Art, Mumbai, in 1994. She is a Gold Medallist with seven awards for the Best Final Year Project at the Institute. She is a self taught animator, filmmaker, illustrator, teacher and theatre artist. She has since, independently produced, directed and animated three award-winning short films, *Orange, Printed Rainbow* and *True Love Story*. She has also made a live action short *Chai*. She also has a string of very popular and award winning animated commercials to her credit. Gitanjali also conducts masterclasses, workshops and presentations and has been in the jury at various International Film Festivals including The Cannes Critic's Week 2011. She has been teaching storytelling, design and 2D animation, in various animation schools in India.

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MATHIEU ROY

Mathieu Roy is a Montreal-based filmmaker who works in both documentary and fiction. For the last decade, he has traveled the world while collaborating with a number of inspiring artists, including legendary filmmaker Martin Scorsese. After a degree in Political Science and a brief stint in journalism, Mathieu Roy enrolled in the filmmaking programme at the New York Film Academy in 2001. In 2002, he entered Montreal's National Film Institute (INIS) where he directed four short films and also met François Girard becoming a close collaborator.

In 2003, Mathieu was hired as Martin Scorsese's personal assistant for the filming of *The Aviator*. In 2005 his film *François Girard's Three-Act Journey* was awarded the Prix Gémeaux for the Best Cultural Documentary. In 2006, he directed *La Peau de Léopard*, a documentary on the Israeli-Palestinian conflict featuring Québécois iconic journalist Pierre Nadeau. In April 2009, at the opening of the 27th International Festival of Films on Art (FIFA), Roy presented *Death in Venice, a musical journey with Louis Lortie*. The film was awarded the Prix du public ARTV and also screened at the Louvre, in Paris, and at the prestigious Morgan Library in NYC.

In the summer of 2011 Mathieu completed *Ecclestone's Formula,* a critical documentary about Formula One supremo Bernie Ecclestone. His documentary feature *Surviving Progress* (2011) is a reflection on the dark side of the ideology of progress and the future of our civilization. It premiered at the Toronto International Film Festival and also traveled to important film festivals (IDFA in Amsterdam, DIFF in Dubai, FIFE in Paris, Ambulante in Mexico City, Planet Doc in Poland, Turin, Rio, Moscow, Göteborg, Tokyo, Goma, Kuala Lumpur, Bogota Vancouver, Mumbai). In 2013, Mathieu made his first fiction feature *Another House*, a family drama dealing with Alzheimer's disease.



SIDDHARTH KAK

Siddharth Kak is a documentary maker, television producer, and presenter, best known as the producer and presenter of Surabhi (1993–2001). Siddharth Kak's Television Company, Cinema Vision India, has won several major Television Awards and three National Awards and has produced more than 100 documentaries and several long running Television series for leading Television Channels in India. In collaboration with the Ministry of Skill Development & Entrepreneurship (MSDE) and the National Skill Development Corporation (NSDC), Siddharth Kak is, at present, producing and hosting a primetime reality show HUNNARBAAZ! *Mission Skill India!* for the Prime Minister's Skill Mission. He is also the Founder Trustee of the Surabhi Foundation for Research and Cultural Exchange (Surabhi FORCE) which is developing projects of National Cultural importance

He has served variously as a Member and Chairperson (twice) of the National Short Feature Film Awards, Chairperson of the Selection Committee for the Indian Panorama, a member of the Shilp Guru Selection Committee, Ministry of Textiles, Govt. of India, the International Selection Panel of Judges of the "UNESCO-Seal of Excellence for Handicrafts" Award and member of the Suraj Kund Mela Authority which administers India's largest annual Crafts Festival. At present he is a member of the Governing Board of the Central University of Jammu and the Executive Council of the Central University of Kashmir.

A well known foodie, he has written food columns for many national newspapers and has also produced and directed two very successful food shows, *The Good Food Guide* and the *Star Sunday Lunch*. Both these programmes were telecast on Star Television. He has also published a book of poetry *Looking in Looking out* and compiled a quiz book on India's heritage *Surabhi ke Sau Sawaal*.

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MIKE PANDEY

Mike Pandey is an Indian film maker specializing in films about wildlife and the environment. He has won over 300 awards for his work to spread awareness about biodiversity and species conservation. Born in Kenya, the Nairobi National Park, which was at the back of the Pandey household proved a rich source of inspiration for both Mike and his brother Ishwar. Trained and educated in the UK and US the brothers experiences have been wide and varied from training in Hollywood as interns, to Director of special effects and war scenes in films like *Razia Sultan, Betaab, Gazab* etc. in India. But the call of the wild was strong and Mike's passion and care for the natural world pulled him back to Indian wildlife. With over three decades of filmmaking experience Mike has produced over 600 films and won scores of awards both national and International. His powerful films are living proof of the difference a film can make in bringing about changes locally, nationally and globally. He is thrice winner of the Wildscreen Panda Award, also known as the Green Oscar: *The Last Migration - Wild Elephant Capture in Surguja* (1994), *Shores of Silence: Whale Sharks in India* (2000) and *Vanishing Giants* (2004). *Shores of Silence* also won a National Award for Best Film in the "Exploration & Adventure" Category, 2005. The CMS – UNEP Award for Outstanding Achievement In Global Conservation, the Prithvi Ratan, was awarded to Mike at the Vatavaran Film Festival 2003. He was also presented the Award for Cinematic Excellence by Western India's Cinematographers Association in 2005. He was awarded the V Shantaram Lifetime Achievement Award at MIFF 2012.

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AUDRIUS STONYS

Audrius Stonys (born 1966, Lithuania) is a member of European Film Academy and European Documentary Network. He is also Representative in the Board of Management of Eurimages-Film Fund of the Council of Europe. He began his creative activities in the last years of the Soviet Empire. Since then he has made 20 films as an independent filmmaker and producer. His films won many international film awards, among them, Grand Prix in Split, Audience prize in Nyon, prizes in Bornholm, Florence, Gyor, Neu Brandenburg, Oberhausen, Bilbao and San Francisco. In 1992 the film *Earth of the Blind* received European Film Academy award "FELIX" as the Best European Documentary film of the Year. The years 2004-2005 Audrius Stonys spent as a documentary teacher in European Film College, Denmark. He lectures in Barcelona, Tokyo, Berkeley, Stanford, Belgrade. He tutors at DocEdge, Kolkata. He is representative of Lithuania in Eurimages. Retrospectives and master classes: Switzerland, Russia, France, Japan, Israel, Czech Republic, Germany, New York, San Francisco, Belgium, Spain, Italy. Since 2006 he has lectured in Tokyo Waseda University.

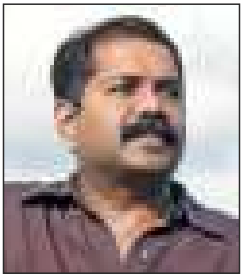
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JANE YU

Jane Yu was born in Taiwan and received her M. A. degree in cinema studies from New York University. She began her career as a film critic and programmer. She has worked for the Women Make Waves Festival and the Taipei Golden Horse Film Festival and has been director of the Taiwan International Documentary Festival since 1990. She is also actively involved with many film festivals including Busan International Film Festival, Netpac, FIPRESCI, Women's Film Festival in Seoul, Yamagata International Documentary Festival, Singapore International Film Festival as a jury member. She is also a co-founder of the Asian Network of Documentary Fund. Yu has written and translated various books, including the biography *The Cinema Magician – Chen Po-Wen's World of Cinema*. Other publications include *Asian Documentary Today* and *Women and Image: Diverse Views of Women's Cinema*. She is also the founder of the Book Meets Film Forum, which promotes the adaptation on

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BIJU DHANAPALAN

Biju Dhanapalan is one of the pioneers of visual effects in the Indian film industry. After obtaining a degree in Electrical and Electronics Engineering, he went onto study Product Design at the Industrial Design Centre, IIT Bombay. This trans-disciplinary training and expertise helped him in his career spanning two decades. Biju has also been involved in stereoscopic projects across varied media. Starting his career as a visual effects supervisor in 1997, Biju D has delivered visual effects for more than 100 feature films and leads a team of visualisers, animation and compositing artistes. Some of the major feature films featuring his visual effects magic include *Dumkata, Johnny Gaddar, Lage Raho Munnabhai, Naina, Pinocchio, Yakeen, Hawa, Cape Karma* and many more. His video installation *Song of the Ancient Land* has been exhibited at the Guggenheim Museums in Berlin (2010) and New York (2016) and at the upcoming **Kochi-Muziris Biennale** 2016. He has designed the Graphics for A R Rehman's concerts, more recently the ***Jai Ho Concert: The Journey Home World Tour*** **(**2010 – 2015). He has worked with several studios but his longest stint has been with Fablefarm Studios Pvt. Ltd. India as its Founder, CMD and Creative Director (2008-2013). He is presently Associate Professor, School of Art, Design and Media, Nanyang Technological University, Singapore.

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UMA DA CUNHA

Uma da Cunha is a Programmer, journalist, researcher and casting director. She obtained her Masters Degree in English Literature from Delhi University and taught the subject for a year at Miranda House. After working as Copywriter with Lintas Advertising, Uma joined the Directorate of Film Festivals in Delhi as Deputy Director in the early 1970s. Over the years Uma has been the India representative of international film festivals held in Toronto, Dubai and more recently Busan. She is the Founder-Adviser of Indian film festivals held in London, Los Angeles, Stuttgart, The Hague, Florence, Houston, Melbourne. She programmes for the MJio MAMI and the International Film Festival of Kerala. She has been on the jury of Cannes International Film Festival (2009), Un Certain Regard (2010), the FIPRESCI jury at Pusan International Film Festival. In November 2015 she served on the International Jury for Feature Films at Cochin's First All Lights India International Film Festival as also IFFI. She has also been active in film societies such as Anandam and initiated Dristhi. She also served briefly as President for Maharashtra Region of the Federation of Film Societies. Her work as casting director includes films such as *Monsoon Wedding, Holy Smoke, Lagaan* and *Water* among others. She has written extensively on the cinema and has edited several publications. She now edits *Film India Worldwide*

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RAMESH MEER

Ramesh Meer is the Chief Creative Director & CEO of The FX Factory, and has an experience of 49 years in every aspect of film and television production, especially the creation of Special Visual Effects for motion pictures and television. Ramesh Meer graduated in Cinema from the Film and Television Institute of India, Pune (1966). He decided to concentrate on special effects rather than become a cameraman and among the first films he worked on were those of Manmohan Desai starting with *Amar Akbar Anthony*. He worked on more than 200 feature films much before digital technology came into force. The varied range of Special Visual Effects he has worked on include optical, mechanical, miniatures, glass shots, pyro-technical effects and blue as well as green screen travelling mattes and chroma keys.

He then set up his own companies: The FX Factory and FX Post Pro. The two departments have now grown to six. As a creative director and visual effects supervisor, he has supervised and worked on the Visual Effects of more than 350 feature films, 800 teleserials as well as more than 1000 television commercials in the last four decades. He had also been responsible for system designing and integrating one of the biggest production cum post production facilities of India, CMM Studios now known as Aastha Broadcasting Network Ltd, where he served as a Vice-President (1994-1996). Ramesh Meer has also presented technical papers on Special Visual Effects and Virtual Reality in international forums like IBC in Amsterdam and ITVS in Montreux, Switzerland, apart from chairing the Broadcast India Conference for the last 19 years and a host of Indian and International Forums.

He has just finished producing and directing a 3D Stereoscopic Hindi-Marathi film titled *Sir Katee – The Headless.* Another stereoscopic film Superhit Superkid is in post-production. This will be India's first feature film totally shot on green Chroma background with 100% digital sets. In the past he has made another stereoscopic film *Abra Ka Dabra*. In the recent past, he has produced a Marathi film *Navra Kamaal Baiko Dhamaal*. And is now making a teleserial *Paathshala- Ek Gyan Mandir* for Vichaar Television.

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ASHISH S. KULKARNI

Ashish S. Kulkarni is Chairman of FICCI for Animation, Visual Effects, Gaming and Comics Forum and Chairman of MCCIA Animation & Gaming committee. He has set up world-class animation studios in India and created the finest original Indian animated content, such as his magnum opus *Little Krishna (2009) and Shaktiman (2011)*. *Krishna and Kans* was India's first animated stereoscopy 3D feature film, released in three languages - Hindi, English and Tamil. His latest venture is India's first girl superhero series, titled *Mary Kom Jr.* .

Ashish is a science graduate with Diplomas in Marketing & Sales Management, and Public Relations, Ashish worked with several companies finally becoming CEO of Reliance Animation and AIMS. Being one of the pioneers in animation education in the country after having designed the curriculums for Arena, Whistling Woods, Birla Institute of Technology, Manipal University,NIITE University, Annamalai University & Lovely Professional University, having served on the academic council of FTII Pune, Ashish S K initiated Reliance AIMS (Animation & Infotainment Media School) one of the most premium Animation and VFX education venture in the country. . As CEO he took Reliance Animation to the global arena while carving a niche as the finest Indian animation studio for original IP creation. Soon after he launched his own concern Punnaryug Creations.

Ashish has been a final jury member on iEmmys, Kid's iEmmys, VES, 24 FPS, FICCI BAF, New York Film Festival, Banff Awards, Dada Saheb Phalke Awards.He has bagged several awards – too numerous to be named. Recently, in 2013, he was honoured with an Honorary Doctorate in Business Management by the Open International University of Complementary Medicines, Kuala Lumpur. He has one burning desire: to take Indian animated content to the global market and provide the artistic talents in our country a direction, a solid route map to take Indian Animation Industry to its heights.

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SEKHAR MUKHERJEE

Sekhar Mukherjee joined National Institute of Design as a student of Animation Design in 1992 after a two-year stint as cartoonist, illustrator, and graphic artist at the Economic Times, After graduation, Sekhar worked in various fields of Communication Design and joined NID in 2002 as a faculty in Animation Film Design. Since 2003, Sekhar has been heading Animation Film Design and mentoring the future generation of Indian graphic storytellers. He organises an international students' animation film festival called Chitrakatha at NID. This has helped promote hitherto unknown stories from the Indian subcontinent.

Sekhar regularly contributes two comic strips for the Sunday cartoon column in Ananda Bazaar Patrika, a leading newspaper published from Kolkata. In May 2009, he received the CNBC-Aptech award for his outstanding contribution to animation education in India. He is also on the editorial board of *Animation: An Interdisciplinary Journal*, published by Sage Publications, UK. Sekhar is a regular invitee to many animation film festivals and events as the jury member and resource person both in India and overseas.



COMPETITION
(International)

CHHAYA

India/2015/no language/10 minutes



Director:
Debanjan Nandy

Producer:
Debanjan Nandy,
Josh Lowe

Camera:
Jannicke Mikkelsen

Editor:
Pawel Stec

Sound:
Rob Szeliga

Prakash is an old man trapped in a mundane senior citizens centre, living with the memory of his beloved wife as his own shadow. But as his past sets in threatening his present, Prakash finds himself before a difficult decision: a mesmerizing but unreal dream or is it life itself?



Debanjan Nandy grew up in the small town of Jamshedpur, with a love for paintings and computer science. After graduating in Animation Film Design programme from the National Institute of Design, India, he worked in the industry to gain experience across 2D and 3D animation. He then completed a course in Directing Animation from the National Film and Television School, UK. His diploma film *Chaaya* has developed from his reflection on life set against the backdrop of his native town. Debanjan hopes to work on visual scripting in the commercial film industry.His earlier films include *Pratibimb, In Pursuit of a Dream*.

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FISHERWOMAN AND TUK TUK

India/2015/no language/15 minutes



Director:
Suresh Eriyat

Producer:
Ms. Nilima Eriya

Set in a coastal village, where the heat of the Indian summers, the stench of dried fish, the triumph of human endeavour against odds, the thrill of adventure, the over excited colours and loud music that blankets the solitude weave a story of a lonely fisherwoman who lives her dreams through her hard earned Tuk-tuk.

Awards & Festivals

- *Best Animation Professional Category, Kolkata International Festival 2015*
- *Best Animation Film, Bangalore Short Film Festival 2015*
- *Best Animated Short Film in the International Category, FICCI BAF 2015*
- *Selected, Zlin Film Festival (Czech Republic)*
- *Selected, KROK International Animated Films Festival (Russia)*



Suresh Eriyat, Founder and Creative Director of Eeksaurus, has created animation films in 2D, 3D and pioneered Clay/Stop motion in advertising films in India, at a time when animation was relatively a new medium in the country. He has been instrumental in creating a market for animated ad films by going beyond the Disney style of storytelling and technique that was popular then in India. His path breaking exploration of new styles to tell stories differently yet effectively heralded a new exciting phase in Indian animation. Being a trained Carnatic musician Suresh works closely with musicians, as he believes sound and music is of as much essence as is the visual narrative. He is also the first Indian to win the prestigious Cristal award at Annecy for Rotary International.

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FISHI-RU/THE SPIRIT OF FISHI

India/2015/English/9 minutes



Director:
Anjali Nayar

Producer:
Anjali Nayar

Camera:
Anjali Nayar

Editor:
Anjali Nayar

Sound:
Pratyush Kashyap
and Dawn Vincent

Fishi-Ru /The Spirit of Fishi is the story of a little girl called Ruhi who feels devastated by the news of floods in Bihar, and really wishes to help out. But being a child, she feels helpless. So when she discovers an abandoned fish, she adopts it immediately and brings it home, slowly falling in love with it. One evening, as Ruhi is playing outdoors, she's fascinated by the fireflies. She catches some, but they die by the next day. Terribly shaken, Ruhi ponders over her actions. Her internal struggle brings her to the drastic choice of letting Fishy go, but before the completion of this act she will discover her own meaning of freedom and love.The story is recounted from the perspective of an older Ruhi, who has grown up to find her way to help others by working as a doctor in emergency aid.



Anjali Nayar graduated in English Literature from the University of Delhi and then studied Animation and Filmmaking at the National Institute of Design. She now works as an independent artist and animator. She has authored a book for children *When the Cats Saved the Day…err…Night* and her illustrations and writings have appeared in several publications. She has also scripted the documentary *Ragging or Raging* for Doordarshan. She conducts creative writing classes for children and is a visiting faculty at NID. Many of her films like *Woodpecker, Voices from the Waters* and *Chitrakatha* were shown at film festivals and have won awards. Her recent films include *Jal Khet* (2012) and *The Story of SRF* (2010).

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NEELA KUPPĀYAM/THE BLUE SWEATER

India/2015/Malayalam/6 minutes



Director:
Dhaneesh Jameson

Producer:
Dhaneesh Jameson

Editor:
Dhaneesh Jameson

Sound:
Alex Montoya

Neela Kuppayam is an animated short story about a sister's love for her brother and the pain of a tragedy that befalls them.



Dhaneesh Jameson hails from Kerala which is why his work is great influenced by Kerala's dark stories and films. He graduated in Animation Filmmaking from the National Institute of Design. He is a recipient of the Young India Fellowship (2011), sponsored by the Indian Foundation of Research and Education in collaboration with SEAS, UPenn. was The Fulbright Nehru Scholarship (2012) allowed him to complete a Masters of Fine Arts (MFA) degree in Computer Animation from the Rochester Institute of Technology (RIT) School of Film and Animation, New York, USA.

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SAAT PAAK MONE THAK/NUPTIAL MEMOIRS

India/2015/Bengali/9 minutes



Director:
Snigdha Banerjee

Producer:
Snigdha Banerjee

Sound:
Shantanu Yennemadi

This film is an honest attempt to describe a Bangla wedding as an event which is a live exhibition of various Bengali art forms. The film explores the fading traditional rituals which are constantly reshuffled today to suit the modern times. It aims at creating a serene narrative of the traditional Bengali wedding capturing the medieval culture of Bengal. He film is also a tribute to the maestro Jamini Roy, celebrating the journey to my roots with dismissal of my fossilized urban life.

Festivals

- *Chitrakatha ' 15 International Student Animation Festival*



Snigdha Banerjee studied Art and Design at Jamia Millia Islamia, Delhi and IDC, IIT Mumbai. She also worked with many art and design educational bodies including Sahitya Kala Parishad, MAAC, Picasso Animation College, IDC,IIT Bombay and is now currently engaged with NID. She is an avid practitioner of Indian art

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DOCUMENTARY (Above 60 minutes)

ALS DIE SONNE VOM HIMMEL FIEL/THE DAY THE SUN FELL

Switzerland/2015/German, Japanese/78 minutes I0065



Director:
Aya Domenig

Producer:
Mirjam von Arx

Camera:
Mrinal Desai

Editor:
Tania Stöcklin

Sound:
Makoto Takaoka

Swiss-Japanese filmmaker Aya Domenig, the grand daughter of a doctor on duty for the Red Cross during the 1945 atomic bombing of Hiroshima, approaches the experience of her deceased grandfather by tracing the lives of a doctor and of former nurses who once shared the same experience. While she gathers the memories and presents the views of these very last survivors, another nuclear disaster strikes in Fukushima and history seems to repeat itself.



Aya Domenig was born in Japan (1972) but studied Social Anthropology, Film Studies and Japanology at Zurich University and then graduated in Film Directing from the Zurich University of the Arts (ZHdK). Her graduation film *Haru Ichiban/Spring Storm* was presented at important festivals such as Locarno,Winterthur and Clermont-Ferrand and won the Prix Cinécinéma at the Premier Plans Film Festival in Angers. This is her first documentary feature. She holds dual Swiss and Japanese citizenship

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DOCUMENTARY (Above 60 minutes)

FAR FROM HOME

Denmark/2015/Danish, Punjabi/71 minutes



Director:
Nitesh Anjaan

Producer:
Signe Byrge Sørensen

Camera:
Freja Sofie Kirk,
Nitesh Anjaan

Editor:
Denniz Göl Bertelsen

Sound:
Johannes Ettrup,
Fredrik Hjulmand

Nitesh's father has made a decision. It will not only change the rest of his life but also that of his children – forever. After having spent thirty-nine years in Denmark, he wants to give up his Danish residence permit and move back to India to start a new life where his old one should have taken off. And once this is done, he cannot change his mind. Nitesh's film is an attempt to understand his mysterious and taciturn father's definitive decision. And as the film progresses, an increasingly complex and dramatic picture emerges of a life that did not go according to plan. *Far from Home* is a personal story about dislocation, addiction and the fragile but, through it all strong, bond between father and son.



Nitesh Anjaan was born (1988) and raised in Copenhagen. Nitesh has a Bachelor degree in Communication from the Copenhagen Business School. He has also taken courses at the famed Testrup Højskole (or Testrup Folk High School) and has been working on his first novel since 2010. He won the Talent Award at Metro-Litteratur 2011 with his short story *About Amsterdam in Copenhagen*. *Far from Home* marks his debut in films.

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DOCUMENTARY (Above 60 minutes)

KAPILA

India/2014/Malayalam/61 minutes



Director:
Sanju Surendran

Producer:
Films Division

Camera:
Manesh Madhavan

Editor:
Renjith Kuzhur

Sound:
Godly Timokoshy

The film sketches the creative life of a young, talented artist Kapila who practices Kutiyattam, a 2000 year old Sanskriti theatre form of Kerala. The film captures the captivating ambience of the world of Kutiyattam through the events of one day in Kapila's life.



Sanju Surendran (born: 1980) majored in Science but was associated with film clubs and documentary film making which eventually led him to the Film & Television Institute of India where he was a student of Mani Kaul. After graduating in Film Direction in 2007 he worked with Santosh Sivan (*Tahaan* the boy with a grenade). His award-winning films include: *Kandal Pokkudan* (2003), *Expressway* (2004), *Scribbles on the city* (2005) and the much decorated *Theeram* (2007).

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DOCUMENTARY (Above 60 minutes)

KRÓLOWA CISZY/THE QUEEN OF SILENCE

Poland/2014/Polish, Roma/80 minutes



Ten-year-old Denisa is an outcast in many ways. She is an illegal citizen of a gypsy camp in Poland, but most of all, she doesn't speak as no one has ever diagnosed her with severe hearing disabilities. She lives in a world of her own, full of rhythm and dance, imitating the glamorous women from the Bollywood DVDs she has found in a nearby garbage dump. While dancing she can be anyone she wants, even a queen, escape from harsh reality and finally express what she can't say: joy, sadness and fear.



Agnieszka Zwiefka worked with TVP for over 12 years as an author of various awarded TV programmes and short docu-documentary forms. In 2007 she obtained her PhD in New Media and since then has worked as a lecturer of televisio journalism and interactive films at the University of Wroclaw. In 2010 she has established a company Chilli Productions focused on creative documentaries. Her earlier film is *Albert Cinema* (2013), about homeless filmmakers. *The Queen of Silence* is her first documentary feature.

Director:
Agnieszka Zwiefka

Producer:
Heino Deckert

Camera:
Aleksander Duraj /
Armand Urbaniak

Editor:
Thomas Ernst

Sound:
Artur Kuczkowski

Awards & Festivals

- International Documentary Film Festival Amsterdam, Netherlands, 2014
- Hot Docs Toronto, Canada, 2015 (World Showcase);
- Silver Horn for the best international documentary and the Cinemato
- graphy Award for the best cinematography in the Polish Competition, Kraków Film Festival, Poland, 215
- The Big Golden Nanook Award, International Documentary Film Festival Flahertiana Perm, Russia 2015
- Grand Prix in Documentary, LET'S CEE Film Festival, Vienna, Austria 2015

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DOCUMENTARY (Above 60 minutes)

LYARI NOTES

Pakistan/2015/Hindi, Urdu, English/70 minutes



Director:
Maheen Zia &
Miriam Menacherry

Producer:
Maheen Zia &
Miriam Menacherry

Camera:
Maheen Zia

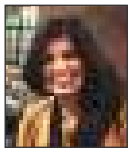
Editor:
Sankalp Meshram
and Monisha Baldawa

Sound:
Mahera Omar
and Maheen Zia

In Pakistan a rock star teaches a group of girls to express themselves through music in Karachi's most volatile district. Hamza Jafri travels in an armed vehicle. He is a musician famous for his hard hitting political lyrics since the 1990s. Since then religious fundamentalism has been on the rise with shops selling music torched, concerts bombed and musicians threatened with death. Seeing the shrinking space for music and artists Hamza decides to fight back by opening a music school. Captured over three years *Lyari Notes* is the narrative of four young girls who attend Hamza's music school and learn what it takes to express oneself despite the cycles of violence.



Maheen Zia has a degree in Radio/TV production from Drake University, USA and teaches at the Department of Visual Studies, Karachi University. She is one of the founding members of The Kara Film Festival and has served as a juror at international film festivals. She is the winner of the India EU Film initiative- Berlin Today Award for her film *Match Factor.*Her films include *A Fragile Balance* (2013), *A Flight of Hearts* (2014), *The Hindu Mosaic of Tharparkar* (2015).



Miriam Chandy Menacherry is the Founder and Director of Filament Pictures, a Mumbai-based production house. Her films include *Stuntmen of Bollywood* (2005), *Robot Jockey* (2007) and *The Rat Race* (2011).

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DOCUMENTARY (Above 60 minutes)

MEMORIA DESMEMORIADA/PARAGUAY REMEMBERED

France/2015/French, Spanish/89 minutes



Director:
Dominique Dubosc

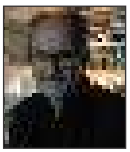
Producer:
Danielle GLOAG

Camera:
Dominique Dubosc

Editor:
Dominique Dubosc

Sound:
Dominique Dubosc

The film tells the story of a young man on the threshold of life by filming from day to day the by-ways of the memory of the older man who returns to Paraguay after forty years of absence. Thus it is a voyage in his inner world, like those dreams that transport us from one place to another, from one emotion to another, until we reach the heart of darkness.



Dominique Dubosc (born: 1941) was educated in France and England. He started as a photographer for Agence RAPHO and then made his first film in 1968 (Le soleil l'a vu). Since then he has steadily made films, both fiction and docu- mentary. His best known recent work is *Celebrations* (2000), *Palestine Palestine* (2002), *The Listening Chamber* (2005), *Novels in Three Lines* (2007) and *Election Day* (2008). He has also designed installations like Occupied Territories (2011).

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DOCUMENTARY (Above 60 minutes)

MY NAME IS SALT

Switzerland/2013/Gujarati/92 minutes



Director:
Farida Pasha

Producer:
Lutz Konermann

Camera:
Lutz Konermann

Editor:
Katharina Fiedler

Sound:
Sanjeev Gupta

Year after year, for an endless eight months, thousands of families move to a desert in India to extract salt from the burning earth. Every monsoon their salt fields are washed away, as the desert turns into sea. And still they return, striving to make the whitest salt in the world.



Farida Pacha was born in Mumbai in 1972 and obtained a MFA in filmmaking from Southern Illinois University, USA. Her first major effort was the *Right From The Start* video series made for CLR, Pune between 2001 and 2004. Since then she has made several experimental, educational and documentar films over the years. She has been living in Zurich,Switzerland since 2012. Her best known films are *The Seedkeepers* (2005), *Ripples of Change* (2009) and *The Women in Blue Berets* (2012). This is her first documentary feature.

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DOCUMENTARY (Above 60 minutes)

ORIENTED

Israel/2015/Arabic, English, Hebrew/80 minutes



Director:
Jake Witzenfeld

Producer:
Jake Witzenfeld,
Yoav Birenfled

Camera:
Michael Miroshnik

Editor:
Nili Feller

Sound:
Oni Elbar

ORIENTED follows the lives of three Palestinian friends exploring their national and sexual identity in Tel-Aviv during the Israel-Gaza conflict of 2014. Khader is a Tel Aviv "darling" from a prominent Muslim mafia family living with his Jewish boyfriend, David, a local LGBT nightlife impresario, and their Dalmatian, Otis, in Tel Aviv. Khader is conflicted by his desire for change in the face of a seemingly hopeless situation. Fadi is an ardent Palestinian nationalist confronted by guilt-ridden Jewish love and Naeem must confront his family with the truth about his sexuality. Meanwhile, a war is brewing… Determined to make a change, these three best friends form a non-violent, cultural resistance group ("Qambuta") making viral content for gender and national equality. While their work may not change the world, it certainly helps them deal with the frustration of living with multi-faceted identities.



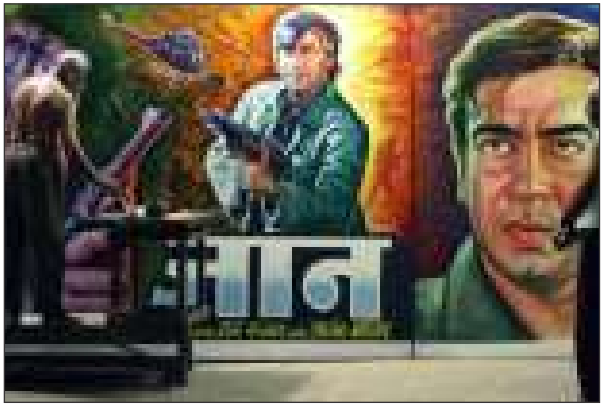
Jake Witzenfeld is a British film director and producer. Born and raised in Essex, England, Jake graduated from the University of Cambridge with a degree in Middle Eastern Studies in 2012. Shortly thereafter, he relocated to Tel Aviv where he discovered the story that became *Oriented*. Jake co-founded a creative agency and has launched an international production company with 10 projects in development, both documentary and scripted.

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DOCUMENTARY (Above 60 minutes)

ORIGINAL COPY

Germany/2015/Hindi, English/95 minutes



Directors:
Florian Heinzen-Ziob
& Georg Heinzen

Producer:
Florian Heinzen-Ziob
& Georg Heinzen

Camera:
Enno Endlicher

Editor:
Florian Heinzen-Ziob

Sound:
Kai Holzkämper

In the heart of Mumbai lives Sheikh Rehman, the city's last painter of film posters. His studio is run in the old masters style – behind the screen of an old Hindi film theatre. Here, Rehman is both artist and guru, comedian and philosopher. But modernity is taking over and the audiences that have come in for generations for refuge and entertainment are dwindling. With the theatre facing potential demolition, marketing has turned to more plastic movie posters to lure in more people, replacing the need for Rehman's original work. It's a hopeless struggle but Rehman won't give up … Original Copy is a delightful ode to life and the cinema, a sensitive portrayal of the magic of film, its transience, and its immortality. As Rehman says, movies are like life: “The reel keeps rolling and the movie goes on.”

Festivals

- World Premiere, Hot Docs - International Documentary Film Festival Toronto, Canada.
- Nonfiction Features series, Vancouver International Film Festival, Canada 2015
- Leeds International Film Festival, UK, 2015



Georg Heinzen (born: 1953) is a noted German writer who trained as a machinist and then, after working for a few years, did his Master's in German language and History from the University of Düsseldorf. He has worked as a freelance writer (princi pally television serials) since 1985, the year in which he received the Prize for Literature of North RhineWestphalia. In 1986 he was awarded the Prize for Literature of the City Dusseldorf.



Florian Heinzen-Ziob, (born:1984, Düsseldorf) worked at the Düsseldorf theatre as assistant director and as an editor/animator in Hamburg. In 2012 he finished his studies in media arts and film directing from the Academy of Media Arts, Cologne. He lives and works in Cologne, Germany. This is his first documentary feature.

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DOCUMENTARY (Above 60 minutes)

PLACEBO

India/2014/English/96 minutes



Pressure reaches breaking point at India's toughest medical school in this explosive and moving documentary. A film maker goes undercover in this prestigious institution to follow the ambitious doctors of tomorrow, wrestling with lifelong dreams, pain and healing – as the school's adm-inistration stands accused of turning a blind eye to an unfolding tragedy.

Director:
Abhay Kumar

Producer:
Abhay Kumar,
Archana Phadke

Camera:
Abhay Kumar

Editor:
Abhay Kumar,
Archana Phadke

Sound:
Abhay Kumar

Awards & Festivals

- Special Jury Award – EBS International Documentary Film Festival 2015, Seoul
- Jury nomination for Best Debut- International Documentary Festival of Amsterdam (IDFA) 2014
- Hotdocs 2015, Toronto
- Docpoint Helsinki 2015
- Cleveland International Film Festival 2015



Abhay Kumar (born: 1985 Chandigarh) graduated from Xavier's Institute of Comm-unications with a diploma in Film Direction (2008). Abhay also teaches independent film making across universities and recently gave a TedX talk titled *Andrei Tarkovsky and the art of 3D printing*. His films have featured regularly at MIFF and won awards. His hybrid animation short *Just That Sort of a Day* (2011) became the first Indian film to compete in the animation catego- ry at Tribeca Film Festival and win awards at Busan, New York, Regensburg, besides winning a National Award in India.*Placebo* is his first documentary feature.

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DOCUMENTARY (Above 60 minutes)

THE AUCTION HOUSE: A TALE OF TWO BROTHERS

UK/2014/English, Hindi, Bengali, Urdu/85 minutes



Director:
Edward Owles

Producer:
Giovanna Stopponi

Camera:
Edward Owles

Editor:
Emiliano Battista

Sound:
Edward Owles

The oldest auction house in India is fighting for survival in the age of ebay and a changing Calcutta. This film follows its charismatic owners, brothers Anwer & Arshad, as they struggle to save their family business, which still brings together people from across Indian society to this day. Elder brother Anwer recently returned to India after a lifel ong career in the UK, desperate to revive the fortunes of his beloved auction house. But Arshad, India's longest-standing auctioneer, believes that Kolkata is in terminal decline and that their business is destined to die out along with it… As the brothers come to terms with each other and their future, their amusing, argumentative, but ultimately heartfelt relationship opens up a wider insight on whether old family businesses and unique places like the Russell Exchange can still have a place amidst the economic realities of 21st century India.

Festivals

- Cairo Film Festival

  DOK Leipzig
- Open City Docs Fest, London - Opening Gala Film / Special Mention Best UK Film
- DOCSDF, Mexico
- Jean Rouch Film Festival, Paris



Ed Owles has been working with Native Voice Films for the past seven years. He has filmed and directed short documen taries for Channel 4 UK, Al Jazeera English and Current TV. He has also made numerous other films for festival release, NGOs and arts organisations across the globe. *The Auction House* is his first documentary feature

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jada@dr.dk
4528545449

DOCUMENTARY (Above 60 minutes)

THE BOY FROM GEITA

Canada/2015/English/79 minutes



Adam, a young Tanzanian boy persecuted because of his albinism, finds a kindred spirit in Peter, a Canadian man with the same condition. Together they embark on an unlikely journey that transcends cultures and continents.

Director:
Vic Sarin

Producer:
Tina Pehme

Camera:
Vic Sarin

Editor:
Austin Andrews

Sound:
Vic Sarin

Festivals

- Vancouver International Film Festival



Vic Sarin is a Vancouver-based filmmaker, writer and cinematographer with a career spanning over 5 decades and with over 100 film credits to his name. Sarin has garnered numerous national and international awards including the prestigious Kodak Lifetime Achievemen Award. Sarin's films often explore themes involving the search for human connection. He is best known for such theatrical features as *A Shine of Rainbows, Partition* and *Cold Comfort* and documentary features such as *The David Milgaard Story*, *Hue* and *Desert Riders* amongst others.

Contact
Sepia Films
#201-120 West 3 Avenue,
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Canada V5Y 1E9 519
info@sepiafilms.com
17788280600/16042157484/
6042150030

DOCUMENTARY (Below 60 minutes)

BOY FROM MY WINDOW

Nepal/2013/no language/15 minutes



Director:
Kesang Tseten

Producer:
Kesang Tseten

Camera:
Kesang Tseten

Sound:
Kesang Tseten

A boy on a terrace across my window, a domestic worker, sweeps, waters plants, washes clothes, feeds the pigeons, and at every chance he gets, stands on the edge of the terrace and gazes down at the neighbourhood boys playing football, broom and dustpan in hand, often in a yellow t-shirt with a much faded RONALDO emblazoned on it.



Kesang Tseten graduated from Dr Graham's School in India and Amherst College and Columbia University in the US. He was associate editor of the Himal magazine before he turned to filmmaking in 2000. He has been the recipient of grants from Busan, IDFA and the Sundance Institute. He also wrote the original screenplay for the fiction films *Karma* and *Mukundo,* which was Nepal's Oscar entry. Kesang's best known films are: *On the Road with the Red God: Machhendranath, We Corner People, Who will be a Gurkha* and his trilogy of films on Nepali migrant workers in the Gulf.

Contact
Shunyata Film Production
153/36 Kholagalmarg
1596
shunyatafilm@gmail.com
9803442560/14650388

DOCUMENTARY (Below 60 minutes)

HARD TO BELIEVE

USA/2015/English/56minutes



Director:
Ken Stone

Producer:
Irene Silber

Camera:
Robert Davidson

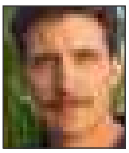
Editor:
Mathias Magnason

Sound:
Dafydd Cooksey

Hard to Believe is a serious investigation into one of the most horrifying medical crimes of our time: forced live organ harvesting from tens of thousands of Chinese prisoners of conscience, and the response – or lack of it – from around the world. The mass murder of prisoners of conscience in China, for the sale of their organs to foreign patients, comes to life through personal stories, including an author's seven-year investigation, a doctor's confession, the action of a Holocaust survivor's son, labour camp survivors, and an examination of the facts. The mystery remains: why is the crime yet to be stopped?

Awards& Festivals

- Global Accolade Film Festival (six awards)
- One World Film Festival
- Foyle Film Festival



Ken Stone spent 20 years in American broadcast newsrooms – the bulk of that time at public television stations. His awards include a duPont Silver Baton (Columbia University's broadcast equivalent of the Pulitzer) and a Gabriel Award. He is a two-time documentary winner of a regional Emmy Award: Fundamental Rights: *The Pennsylvania Abortion Control Act* (1992) and *The Next Mission*(2010), which also won the Gabriel Award. His recent film is *Mary Fahl in Concert* (2014).

.

Contact
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19293442310

DOCUMENTARY (Below 60 minutes)

PHUM SHANG

India/2014/English/52 minutes



Director:
Haobam Paban Kumar

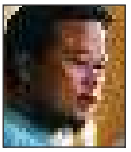
Producer:
Films Division

Camera:
Irom Maipak

Editor:
Sankha

Sound:
M. Mangangsana

Loktak the largest freshwater lake in North East India characterized by its unique floating biomass ***phumdi***, is the primary source of livelihood for the fishermen who live on huts built on the ***phumdi***. The lake, rich and abundant in bio-diversity also serves as a source for hydropower generation, irrigation and drinking water supply. For years, Loktak has faced serious problems due to human-induced developmental activities. Loktak is today considered a dying lake. Government agencies and local conservationists are struggling to save Loktak.



Haobam Paban Kumar is an alumni of Satyajit Ray Film and Television Institute, Kolkata. His first film AFSPA 1958 won several awards including the FIPRESCI prize at MIFF 2006.His film *A Cry in the Dark* was world premiered at the Toronto Film Festival 2006, telecast at MOMA New York, YLE Finland and got a Special Jury Mention at the One Wor Human Right Film Festival, Czechoslovakia 2007. His films 'AFSPA 1958' and 'Mr India' have won National Film Awards in India. In 2011,he was one of the six emerging talents to represent India at Cannes Film Festival 2011

Contact
Films Division,
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DOCUMENTARY (Below 60 minutes)

TASHI AND THE MONK

UK/2014/ English, Monpa, Hindi, Tibetan/40 minutes



Director:
Johnny Burke,
Andrew Hinton

Producer:
Andrew Hinton

Camera:
Andrew Hinton

Editor:
Johnny Burke

Sound:
Johnny Burke

On a remote mountaintop a brave social experiment is taking place. Former Buddhist monk Lobsang trained under the guidance of the Dalai Lama but, eight years ago, left life as a spiritual teacher in the United States to create a unique community in the Himalayas which rescues orphaned children. Fiv-eyear-old Tashi is the newest arrival. Her mother recently died and she's been abandoned by her alcoholic father. Wild and troubled, Tashi is struggling to find her place amongst 84 new siblings. Can the community's love and compassion transform Tashi's alienation into a capacity to make her first real friend?



Andrew Hinton had an epiphany watching a TV documentary as a teenager. He heard a voice from behind the camera and realized there was a human being there, asking questions. He decided to become a film-maker. Andrew's films include: *Banking On Change; Amar (all great achievements require time); It's In Your Hands*.



Johnny Burke makes human-focused films which move audiences from their explorations into the darkest depths of human existence to the fleeting moments of light. Johnny's films include: *Suicide Bridge; The World Naked Bike Ride*

Contact
Pilgrim Films
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447866446786

DOCUMENTARY (Below 60 minutes)

THE DEER, TREE AND ME

India/2015/Hindi/28 minutes



Director:
Teenaa Kaur

Producer:
Films Division

Camera:
Ravi Ayyagari

Editor:
Pooja Madhavan

Sound:
Insaf Khan

An afraid ***chinkara*** (Indian gazelle/deer) cried for help in the deep recesses of a cold winter night in the desert. Shaitan Singh Bishnoi could not contain himself and rushed out to its rescue. Shaitan opposed the hunters but they shot him dead. He is survived by his wife Pushpa, a two-year-old son Piyush and a daughter. Pushpa adopts a baby ***chinkara*** as he has lost his mother and names him Kishan. The film revolves around the ***chinkara*** and Pushpa. The story is told against the backdrop of the Bishnoi community who lay down their lives to save an innocent animal or tree. But will Kishan and many others like him survive?

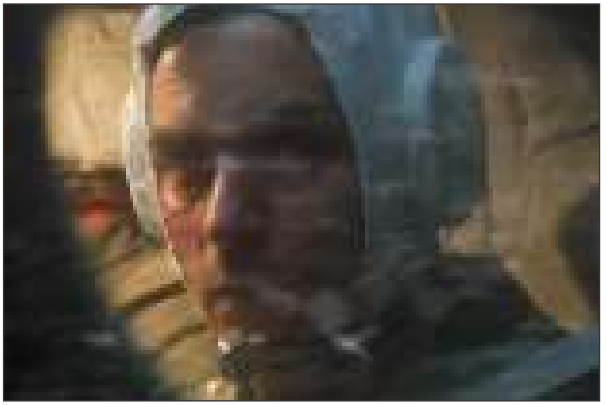


Teenaa Kaur graduated in Production and Industrial Engineering from M.B.M. Engg. College, Jodhpur and then completed her post-graduation in Mass Communications. She began working as Promo Director with Zee TV but her urge to tell stories took her towards documentary filmmaking. She also completed a certificate course in Film Appreciation at NFAI in 2012. In 2013 she was awarded a fellowship by Time Warner Foundation supported Asia Society, New York, for her first feature film screenplay *The Red Autumn*. Her first independent documentary *When the Sun Didn't Rise* (a personalised account of the 1984 massacre of Sikhs) received BUSAN International Film Festival's 'AND Fund' in 2015. It had been selected for Doc Wok of Doc Leipzig's International Festival for Documentary and Animated Films in 2014.

Contact
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23512670

AGAINST NIGHT

USA/2015/Russian/28 minutes



A crash landing in Mongolia forces a cosmonaut to confront the loss of his wife and young daughter years earlier.

Director:
Stefan Kubicki

Producer:
Saba Zerehi

Camera:
Nico Navia

Editor:
Shayar Bhansali

Sound:
Radoslaw Ochnio

Awards & Festivals

- Best Student Film, Woodstock Film Festival
- Best Student Film, Cine Gear Film Series (Los Angeles)
- National Jury Award, USA Film Festival (Dallas)

Richard P. Rogers Spirit of Excellence Award,

- American Film Institute (Los Angeles) Nominated, Student
- Academy Awards

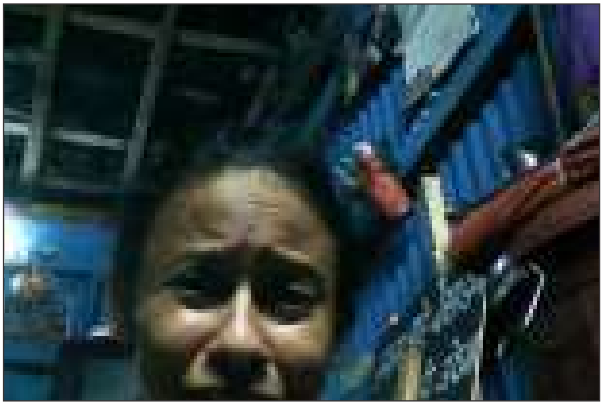


Stefan Kubicki worked as a policyanalyst at a UN-based think tank in New York before moving to Poland to study at the National Film School in Łodź, where he wrote and directed his first film:*Wschod/ East*, a post-apocalyptic coming of age tale shot partly in the Chernobyl Zone of Alienation. *Against Night* is his thesis project for the American Film Institute Conservatory's Directing Program.His short films have won accolades at dozens of festivals. They include *Pursuance* (2014), *Nord Express* (2013), *Wschód* (2008), *A Cup of Truth* (2006) and *Convergence* (2005).

Contact
American Film Institute
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13238567600

AGLI BAAR/AND THEN THEY CAME FOR ME

India/2015/Hindi/7 minutes



Director :
Devashish Makhija

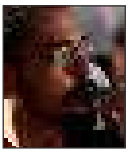
Producer:
Anuj Gosalia

Camera:
Anuj Dhawan

Editor:
Shweta Venkat Mathew

Sound:
Bigyna Dahal

Today, the slum-dwellers have managed to stall the illegal demolition of their shanties. Tomorrow, they must take their non-violent fight for justice to the high court. Tonight, someone is making sure that never happens, one deathly scream at a time.



Devashish Makhija has researched and assisted on *Black Friday* and was Chief Assistant Director for *Bunty aur Babli*). He has also written screenplays for *Bhoomi*, *Doga, By Two* (a segment of the omnibus film *Mumbai Noir*). He has written two books for children *When Ali BecameBajrangbali* and *Why Paploo Was Perplexed*' as well as a short story collection *Forgetting*. His short films include *Rahim Murge pe Mat Ro*, *El'ayichi* and *Agli Baar*. He wrote and directed his first fiction feature *Oonga* (2013), in Hindi and Oriya.

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2224378026

EN VRED MAND/AN ANGRY MAN

Denmark/2015/Danish/20 minutes



A self-help tape leads the spineless Lars out on a road trip with his father. Their relationship has always been strained, and it does not get better as they are confronted with strong women, a self-proclaimed guru and their repressed past along the way. The tape leads Lars astray, but how does one take the wheel on life's inscrutable roads when you're usually the one being run over?

Director:
Jannik Dahl Pedersen

Producer:
Annette Averhof

Camera:
Loui Ladegaard

Editor:
Sebastian Gerdes

Sound:
Simon Reinke Oxholm

Festivals

- Helsinkin International Film Festival



Jannik Dahl Pedersen is a Danish short film director, currently in his third year at theDanish alternative film school 18 FRAMES. He is also studying Filmscience at the University of Copenhagen. Working Comedy has always attracted Jannik and he has both sketches and more creative satires to his credit. To Jannik, comedy isn't about laughs per minute but more about happiness, surprise and catharsis, which ultimately can be a part of any kind of story. His earlier film was *Trekanter af Lykke/Triangles of Happiness*

Contact
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Denmark
jannik@18frames.dk
4527123113

SIRENA NEGRA/DARK SIREN

Spain/2015/Spanish/18 minutes



The Dark Siren lives in the sewers beneath the city, hidden away in her lair. This is her story.

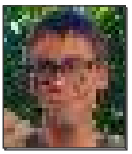
Director:
Elio Quiroga

Producer:
Elio Quiroga

Camera:
Lati Maraña (AEC)

Editor:
Luis Sanchez-Gijon

Sound:
Lorenzo Andrino



Elio Quiroga was born in Las Palmas, Gran Canaria, Canary Islands, Spain. He is a writer and producer, known for *Fotos* (1996), *The Dark Hour* (2006) and *The Haunting* (2009).

Contact
Zanzibar
Paza Peron 7 3D,
35003 Las Palmas de Gran Canaria Spain
equiroga@gmail.com
34609535442

SOLO FINALE

Germany/2015/no language/9 minutes



Solo Finale is a story of a relationship gone awry. Depicted through poetic, surreal pictures, where the physics of the world we know do not always apply, it is an allegory of the polarity of love.

Director:
Ingo Putze

Producer:
Ingo Putze

Camera:
Fabian Spuck

Editor:
Ingo Putze/Fabian Spuck

Sound:
Ross Gregory



Ingo Putze is an Emmy award-winning Director, Art Director and VFX Supervisor with over 15 years experience in feature films, TV effects and design.He has worked on *Hugo* (Martin Scorcese),*HungerGames*, *Immortals, Vantage Point, 28 Weeks Later, Doomsday* and more recently *Zero Theorem* (Terry Gilliam).He studied VFX and design atthe Filmakademie Baden Wuerttemberg in Germany where he also taught seminars on matte painting and production design.

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44795700

TEASPOON

India/2015/Hindi/20 minutes



Rajiv, wife Kavita, and Rajiv's father live in an apartment. Rajiv works as an Insurance agent which requires him to travels a lot. Kavita represents a cosmetic company and works from home, as she cannot leave her paralytic father-in-law alone. A habit that Kavita hates is the manner in which the old man summons her. He mulishly hangs on to a teaspoon, which he uses to bang on the bedpost to call her. What's more frustrating is that he never does this when Rajiv is at home. Hence Rajiv cannot understand Kavita's frustration. A fight over dinner escalates and the resentment is carried forward to the next morning. A series of incidents become the ingredients of a Molotov cocktail that lead to a disturbing end.

Director:
Abaan Bharucha Deohans

Producer:
Kiran Deohans

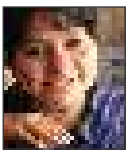
Camera:
V Narayanan

Editor:
Sandeep Sethy

Sound:
Bishwadeep Chatterjee

Awards & Festivals

- Best Film and Best Music, Bangalore Short Film Festival
- Best Drama, Poppy Jasper International Film Festival
- Best Screenplay and Best Actress, Dadasaheb Phalke Film Festival
- Best Music, Indian Cine Film Festival
- Special Mention Jury, Kolkata Film Festival
- Montreal world Film Festival
- New York Indian Film Festival
- Other Venice Film Festival



Aban Bharucha Deohans majored in Psychology from St. Xavier's College and then completed courses in Advertising and Marketing, and Journalism from Xavier's Institute of Communication. She has worked as a Creative Director with advertising agencies and has contributed short stories and articles to several magazines. Her collection of short stories *What a Life, yaar!* was published last year She also directs Ad films for her production house, Candid Creations. She is a theatre actress as well, and has acted in several English and Hindi plays.

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9820062658/
2240163033

THE IDEAL BRIDE

India/2015/Hindi/9 minutes



This is the story of a woman from small town India. She is subjugated to the extent that she ceases to exist and yet the family and the husband don't notice. Till one day…

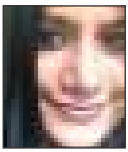
Director:
Diksha Jyoti

Producer:
Diksha Jyoti

Camera:
CK Muraleedharan

Editor:
Farooq Hundekar

Sound:
Madhu Apsara



Diksha Jyoti has worked as a copy writer in advertising agencies before venturing into movies. She was an Assistant Director for *Badlapur*.

Contact
Deejay Films
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dikshajyoti@gmail.com
9920761137/2226358733

TOAST TO A GHOST

UAE/2014/B&W/no language/9 minutes



A lady comes to stay in a new apartment and realises that there is a ghost in the apartment. The ghost is quite new in the profession. The lady troubles the ghost so much that eventually the ghost decides to leave the apartment.

Director:
Sayed Tanveer

Producer:
Fasiha Shaikh,
Tanveer Sayed

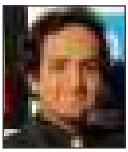
Camera:
Sayed Tanveer

Editor:
Sayed Tanveer

Sound:
Sayed Tanveer

Awards & Festivals

- Best Film (Audience Choice award), Best Director, Best Actor awards, VOX Cinema Battle of the Best Film Festival by Social CITI in 2014
- CIFF Film Festival, UAE
- Shortlisted, Hum TV Awards, UAE



Sayed Tanveer has written, directed and acted in more than 25 plays. His short films include: *How to Train your Husband*, *Farhaan* (2014) and *George Must Die* (2015).

Contact
Tanveer Sayed
P.O.BOX 43237
Abu Dhabi UAE.
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971507892440



COMPETITION
(National)

DOCUMENTARY (Above 60 minutes)

18 FEET

India/2015/Malayalam/77 minutes



Director:
Renjith Kumar

Producer:
Films Division

Camera:
Fijo Jose, Renjith Kumar

Editor:
Renjith Kumar

Sound:
Lenin CL,
Arjun N Remon,
Robinkkutty

Karinthalakoottam is an indigenous band that propagates the music of the soul to connect people with a sense of historic resolution. 18 feet symbolizes the “holy” distance that Dalits, the downtrodden, had to ensure for the sanctity of the upper castes. Remesh, a city public-bus conductor, is the man behind the exuberant squad that drums empathy for, all in denial of the historic untouchability attached to the abused community. The troop is at the vanguard in redefining the identity of people who are battered by senseless incorrectness through centuries. The down town Kerala band rekindles the sense of sanity for all with a message of love and harmony.



Renjith Kumar was born in Thrissur District, Kerala, India on 24th May 1982. He graduated in film editing from the Satyajit Ray Film and Television Institute, Kolkata. Renjith Kumar is now working as an editor in the Malayalam film industry. Many of his edited woks have been screened in various film festivals and won awards. A documentary film he edited, *Kapila*, won a National award. *18 Feet* is his debut as a director.

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2223551301

DOCUMENTARY (Above 60 minutes)

BEING BHAIJAAN

India/Hindi/80 minutes



Being Bhaijaan explores Indian masculinity by mapping the emotional, spiritual and philosophical contribution Salman Khan makes in the lives of three men in small-town India, who find themselves increasingly disassociated with a changing country, its competitiveness, and its new woman. To find solace in a notion of manhood, constructed brick-by-brick, through a superstar's perceived personality, which is as old-world as Salman Khan's films. Three men – a Salman look-alike Shan Ghosh, textile salesman Balram and the engineer-at-heart Bhaskar – along with other Salman fans, have launched a collective search for a larger identity, to replace the very ordinary one life has handed out to them.

Directors:
Samreen Farooqui and Shabani Hassanwalia

Producer:
Public Service Broadcasting Trust

Camera:
Riju Das

Editors:
Samreen Farooqui and Shabani Hassanwalia

Sound Recordists:
Samreen Farooqui and Shabani Hassanwalia



Samreen Farooqui and **Shabani Hassanwalia** founded Hit and Run Films in 2005, an independent video production unit, which engages with changing socio-political-personal realities through non-fiction cinema. Their earlier documentaries include *Out of Thin Air* (2009), on Ladakhi local cinema, and *Online and Available* (shown at MIFF 2012), about online identity formation. They have worked as associate directors and editors of Dibakar Banerjee's *Star*, which was part of the Bombay Talkies omnibus.

Contact
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zBroadcasting Trust
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9811125996/1141826115

DOCUMENTARY (Above 60 minutes)

CALL FROM THE OTHER SHORE

India/2015/Malayalam/90 minutes



Director:
Anvar Ali

Producer:
Anvar Ali

Camera:
Shehnad Jala

Editor:
Manoj Kannoth

Sound:
Harikumar Madhvan Nair

Though Attoor Ravivarma has published only three major volumes of poetry, his poetic idiom, thematic concerns and political angst have been at the core of radical aesthetic imagination of Kerala as well as India during the last 50 years. A recluse by nature, Attoor has always spurned 'celebrity-hood' of any kind. His worldly achievements do not figure prominently in the film, which subverts traditional modes of biopics and instead tries to explore through the daring subversions and transgressions in the poet's idiom. Like the world the poet evokes through his works, the narrative world of the film, too, is layered with various landscapes, memoirs and journeys, along with conversations about and with Attoor.



Anvar Ali is best known for *Shesham Vellithirayil*, a TV series for Doordarshan on the history of Malayalam cinema (1995-97). His first work in media was as a scriptwriter of *Saasthra Kouthukam*, Doordarshan's science programme (1991-1995). He also scripted and assisted the C-Dit documentaries. He was scriptwriter and commentator for the late C. Saratchandran's environmental documentaries. He was associate director for *Margam* (2003) and *Drishtantham* (2004). He was Chief Editor, *75 Years of Malayalam cinema* (2003), a CD ROM produced by Kerala Chalachithra Akademy.

Contact
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Mana Lane
Chembukkavu P O,
Thrissur, Kerala,
Pin 680 020
urumbu@gmail.com
9446229643

DOCUMENTARY (Above 60 minutes)

FIREFLIES IN THE ABYSS

India/2015/English, Hindi, Nepali/88 minutes



Producer:
Chandrasekhar Reddy

Director:
Chandrasekhar Reddy

Producer:
Chandrasekhar Reddy

Camera:
Chandrasekhar Reddy

Editor:
Abhro Banerji

Sound:
Gissy Michael

The 'rat-hole' mines in the Jaintia Hills of Northeast India, are hostile pits where men and boys risk their lives every day to scratch coal out of hard rock. Burrowing into narrow tunnels, they are armed with nothing more than a pickaxe and a torch. Each of them comes to the coal pit for different reasons, but once there, all of them are looking for a chance to break out. Some are able to escape, most don't. Even with the odds stacked against him, Suraj, an 11-year old boy, grapples his way out of this abyss to eventually put himself in school. The film follows Suraj and several other miners whose lives intertwine with his, to reveal lives under extraordinary circumstances and the brutal choices they are forced to resolve at every turn.

Festivals

- Busan International FIlm Festival 2015
- Margaret Mead Film Festival FIPA



Chandrasekhar Reddy has worked as producer-director for BBC, National Geographic Asia, Discovery Asia and the United Nations Development Program. His films include: *Don't Rubbish It* (2010), *Creative Climate* (2011), *My Brilliant Brain* (2013) and *Coalboy: Mind the Gap* (2014), which was shown at IDFA, Uppsala Film Fest and several other festivals. *Fireflies in the Abyss* is his first feature documentary.

Contact
Mayabazaar Productions
23 Shantivana, 2nd Cross,
Sahakarnagar PO,
Bangalore 560092,
Karnataka, India
chandra@mayabazaarproductions.com
9880628388

DOCUMENTARY (Above 60 minutes)

MUZAFFARNAGAR BAAQI HAI/ MUZAFFARNAGAR EVENTUALLY

India/2015/Hindi/136 minutes



Director:
Nakul Singh Sawhney

Producer:
Nakul Singh Sawhney

Camera:
Mohammad Gani

Editor:
Puloma Pal

Sound:
Asheesh Pandya

In September 2013, the Muzaffarnagar and Shamli districts of Western Uttar Pradesh, India, witnessed one of India's worst ever anti-Muslim pogrom since independence. More than 100 people were killed and close to 80,000 people were displaced. In the past, the two districts have seen relative harmony between Muslims and Hindus. What happened this time? In the midst of this gloom the film narrates a tale of continued and growing resistance in Muzaffarnagar and Shamli districts against the corporate-communal nexus. All these aspects are woven together by the 2014 Indian General Election campaign. The film looks at how the massacre finally found its resonance in these elections. *Muzaffarnagar Baaqi Hai…* (*Muzaffarnagar Eventually…*) straddles between various socio-political-economic dynamics in the area that affected or have been affected by the violence.



Nakul Singh Sawhney made his debut in 2005 with *With a Little Help from my Friends* which won the Second Best Film at the '60 Seconds to Fame Film Festival' in Chennai. He then studied TV direction at FTII, Pune (2005-06). At FTII he directed *Agaurav* and *Undecided* which won awards at the Hyderabad International Film Festival. In 2007, he made a feature documentary *Once upon a time in Chheharta* on the history of the working class movement of Chheharta, Amritsar. He directed the documentary on the making of Saeed Mirza's *Ek Tho Chance*. In 2012 he made *Izzatnagari Ki Asabhya Betiyaan*, a critically acclaimed film on "honour" crimes in Haryana. Another version of the film *Immoral Daughters* has been screened at IDSFFK, Vibgyor and Film South Asia Film Festival, Nepal.

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DOCUMENTARY (Above 60 minutes)

OUR METROPOLIS

India/2015/English, Kannada, Hindi, Tamil, Telugu/87 minutes



Producer:
Gautam Sonti and
Usha Rao

Camera:
Gautam Sonti

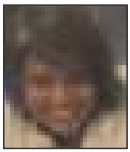
Editor:
Abhro Banerjee

Sound Recordist:
Usha Rao

Bangalore is being refashioned into a “world-class” metropolis. Livelihoods and homes make way for flyovers, glitzy malls and a shiny Metro. Threatened with violent transformation of their city, residents confront the authorities. Beneath the State's ideal of a 'global city' lurks the intent to clear a pasture for big business.



Gautam Sonti is a cameraman-director who is interested in visual ethnographies of the powerful – of people in private corporations, government offices and institutions of science and technology. His earlier series of short films, Coding Culture (www.codingculture. wordpress.com), is a critical examination of the experience of globalisation within the microcosm of a hi-tech workplace in Bangalore. Our Metropolis, his first feature documentary film, extends this theme to the entire city.



Usha Rao is a cultural anthropologist with an interest in the anthropology of cities. She has been studying the transformation of Bangalore over the past decade. In particular, she is interested in understanding the effects of of the 'global city' discourse on the lives of people and the cityscape.

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DOCUMENTARY (Above 60 minutes)

RASAN PIYA

India/2015/Hindi, Urdu/79 minutes



Director:
Niharika Popli

Producer:
Niharika Popli

Camera:
Akshay Madan

Editor:
Niharika Popli

Sound:
Akshay Madan

Rasan Piya is a documentary on the life of the renowned Hindustani classical vocalist, Ustad Abdul Rashid Khan, who represents the 16th generation of Miyan Tansen's lineage and, at the age of 106 years, continues not just to compose but also to teach, travel and perform across India. His story is that of an extraordinary musician, poet and teacher; of someone who has not only preserved but also added much to an ancient Indian art form; of a brave man who overcame his physical limitations to create beautiful music and inspire a whole generation of musicians and music lovers.

Shot over two years, the film explores the various influences that have shaped his life and music. A life steeped in the rich culture of Awadh, it also offers a commentary on the change that art in India has witnessed with the decline of the ***riyasats*** (kingdoms) and the patronage they offered. Lastly, the film attempts to explore the ancient 'guru shishya parampara', as preserved and practised by one its most revered exponents.



Niharika Popli graduated in Engineering from the University of Delhi in 2010 and then worked with children at a Delhi NGO, directing plays, writing and telling stories and teaching. Niharika has been following Ustad Abdul Rashid Khan, exploring his life and music for the last 8 years. The purity of his music and his zest for life inspired her to make a film on him. *Rasan Piya* is her first documentary feature.

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DOCUMENTARY (Above 60 minutes)

TRACING PHALKE

India/2015/Hindi/103 minutes



Director:
Kamal Swaroop

Producer:
Films Division

Camera:
Saumyananda Sahi,
Saikat Mallik,
Hansa Thapliyal,
Renu Sawant, , Amit Dutta.
Ganesh Gaikwad,
Rahul Gupta

Editor:
Shweta Rai

Sound:
Gautam Nair

More than hundred years ago, in a small temple town, a devout young man, brought up in a traditional orthodox Hindu household, got interested in the Arts and Photography, threw away his family profession of priesthood, sold his wife's ornaments, pledged his life insurance policies and made history by producing what has been commonly acknowledged as the first Indian film. The man – Dhundiraj Govind Phalke, popularly known as Dadasaheb PHALKE, the year – 1913, the place – Nasik and the film – *Raja Harischandra*.Who was this innovator from a hundred years ago, we asked ourselves. We were a small group from the Film and Television Institute of India. We were a travelling workshop that went from city to city that Phalke lived and worked in, and together with young practitioners from art and craft schools in those cities, we tried to retrace Phalke's journeys. *Tracing Phalke* tells the story of that quest.



Kamal Swaroop is a dual National Award and Filmfare Award winning film, television and radio director and screenwriter. In 1974 he graduated from the Film and Television Institute and even his student works met with unusual international acclaim. He continued with postgraduate studies at the Institute. He assisted Richard Attenborough during *Gandhi* (1982). He has made documentary as well as fiction films. His first fiction film *Om-Dar-B-Dar* (1988) is his masterwork. In 2015 he worked on two films: *The Battle for Benaras*, produced by Medient, and *Tracing Phalke* by Films Division. He is currently working on a musical murder mystery *Miss Palmolive All Night Cabaret and Third Police Man*.

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DOCUMENTARY (Below 60 minutes)

AMDAVAD MA FAMOUS/FAMOUS IN AHMEDABAD

India/2015/Gujarati, Hindi/29 minutes



Director:
Hardik Mehta

Producer:
Akanksha Tewari

Camera:
Piyush Puty

Editor:
Hardik Mehta

Sound:
Pranav Kothi

Set against the kaleidoscopic backdrop of the largest kite-flying festival in India, *Amdavad Ma Famous*' witnesses the transformation of 11-year-old Zaid from a boy next door to an aggressive and a passionate kite-runner until he comes across his nemesis Mushtaq, the old security guard of the building where Zaid and his friend fly their kites. The whimsical nature of the kite flying festival, the kind of madness that grips the whole of Ahmedabad city and Zaid's craze for kites brings together a colourful glimpse of a very unique India.

Festivals

- Competition Section, Budapest International Documentary Festival (BIDF)



Hardik Mehta is Vadodara-based filmmaker who graduated in Food and Dairy Technology in 2004 and then joined an advertising firm as a copywriter. It was while making his first advertising film *Chal Meri Luna* (2006) that he realised he had a passion for filmmaking. He joined AJK Mass Communication Research Centre, Jamia Millia Islamia, New Delhi and completed a two-year postgraduate course in Mass Communication. He directed *Skin Deep* (2014), which was part of an anthology *Chaar Cutting*. *Amdavad Ma Famous* (2015) is his first documentary.

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DOCUMENTARY (Below 60 minutes)

AMMA/MOTHER

India/2015/Malayalam/36:32 minutes



Director:
Neelan

Producer:
Leela K N

Camera:
Shehnad Jalal

Editor:
B Ajithkumar

Sound:
Krishna Kumar

The film is a monologue of a woman who has lived through and played a role in a century of socio-political changes. Hailing from a poor orthodox Namboothiri Brahmin background, she gets no schooling but is married off at the age of 14 only to be widowed at 15. She remains a widow for 12 years before a revolutionary second marriage follows at a time when widow marriage is taboo. The man has married her is a social reformer, poet, playwright and actor Premji (who, several decades later will bag the Best Actor award for his heart-rending performance in *Piravi*). The struggles that follow make her a Communist, becoming the councillor of her native Municipality in 1964. At eighty she is widowed again. At 97 she is still agile and active – a model for the generations to come.



Neelan, son of the noted actor Premji and Arya (the central figure of Amma), is a state award-winning film critic who also teaches cinema. Two of his television documentaries have won State awards: The Missing Muslim Clergy (1964) and on the street prostitutes of Trivandrum (1966). He was associated with Drisyakala (1979-86), a magazine exclusively for visual arts. His books include Montage: Padavum Padanavum on Sergei Eisenstein; Kazhchayudevelivu, a collection of articles on cinema; a monographs on producer Ravi (of General Pictures), Werner Herzog and Carlos Saura. He has also acted in two films: John Abraham's AmmaAriyan and Ravindran's Ore Thooval Pakshikal. In 2000 a memoir on his father titled Acthan bagged the Kerala Sahithya Akademy Award.

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DOCUMENTARY (Below 60 minutes)

BABAI

India/2014/Marathi/13:30 minutes



Director:
Kavita Datir &
Amit Sonawane

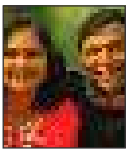
Producer:
Amit Sonawane

Camera:
Roshan Marodkar

Editor:
Amit Sonawane

Sound:
Amit Sonawane

Babai is 81-year-old Babutai Damodar Labade, a Pune-based woman porter who has created a space for herself in the male dominated market of a male dominated society. Widowed at 21 and with five children to feed, she stood firmly and decided to face every challenge thrown at her. A woman of tremendous courage, she transports a variety of material, sometimes weighing up to 250-300 kilos, on her handcart, passing through the narrow market lanes of Pune in the midst of overflowing traffic. The film shows one such heavily-loaded day in her life woven with pieces of her spontaneous interview. The picture of frail womanhood is juxtaposed with the vibrant and dashing personality of a woman warrior.



Amit Sonawane & **Kavita Datir** completed their Masters in Communication Studies from the University of Pune. After working in the mainstream film and TV industry in Mumbai for several years, they are now back in Pune with their own production house. *Babai* is their first production.

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DOCUMENTARY (Below 60 minutes)

BRIEF LIFE OF INSECTS

India/2015/Khasi & Ktien Nongtung/22 minutes



Director:
Tarun Bhartiya

Producer:
Department of Art & Culture, Govt. of Meghalaya & NESFAS

Camera:
Arwat Challam & Tarun Bhartiya

Editor:
Tarun Bhartiya

Sound:
K Mark Swer

What makes folk music? Is it something frozen and event friendly? In Umpohwin, a Khasi village of India on the Assam-Meghalaya border, Bah Hos Shadap and his friends thresh paddy and sing about their farming lives.



Tarun Bharatiya is an editor who has worked with filmmakers like Vasudha Joshi , Sanjay Kak and Ranjan Palit. His films include *The Last Train in Nepal* (2015, BBC4), *When the Hens Crow* (2013), *Darjeeling Himalayan Railway* (Royal Television Society Award, Best Documentary series 2010), Tourist Information for Shillong (2007) as well as music videos for several Shillong bands. For his work on *Indian Hill Railways*, he was also nominated for The Guild of Television Camerapersons of UK award for best camera work. His poems have appeared in various anthologies He was a founder member of alt-space, an independent cultural and political space in Shillong, and is a member of Thma U Rangli Juki (TUR), a progressive people's group in Meghalaya. He is a member and commissioning editor of Three Essays Collective, a small independent publisher.

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LETTER FROM KORLAI

India/2015/English/22:21 minutes



Director:
Aman Wadhan

Producer:
Film and Television Institute of India

Camera:
Niraj Samad

Editor:
Nachiket Waikar

Sound:
Bhanu Dhande

On India's Konkan coast, in the village of Korlai, a sense of quaintness hangs upon its Portuguese heritage, its Creole, its faces, and its fort, yet it is the elemental and the immemorial that compels the filmmaker's wayward excursion across sea and land. In the time of yellow grass, with steps receding and prayers unanswered, a desire for oblivion forks the search for images of exile and belongingness. The concreteness of this experience s ummoned by grainy 16mm images when exposed to the Imaginary and recollected realm of an elegiac voice-over becomes a meditation on memory, perception, time, and their intersections with the individual and history. In the process, a view of Korlai emerges that is both attentive and phantasmagoric, a series of possible angles and tributaries that the viewer and traveller might possibly take.



Aman Wadhan (1982, Chandigarh) was looking at a career in web programming and network security, and might have never made a film if it were not for the Internet eruption that exposed him to distant utopias and darker realms – Riva's voice Kaidanovsky's face, life altering images – until the inevitable breakdown. He joined the Film and Television Institute of India, Pune, situated on the groundsof the erstwhile Prabhat Studio whose long shadow inspired the short documentary, *Prabhat Nagari – Film 1* (2012). He completed his post-graduate diploma in film direction with the free-form travelogue, *Letter from Korlai* (2015).

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DOCUMENTARY (Below 60 minutes)

SAGAR MANAV/MAN AND THE OCEAN

India/2015/Gujrati, Hindi/21 minutes



Director:
Tanumoy Bose

Producer:
National Instituite of Design, Ahmedabad

Camera:
Madhuri Ravishankar

Editor:
Madhuri Ravishankar, Tanumoy Bose

Sound:
Jitesh Mhetre

To earn bread and butter, a working class man gives all his life to work. His dream of becoming rich fades away as he succumbs to the problems at home and work. He is churned till the age of 60 and is then forced to leave the mess he understood as life. A lighthouse attendant, Chaman Bhai Charlie, lives on an island in the Arabian Sea, for his livelihood. Being there all by himself, the days seem to never pass and nights are lonely and cold.



Tanumoy Bose is a post-graduate film student from National Institute of Design, India. His interest lies in exploring the loneliness of human existence. He is of the belief though, that an artist's job is not to succumb to the despair but to find an antidote for the emptiness of human existence. He also made a short fiction film *Chitradham* (2015)

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DOCUMENTARY (Below 60 minutes)

SHUBHA VIVAH/MARRIAGE PREPARATIONS

India/2014/Nimari & Hindi/60 minutes



Director:
Laxminarayan Devda

Producer:
Shobhit Jain

Camera:
Rabindra Kumar Barik

Editor:
Jyoti Garhewal

Sound:
Sandip Bhati

Against the landscape of stark hinterlands in Central India, consequences of rituals like marriage reflect the extent of poverty of the people. A wedding with meagre indulgences on liquor, dance and a few silver trinkets – an expense of fifty thousand rupees is enough to push the family under debt for a lifetime.



Laxminarayan Devda, a tribal farmer from a remote village of Pandutalab in Bagli Tehsil, is a media practitioner engaging in participatory filmmaking. He has been working with SPS Community Media since 2006, learning anddiscovering the joy of photography and chronicling people's voices through short video films that are shared across communities as experiential learning. He has worked as a research person on several films at SPS Community Media

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DOCUMENTARY (Below 60 minutes)

THE HUNT

India/2015/Hindi/44 minutes



Director:
Biju Toppo

Producer:
Rajiv Mehrotra

Camera:
Biju Toppo

Editor:
Deepak Bara

Sound:
Rupesh Kumar Sahu

Naxalism has spread to many parts of India. Today, the Indian Government is looking at Naxalism as a major threat to internal security and it has totally focused on this issue for the past few years. This focus is not just because the government wants to eliminate Naxals from the red corridor so as to establish peace and good governance but to secure the mineral resources of this areas for their corporate partners. Tribal inhabitants of these areas do not want to give up their ancestral land at any cost. Tribals, who are part of the movement to save their land, are being branded as Naxalites and this whole exercise is called Operation Green Hunt. This operation is a hazard for the innocent tribals of these areas. The film explores the lives and consequences of being sons of the soil.

Awards & Festivals.

Special Jury Award, 8th CMS Vatavaran Film Festival 2015



Biju Toppo is one of the first Adivasi filmmakers who has effectively used his camera to counter themisrepresentation of his community by the 'mainstream' media. He received his formal training at Notre Dame Communication Centre, Patna in 1995 and then completed a certificate course in Film Appreciation by National Film Archive in 1998.His film making started in 1996 and he has made more than 15 documentary films on a wide variety of issues. His films include *Gadi Lohardaga Mail* (2004), *Development Flows from the Barrel of the Guns* (2005), *Kora Rajee* (the first film in the Kurukh language, made in 2006), *Iron is Hot* \ (2008), *Ek Ropa Dhan* (2009) – all award winners.

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DOCUMENTARY (Below 60 minutes)

THE IDEAL MATCH

India/2015/Hindi, English/47:48 minutes



Director:
Siddharth Sawhney

Producer:
Public Service
Broadcasting Trust

Camera:
Mithun Gomes

Editor:
Siddharth Sawhney

Sound:
Antara Anand

The film explores the idea of love, choice and honour in our society. It follows the story of Gaurav whose wife Monica is still missing after the police forcibly returned her to her family. The film traces the events that took place from the time Gaurav chatted online with Monica for the first time till he saw her for the last time, before she disappeared. Acting as a mirror to our social conditions, their tragic love story covers the full arc of a couple bound by love but divided by caste.



Siddharth Sawhney finished his post-graduation in Filmmaking from theSri Aurobindo Centre for Arts and Communication in 2011. He is deeply interested in themes of conflict in everyday spaces like family and marriage. He has assisted, co-edited a documentary feature on the shadow puppetry tradition of Odisha and worked on various PSA's.

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DOCUMENTARY (Below 60 minutes)

THE IMMORTALS

India/2015/English, Hindi, Bengali, Tamil/52:07 minutes



Director:
Shivendra Singh Dungarpur

Producer:
Shivendra Singh Dungarpur

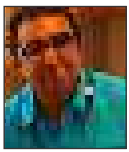
Camera:
Avik Mukhopadhayay

Editor:
Irene Dhar Malik

Sound:
Mohandas V P

This film is a personal journey travelling through time and space to unravel hidden stories and rediscover objects and images that, at one time, were an integral part of the lives of these artists through which their creations came into being. It is a visual exploration of physical artefacts, personal spaces and living memories where the image speaks for itself, recreating the impression of each artist whilst telling the story of Indian cinema. Each image a reminder of how much we have lost, yet evoking memories that live on in spaces, objects and reminiscences.The film depicts the paradox of India's relationship with cinema: the romance and the power, the neglect and the worship.

Festivals
Busan International Film Festival 2015



Shivendra Singh Dungarpur is an award-winning Indian filmmaker, producer, film archivist and restorer. He studied film direction and script-writing at the Film and Television Institute of India (FTII), Pune. After graduating from FTII, Shivendra launched Dungarpur Films and made close to 500 commercials, corporate films, short films, television serial, winning innumerable awards. He is also the founder director of Film Heritage Foundation, a not-for-profit organisation dedicated to the preservation and restoration of India's cinematic heritage. His first documentary feature was *Celluloid Man* (2012) on the legendary film archivist, P.K. Nair. The film won two National Awards and travelled to over fifty festivals around the world

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DOCUMENTARY (Below 60 minutes)

TRAIN CHAAR BAJE KI HAI/THE TRAIN LEAVES AT FOUR

India/2015/Baiga-boli, Hindi/57 minutes



Director:
Antariksh Jain

Producer:
Anuarg Singh

Camera:
Vatsala Goel

Editor:
Sanyukta Kaza

Sound:
Akshay Murthy

The Train Leaves at Four is an experimental documentary that narrates the story of an indigenous family living on a hilltop in central India's Gondwana Forest and perched on the very end of their way of life. The film is structured around the abstract concept of day, and narrates the story through observation and atmospheric dialogue.



Antariksh Jain graduated as a visual designer but ended up in filmmaking. He made his debut in 2012 with*1370 sq. ft. of the Universe.* This is his second film. He is now working on the theme of capital punishment in India

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A DREAM ANIMAL

India/2014/English, Marathi, Hindi/22:25 minutes



A wildlife sound recordist is on the trail of an undocumented animal when she disappears in the forests of Western Ghats. The recorder becomes her sole companion. It functions as verifier of the existence of all it relays, visible or out of sight. She relies on it to locate her and lead her back. As the recorder starts giving trouble, her journey depends on discerning glitches from real sounds.

Director:
Sanyukta Sharma

Producer:
Prashant Pathrabe

Camera:
Sunayana Singh

Editor:
Shikhar Misra

Sound:
Pinak Agte

Awards & Festivals

- Jury Special Mention – Fiction in SIGNS (John Abraham National Awards) 2014.
- Best Director at the 3rd NSFA, Pune 2015
- Kolhapur Film Festival 2015
- 13th Pune International Film Festival 2015
- 14th International Film Students Meeting Festival de San Sebastián, Spain



Sanyukta Sharma was born in Madras (1985) but graduated in English Literature from Delhi University. This was followed by a year-long certificate course in TV Direction and a three-year course in Film Direction, both from the Film and Television Institute of India, Pune. *A Dream Animal* is her diploma film .

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SHORT FICTION

BANNER

India/2014/Hindi/28minutes



Director:
Kapil Sawant

Producer:
Sanjay Shetty

Camera:
Hari Vedantam

Editor:
Vaibhav Parab

Sound:
Kunal Dabholkar

In India, Political banners are considered to be important among political parties. This is the story of an ambitious mid-level politician Naryabhau and a DTP Operator Chatur. The Politician is in charge of designing a political banner. In his absence, his rival Santosh changes the pictures of the people on the banner putting up his own group of people. Since the 'Banner' has to go up the very next morning, Naryabhau has no choice but to rush to Chatur and change it overnight in order to get his favourite people on the 'Banner'. In the end, the politician gets an important phone call from his party leader that leaves both of them surprised. Everything else is left to Fate.



Kapil Sawant is a freelance advertising professional with 19 years experience. A graduate from the Sir. J.J. School of Arts with specialization in typography, he has worked with several agencies including Metaphor Advertising, Euro RSCG, Ogilvy & Mather and Contract. He worked as Executive Creative Director with Leo Burnett, Mumbai. He has won many awards in advertising. He also loves observing people and writing insightful thoughts. *Banner* is his first short film. He dreams of making a career as a writer and director in the Hindi film industry

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CYCLE/BICYCLE

India/2014/Marathi/30 minutes



One fine day, Raghunath Kale breaks out from his routine in financial planning and buys a cycle for his son. The story of a common man taking place in a glittering city.

Director:
Harshal Wadkar

Producer:
Upendra Deglurkar and Shireesh Sathe

Camera:
Mangesh Gadekar

Editor:
Sagar Vanjari

Sound:
Piyush Shah

Awards & Festivals

- 3rd Prize, National Competition (Open Category), International Short Film Festival of Bangalore, 2014
- Best Short Fiction, Sand Dunes International Short Film Festival, 2014
- Best film, Best Direction, DCS National Film Festival, 2015
- Competition Section, Independent Days Film Festival-15 (Karlsurhe, Germany)Competition Section, Jaipur Short Film Festival, 2015



Harshal Wadkar was.born and brought up in Pune. He completed a certificate course in Film Appreciation from NFAI (2009). He has been making films since then. His films include *A Missing Holiday* (2009), *Furqat* (2010), *Adgal & Their Name Liveth for Anymore* (2012), *Cycle* (2014). His documentary films include: *A Man Under the Blue Sky* (2011) and *The Lost Queen* (2013). He is in the midst of making *Conversation*.

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SHORT FICTION

EDPA KANA/GOING HOME

India/2015/Kudukh/25 minutes



Ashok goes back from the city to his village with an Agenda. At home he discovers that his parents have looked for a bride for him. Caught between the dual realities of orthodox village life and his progressive city life he struggles to speak his mind.

Director:
Niranjan Kumar Kujur

Producer:
Sanjaya Pattanayak

Camera:
Naresh Kancharana

Editor:
Annapurna Basu

Sound:
Annapurna Basu



Niranjan Kumar Kujur was born on 17th September 1986, in Lohardaga, Jharkhand. He comes from the tribal community of Oraon which is largely based in the Jharkhand-Chhattisgarh-Orissa belt. After graduating in Journalism and Mass Communication from Manipal University, he worked in Jharkhand with documentary filmmaker, Shriprakash. He witnessed many live hardcore mass movements which changed his life. He later graduated from the Satyajit Ray Film and Television Institute, Kolkat. His films include: *Pahada* (2012), a film in the Kudukh language which was selected for the 44th IFFI, Goa, 2013, *Dry Flower Bud* (2013) and *Mother* (2014)

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KAMAKSHI/ALICE

India/2015/Hindi, English, Marathi/23:52 minutes



Director:
Satindar Singh Bedi

Producer:
Prashant Pathrabe

Camera:
Rangarajan Ramabadran

Editor:
Kratika Adhikari

Sound:
Sandro Sadhukhan

In Hindu mythology, Kamakshi is the Goddess of Compassion. She fulfils all wishes and embodies serenity and peace. Sita, Rama's wife, suffering a long journey full of deprivations and false accusations levelled against her by her beloved husband, pleads to be swallowed up by her mother, the earth. In B&W and on 35mm, we follow an old woman who digs for water in a dry and barren region. She digs and digs, and the furrows in the soil are mirrored in the wrinkles of her spirited face. Almost disappearing in the ditch, a girl suddenly appears at its edge. They exchange looks. The woman distributes coins from a water-filled boat. The water carriers wield torches in the night. Associative and hallucinatory imagery is interspersed with narrative moments. Towards the end, colour takes charge of the direction and the desire for water is fulfilled at a high price.

Awards & Festivals

- Night Awards, 13th International Festival Signes De Nuit 2015, Saarbruecken, Germany
- Honourable Mention, Short Film category, 12th Indian Film Festival, Stuttgart, Germany.
- Internationale Film festspiele 2015 Berlin
- International Documentary and Short Film Festival of Kerala 2015



Satindar Singh Bedi was born on 13th April 1980 in Dehradun, Uttar Pradesh. He graduated in Commerce and worked in a bank before joining the Film and Television Institute, Pune. His films include *A Movie On Cinema, Ru Cube* (shown at IFFI 2011) and *Kamakshi*.

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KUNAL

India/2015/Hindi/5 minutes



Director:
Dhruv Sehgal

Producer:
Dhruv Sehgal

Camera:
Aniruddha Patankar

Editor:
Saumya Sharma

Sound:
Mallar Sen

Kunal is a regular hard working Mumbaikar who has a nine to five job and lives with his wife in suburban Mumbai. He has managed to create his own radio channel which he operates from his home. Every night Kunal speaks on his radio channel about various things. The film is about one such night. *Kunal* is an exploration of how we internalise the essence of a city.

Festivals

- Mumbai Academy of Moving Image Festival 2015
- Delhi Short International Film Festival
- Russian International Film Festival



Dhruv Sehgal completed his schooling from London and then graduated in Media Studies from Symbiosis, Pune. He has been working in Mumbai for the past 4 years. He was Ass-ociate Director and Co-Editor for *Bavra Mann* and *I Am Offended*, both directed by Jaideep Varma. He is currently working as a writer-director with a web studio, Pocket Aces Pvt Ltd. He works in both fiction and non-fiction but drama interests him the most.

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SHORT FICTION

PAYWAAT/THE ROAD LESS TRAVELLED

India/2015/Marathi/14:47 minutes



Director:
Mithunchandra Chaudhari

Producer:
Nayana Dolas

Camera:
Kutub Inamdar

Editor:
Vaibhav Dabhdae

Sound:
Ashish Khachane,
Anmol Bhave

The film is a portrait of a day in the life of Maydi, daughter of land labourers, who begins her journey to school after completing her routine chores.



Mithunchandra Chaudhari has a Masters in Communication Studies and an MA in English.He also has a Diploma in Journalism from the Savitribai Phule Pune University. Hehas taught Mass Media at the undergraduate and post graduate levels for more than eight years in Ahmednagar, Pune and Mumbai. He has guided more than 50 students in short film and documentaryprojects including Nagraj Manjule (Pistulya) and Gargi Kulkarni (Vansh). He writes extensively for literary magazines as well as daily newspapers. His films include: *Compulsory Hellmate, Ghandaat, Shakti* – all of which have been shown in several prestigious festivals.

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SHORT FICTION

THE LAST MANGO BEFORE THE MONSOON

India/2015/Marathi, Tamil, Malayalam/18:3 minutes



Two technicians set up cameras in a forest to capture animal activity at night. A woman moved away from the forest a long time ago. She yearns for her late husband aand the forest.

Director:
Payal Kapadia

Producer:
Payal Kapadia

Camera:
Ranabir Das

Editor:
Payal Kapadia &
Ranabir Das

Sound:
Moinak Bose and
Ateesh Chattopadhyay

Awards & Festivals

- Special Jury Mention from the International Jury at the 61st International Short Film Festival, Oberhausen.
- The International Critics' Prize (FIPRESCI Prize) at the 61st International Short Film Festival, Oberhausen.
- Special Mention, Vanguards Section, FILMADRID 2015.



Payal Kapadia is a filmmaker and artist from Mumbai who is currently studying Film Direction at the Film and Televisio n Institute of India.. Her work includes documentary, fiction, and animation. Her films have shown in various international festivals including the Experimenta (2013), Zurich Film Festival (2014), Mumbai International Film Festival (2014), and International Short Film Festival of Oberhausen (2015) where she received the FIPRESCI Award and Special Jury Mention. Her films include: *Cassandra's Gift* (2012), *Weapons of Mass Destruction* (2012).

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PRISM

NYE MAYEL KYONG/PARADISE

India/ 2015/Lepcha/8 minutes



In the far eastern Indian state of Sikkim, beneath Mount Kangchendzonga, live the Lepcha tribes for many years. They have a legend of a magical place called Nye Mayel Kyong. This is a story of a hunter who stumbles upon Nye Mayel Kyong while he is hunting a wild boar in the forest. The boar is no ordinary animal and Nye Mayel Kyong is no ordinary place… The film is an experiment in animated storytelling involving Lepcha, Thangka Artists from Sikkim.

Director:
Anuj Kumar

Producer:
Tara Douglas

Camera:
Anuj Kumar

Editor:
Avinash Medhe

Sound:
Devrath Joshi

Awards & Festivals

3rd place College Television Award (Student Emmy),

35th College Television Awards 2014, organized by The Television Academy Foundation, North Hollywood, CA, USA

Bronze Remi, 48th Annual WorldFest - Houston International Film Festival 2015, TX, USA

Silver Telly Award (Student Telly) 2015, Hollywood, LA, USA

Best Animation Short (Nomination), The Short Film Awards 2015, NYC, USA



Anuj Kumar is the co-founder/Chief Creative Officer of Girgit Animation Design Studio, Pune. Anuj graduated in Fine Arts from College of Art, Delhi and then completed his post graduation in Animation Film Design from NID, Ahmedabad. Anuj has directed a wide variety of animation films, using traditional as well as experimental animation techniques. His student team film *Ukadi Pukdi* was awarded at several international festivals including MIFF 2010, Anifest 2009, Pisaf (Korea) 2009, HIAAAF (Japan) 2010. His animation for music video *Indian Wanderer* was the official selection at many festivals, including MIFF 2012.

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DOCUMENTARY (Above 60 minutes)

AAMAR KATHA- THE STORY OF BINODINI

(India/2014/Bengali/78 minutes) I0108



Director:
Tuhinbha Majumdar

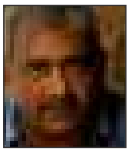
Producer:
Films Division

Camera:
Indraneel Lahiri

Editor:
Tuhinbha Majumdar

Sound:
SUBHADEEP SENGUPTA

This is a documentary on the life and times of Nati Binodini (1862-1941), the pioneering Bengali Stage Actress and the first South Asian Actress to write an autobiography.



Tuhinbha Majumdar graduated from the first batch of the Satyajit Ray Film and Television institute of India, Kolkata and then a certificate course in Film Appreciation from NFAI. He been working as a writer, editor and director for more than eighteen years. His film *Raater Bioscope/Midnight Bioscope* won the Golden Conch Best Fiction Film and the Best Film of the Festival award at MIFF, 2012. He has recently made *City Within The City* for PSBT. He also teaches as a guest faculty in various media schools and film Institutes.

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DOCUMENTARY (Above 60 minutes)

AMMA UND APPA/AMMA AND APPA

(Germany/2015/German, English, Tamil/89 minutes) I0088



Director:
Farnziska Schanenberger
Jayakrishnan Subramanian

Producer:
Ferdinand Freising

Camera:
Minsu Park

Editor:
Robert Vakily

Sound:
Andreas Goldbrunner

A documentary culture clash between India and Germany: *Amma & Appa* tells the story of two married couples – both around the same age, both married for more than thirty years; yet from totally different cultural settings: Bavaria and India. They come together because their children have fallen in love and want to shoot a documentary film about this meeting of cultures. *Amma & Appa* is a humorous and sensitive exploration of the biographies and love stories of two (actually three) couples, who are so different but only at first glance.

Festivals

- Berlin Film festival 2014
- Warsaw International Film festival 2014
- Mumbai International Film festival 2014
- Dok fest Munich 2014



Franziska Schönenberger lives and works in Munich as a writer and photographer. For her work as a journalist in India she received several awards (META Media Ethic Award). After her Masters in Media Studies, she worked for major German Broadcasters like Arte and ARD and assisted documentary filmmaker Nishtha Jain. She is studying Direction Documentary at the University of Television and Film Munich. Her earlier films include *For Elli* (2010) and *Protect Everyone I Love* (2011)



Jayakrishnan Subramanian completed his Bachelor of Fine Arts degree from Madras University and then studied Graphic Design at the National Institute of Design. He is doing his MFA in Media Art at the Bauhaus University in Weimar. His earlier work includes *Breathing Walls* (2010), *A Bride's Lost Suitcase* (2013).

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DOCUMENTARY (Above 60 minutes)

CASTAWAY MAN

(Nepal/2015/English, Hindi, Nepali/82 minutes) I0043



Director:
Kesang Tseten

Producer:
Shunyata Film Production and Aakar

Camera:
Bishnu Kalpit

Editor:
Kesang Tseten

Sound:
Bishnu Kalpit

Nepal's most controversial intellectual Dor Bahadur Bista disappeared without trace in 1996. Speculation over his disappearance include his high-caste enemies; his alleged affair with a young woman under his mentorship; and his becoming a renunciate on the banks of the Ganges in North India. Dor Bahadur Bista had become an anthropologist by assisting the well-known anthropologist Fuerer Haimendorf though he was largely self-trained. He controversially argued that Nepal didn't develop because of Brahminism, the concept of fatalism and the hierarchy of the caste system. Having stirred acrimony, he moved to remote Jumla to put into practice his ideas.



Kesang Tseten graduated from Dr Graham's School in India and Amherst College and Columbia University in the US. He was associate editor of the Himal magazine before he turned to filmmaking in 2000. He has been the recipient of grants from Busan, IDFA and the Sundance Institute. He also wrote the original screenplay for the fiction films *Karma* and *Mukundo,* which was Nepal's Oscar entry. Kesang's best known films are: *On the Road with the Red God: Machhendranath, We Corner People, Who will be a Gurkha* and his trilogy of films on Nepali migrant workers in the Gulf.

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DOCUMENTARY (Above 60 minutes)

FOOTPRINTS IN THE DESERT

(India/2015/Hindi, Rajasthani/80 minutes) I0080



Director:
Balaka Ghosh

Producer:
Kumud Ranjan

Camera:
Kumud Ranjan

Editor:
Rana Banerjee

Sound:
Chinmoy Nath

85-year-old Abdul possesses an ancient mysterious knowledge which allows him to read the footprints which cross the border. 35-year-old Aladeen is an Aulia who travels along the border in search of people who need help. He finds the people, their pain, joy and longing for the other side. The footprints tell the stories of real people and real emotions, which cannot be contained by drawing a line of artificial separation. It may be a musician, a son coming to visit his sick mother or a newly married girl who longs for her homeland. These people along the border do not ask you which nationality or religion you are before offering you food, shelter and water. They know they are tied by the bondage of poverty, misfortune and a history. It is a story of love and humanity along the India-Pakistan border imprinted by the footprints in the desert.

Festivals

- Busan International film festival 2014
- Film South Asia, Nepal 2015



Balaka Ghosh is a Kolkata-based filmmaker and has been making films for 20 years. Her films have been co-produced and funded by Doordarshan IDFA-Bertha fund, Films Division, IGNCA, NHK Japan, Banff Mountain Culture, Al Jazeera English, Italian government trade organization, among others. Her 1999 film *The Vehicle with the Soul of a Man* was screened at 30 International film festivals. She has directed several projects funded by the JAN Vrijman Fund IDFAAmsterdam. Her recent projects include *In Search of Alpha* (2009), *Monastery Without Walls* (2010) and *Red Fairy in the Holy Ghost* (2011).

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DOCUMENTARY (Above 60 minutes)

I AM THE BLUES

(Canada/2015/English/96 minutes) I0087



Director:
Daniel Cross

Producer:
Bob Moore

Camera:
John Price

Editor:
Ryan Mullins

Sound:
Emmet Henchey

I am the Blues takes the audience on a musical journey through the Swamps of the Louisiana Bayou, the Juke Joints of the Mississippi Delta and Moonshine-soaked BBQs in the North Mississippi Hill Country. Visiting the last original blues devils, in their 80's, living in the Deep South and working without management. They've been on the road their whole lives touring the Chitlin' circuit and around the world, still playing with the fire of youth. Let Bobby Rush, Barbara Lynn, Henry Gray, Carol Fran, Lazy Lester, RL Boyce, Jimmy 'Duck' Holmes, Lil Buck Sinegal, and friends awaken the blues in all of us.

Festivals

- *IDFA 2015*



Jayakrishnan Subramanian completed his Bachelor of Fine Arts degree from Madras University and then studied Graphic Design at the National Institute of Design. He is experimenting with photography, film, and animation. At moment he is doing his MFA in Media Art at the Bauhaus University in Weimar and is preparing for his first long animated documentary. His earlier work includes *Breathing Walls* (2010), *A Bride's Lost Suitcase* (2013).

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DOCUMENTARY (Above 60 minutes)

NOCH HIER SCHON DA/STILL HERE, ALREADY THERE

(Germany/2015/German/100 minutes) I0027



Director:
Roswitha Ziegler

Producer:
Roswitha Ziegler

Camera:
Roswitha Ziegler

Editor:
Roswitha Ziegler

Sound:
rosa hannah Ziegler

The film centres around Roswitha's 69-year-old husband the theatre director and stage actor Joachen Foelster, who is slowly falling prey to cancer. She accompanies her husband everywhere – as a nurse and also as a documentarian – for three and a half years as he struggles with the dreaded disease. Roswitha tries to accompany the story, and Jochen's dreams, to find images with her subjective gaze, not only for his suffering, the constant increase of his fading, the potential end, but also his strength, his patience and calmness. There are also comical and serene moments in this story of a fading away that allows the family to take what is so very heavy a little more lightly. Cancer. Death. How does he deal with it? How does she and her daughter, Rosa Ziegler (feature film director) deal with it. How do they react privately and as filmmaker? And finally, which images will appear? Fictional? Documentary?



Roswitha Ziegler (born 1950) worked as a bookseller for three years before studying Photography and Documentary Filmmaking Kunsthochschule Hamburg. She began working as a filmmaker and since 1978 has made more than 30 long documentary films and essays on a wide variety of subjects: anti nucléar movement, social issues about women,love, motherhood, money, farming, etc. She works independently or with wendländische filmcooperative and has made films for German TV, or ARTE.

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DOCUMENTARY (Above 60 minutes)

THE LAST ADIEU

(India/2013/English, Hindi/92 minutes) I0101



Director:
Shabnam Sukhdev

Producer:
Films Division

Camera:
Ashwin Shukla

Editor:
Jabeen Merchant

Sound:
Mohandas V P

The Last Adieu is a personal quest of a filmmaker daughter to unravel the past and make a connection with her filmmaker-father, S. Sukhdev, who died suddenly at the age of 46 years, leaving behind a huge body of work and an unresolved relationship with his daughter.



Shabnam Sukhdev graduated in Screenwriting and Direction from the Film & Television Institute of India. She has worked in the Mumbai film and television industry for over a decade. She teaches media courses in film co-operatives as a social commitment and was on the programming committee of Global Visions Documentary Film Festival in Edmonton, Alberta. She is currently working as an Advisor, Outreach Initiatives at the FTII, and her goal today is to share her skills and experience with committed media students. Her recent documentaries include: *Veiled Voices & Machos* (2008), *Stranger in my own skin* (2005), *Journey Back Home* (2003). She has also made two sixty-minute dramas for Star Plus: *Telephone* (2002) and *Gunaah* (2001), (producer/director/co-writer); one-hour drama for Star Plus and a 90-minute teleplay *Nazrana* (1998) for Zee TV.

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DOCUMENTARY (Above 60 minutes)

TRANSLATED LIVES- A MIGRATION RETOLD

India/2013/Malayalam/74 minutes



Director:
Shiny Jacob Benjamin

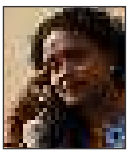
Producer:
Matthew Joseph

Camera:
Shivakumar LS

Editor:
B Ajith Kumar

Sound:
N Harikumar

This documentary maps the lives of a generation of women who left their homes at tender ages to travel right across the globe in search of financial security for their families. These women, who were barely matriculates, were trained as nurses and migrated from tropical Kerala in India to cold Europe in the 1960s and built their lives afresh. It is probably the largest migration of women known in history. How did a bunch of teenagers, who had hitherto barely ventured beyond the borders of their home and church handle this total alteration of lives, and half a century later, where do they stand in terms of their definitions of home, family, and culture?



Shiny Jacob Benjamin worked with leading newspapers *Malayala Manorama* and *Mathrubhumi* as a feature writer. She then worked for the first Malayalam TV channels Asianet and Indiavision. She was Chief of Programmes with Jaihind TV, Middle East. She also was Chief Producer, Jaihind TV. She has won 14 awards, including one National Award and 6 Kerala State Awards. Her best known documentaries are *Devil Worshippers* (2000),*Murivunangatha Balyangal* (2001),*Namukkum Avarkkumidayil* (2002), *Avan* (2003), *Mazha* (2004) and *Nizhalukal* (2005).

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DOCUMENTARY (Below 60 minutes)

DONGAR DEI PARIBI NAAHIN/I CANNOT GIVE YOU MY FOREST

India/2015/Kui, a dialect spoken in Odisha/45 minutes



Directors:
Nandan Saxena and
Kavita Bahl

Producer:
Nandan Saxena and
Kavita Bahl

Camera:
Nandan Saxena

Editor:
Nandan Saxena

Sound:
Sanjay Malakar

In the brave new world, democratically elected governments do not bat an eyelid as they disenfranchise citizens- reducing original inhabitants of the land to refugees in their own land. The Kondh are one such people – the original dwellers (Adivasis) of Niyamgiri in Odisha. Niyamgiri is under attack from marauding corporations, for its minerals and pristine forests. 'I cannot give you my forest' clearly states the Kondh ***adivasis***' determination of not letting go of their revered forests. They perceive themselves as custodians of the treasure handed down by their ancestors. They live with the cycles of nature and understand that it is bountiful, only taking what is necessary for their sustenance. A way of life is under threat. To the ***adivasis,*** the forest is a metaphor of their identity and sovereignty. The film lays bare the futility of the man-nature conflict since the latter is willing to cater to the former's needs but not its greed.





Nandan Saxena and **Kavita Bahl** did their Masters in World Literature from Delhi University. After a diploma in journalism, they started as print journalists but quit in 1996 . Their trilogy of films on the farmers in India has been honoured with National Award: *Cotton for my Shroud* (Best Investigative Film 2011), *Candles in the Wind* (Special Mention 2013) and *I Cannot Give You My Forest* (Best Film on Environment 2014). They are media trainers and have been visiting faculty at the Department of Culture and Media Studies, Central University of Rajasthan. Nandan is also an avid photographer.

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DOCUMENTARY (Below 60 minutes)

EVEN RED CAN BE SAD

India/2015/English/58 minutes



Director:
Amit Datta.

Producer:
Films Division

Camera:
Rangarajan Rambadran

Editor:
Kratika Adhikari

Sound:
Catherine Lamb

Ram Kumar began his career as a litterateur before he became acclaimed as a painter. This film explores various aspects of Ram Kumar's personality both as a writer and painter, by structuring the film around his stories and paintings, travelling between fragments of his past and present, fiction and imagery. The film strives to etch out the synthesis of word and image in Ram Kumar's creations, presenting it as a portrait of the artist himself. The text used in the film is from various short stories by Ram Kumar.



Amit Dutta (born 5 September 1977, Jammu) is an Indian experimental filmmaker and screenwriter. He is considered to be one of the most significant contemporary practitioners of experimental cinema, known for his distinctive style of filmmaking rooted in Indian aesthetic theories and personal symbolism resulting in images that are visually rich and acoustically stimulating. His works mostly deal with subjects of art history, ethno-anthropology and cultural inheritance through cinema, many times merging research and documentation with an open imagination.

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DOCUMENTARY (Below 60 minutes)

SATIESFIKTIONEN - SPAZIERGÄNGE MIT ERIK SATIE/ SATIESFICTIONS - PROMENADES WITH ERIK SATIE

Germany/2014/ French, English, German/56 minutes



Directors:
Anne Kathrin Peitz,
Youlian Tabakov

Producer:
Paul Smaczny

Camera:
Adam Nilsson

Editor:
Steffen Herrmann

Sound:
Christoph Wonneberger,
Hendrik Eibisch

Always armed with a melon, umbrella and wisecracks, he is (and not only on the outside) the strangest fellow in French music history. Erik Satie was a composer, designer, church founder, PR pioneer and master of previews. In playful episodes the documentary illuminates the phenomenon that is Satie. His countless ads evolve into real commercials and his drawings into cartoons. Interwoven with accounts by Satie's associates and music experts, the film offers a unique insight into Satie's cosmos of word and sound, featuring divas, dogs, and children, pianists playing on pianos stacked atop each other or performers turning into "musical furniture".

Festivals

- FIFA Montreal 2015
- Golden Prague 2015
- Platinum Award, Best European Documentary, DSIMA Jakarta 2015,



Anne-Kathrin Peitz (1972) works in the fields of development, music projects and film production. She has worked as a cultural journalist, the head of the public relations departments for the opera houses in Stuttgart and Leipzig, as well as product manager of the new music label WERGO for the publisher Schott Music in Mainz. Anne-Kathrin Peitz studied English Literature and Theatre Studies in Berlin and Leeds, UK. At the Stuttgart State Opera she led the production management for the music documentary *Die Singende Stadt/The Singing City*. Additionally, she was the author for the film *John Cage: Journeys in Sound*, which was awarded the Music DVD Production of the Year for the ECHO Klassik 2013. She made her documentary debut with the series *Sounds of the Sidewalk – On the Road with Buskers* (ZDF/Arte). This is her second documentary

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DOCUMENTARY (Below 60 minutes)

TENDER IS THE SIGHT

India/2014/Bengali/52 minutes



Director:
Torsha Banerjee

Producer:
Films Division

Camera:
Torsha Banerjee / Aazad

Editor:
Saptarsi Mandal

The film revolves around a young teenager Hassibullah who challenges his childhood sightlessness and endeavours to better his lot.



Torsha Banerjee graduated in Direction and Screenplay writing from Satyajit Ray Film and Television Institute, Kolkata. Her diploma film *Beauty* was awarded at several festivals and shown at MIFF 2012. She has worked as director and cameraperson with the students of Zelig School of Documentary and New Media, Italy; VGIK Summer School, Russia; and for a travel documentary Wild Africa. She has worked on several projects for Films Division.

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AGGEDU NAYAGA/THE MOTHER TONGUE

India/2015/ Malayalam with Tribal Languages Irula, Muduga and Kurumba)/28 minutes



Director:
Sindhu Sajan

Producer:
Sindhu Sajan

Camera:
Fouzia Fathima

Editor:
B Ajith Kumar

Sound:
Manakkala Gopalakrishanan

The film focuses on how the refusal to include the native language as a medium of instruction in schools within the conformist education system, alienates Tribal students within their classrooms, thereby causing linguistic as well as cultural conflicts in transactions/interactions for their teachers.Aggedu Nayaga is a visual medley whose unaffected narrative speaks of the experiences of Velly, an innocent tribal boy; the vivid life of the primitive tribes of Irula, Muduja and the Kurumba; as well as the organic wilderness of their seed land, Attappadi.



Sindhu Sajan is a teacher and theatre activist.Her powerful presence can be seen among the tribal students of Attappadi in Kerala for the last 15 years. She has been researching and lecturing on the linguistic alienation faced by tribal students and their teachers in Attappadi region.She wrote and directed many one act plays for children and has participated in a number of theatre training workshops, including the one conducted by theKerala Sangeetha Nataka Akademy.A vital resource person in teachers training programmes, she has participated in the text book preparation workshops on art education by SCERT, Kerala. In 2010 she has directed *Kuppe Meduthi Bomme Pulle*/*The Tumbling Doll* for SEED programme hosted by *Mathrubhumi*.

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DADDY, GRANDPA & MY LADY

India/2015/Hindi, English/26 minutes



Director:
Kim Jumg Hyun

Producer:
Sanjaya Pattanayak

Camera:
Kishor Kumar

Editor:
Ayush Trivedi

Sound:
Aniruddh

Yuna is a 33-year Korean photographer who has just moved into a small city of India. In her neighbourhood is a family comprising a grandpa, daddy and a seven-year boy. The three generations fall in love with Yuna – each in his own way.



Kim Jung Hyun graduated in Film & Media from Dongguk University, Seoul, Korea. He is now pursuing his post-graduation in Direction & Screenplay writingat the Satyajit Ray Film & Television Institute, Kolkata. His recent films include *Beautiful Grey* (2015), *Drowse* (2014) and *Something Good* (2013) – all award-winning films.

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ESHINGGI MACHU/COLOUR OF WATER

India/2015/Meiteilon/13 minutes



Director:
Romi Meiti

Producer:
Lokananda Mm

Camera:
Radhamohon

Editor:
Johni

Sound:
Dinesh Nong

Marjing loves the art of Pena singing and devotes most of his time to it, practicing meticulously all day and night in the ***Phumshang*** (Floating Hut) on the boat in the lake. One fine day, Marjing is overjoyed when his teacher invites him for an audition to play for a big event in the city. On his way to the audition he finds a gun in his Pena bag. Trembling with fear all the way he cannot perform well and obviously fails the audition. But, on his way home, he sings his heart out and rejoices with the fisherman.



Romi Meitei was born in Imphal, Manipur. He is one of the pioneers of the revolution in digital technology cinema in the state. He has directed 40 fiction films. Some of his short fiction was officially selected for Indian Panorama at IFFI, twice selected for the competition section of MIFF and other International Festivals. His dream is to create an identity for his native state in the field of cinema

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FIRST WORLD PROBLEMS

Finland/2015/Finnish/7 minutes



Director:
Hanna Maylett

Producer:
Saara Helene Murto

Camera:
Sari Aaltonen

Editor:
Antti Tuomikoski

Sound:
Päivi Takala

A tired housewife loses her car in a shopping mall and her world collapses. Thank God there is ice cream. A trolley collector offers her help. Sometimes problems can open a door to a whole new world.



Hanna Maylett (aka Miettinen) is a Finnish film director whose oeuvre includes internationally acclaimed shorts like *Rose of the Railroad* (Audience award at Tampere Film Festival 1996 and Official Selection, Cinéfondation, Cannes 1998); documentaries like *100 Clocks* (Young Encouragement Prize Prix Europa 2000) and *Good Girls* (prize at Tampere Film Festival 2000), TV series such as *The Limit* (Nominee, Prix Italia 2014) and *Suburban Virgin* (Göteborg Film Festival, Buster Film Festival Copenhagen). In 2008 she directed a fiction feature *Sisters Apart*, which was nominated in 3 categories for the Finnish National Awards.

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PLAYGROUNDS

India/2014/Hindi, Tamil and Kannada/18 minutes



In a dusty suburban street, children play hide 'n' seek in the dusk. Three-year-old Murli hides somewhere no one can find him and falls asleep. When he wakes up he is in a different neighbourhood where an angry bearded man is shouting at everyone. But Murli can't understand a single word of what the man is saying. He just wants to go home to his mother. Playgrounds is the story of a childhood in a world of conflicting priorities and choices that are not all black or white – but grey, like cement.

Director:
Pallavi MD /
Shamik Sen Gupta

Producer:
Pallavi MD /
Shamik Sen Gupta

Camera:
Jigmet Wangchuk

Editor:
Pallavi MD /
Shamik Sen Gupta

Sound:
Nikhil Nagaraj

Festivals

- Third Eye Asian Film Festival
- Pune International Film Festival
- Bangalore International Short Film Festival



Pallavi MD is a Hindustani classical and Kannada poetry singer, as well as an actor and filmmaker. She is the co-Editor of *Bookshelves at 17000 feet.*



Shamik Sen Gupta is a filmmaker with a background in advertising as creative director and art director. He wrote and directed *Zinfandel/Shot* and co-edited *Bookshelves at 17000 feet.*

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PRISM
(National)

DOCUMENTARY (Above 60 minutes)

ASSAM - ON THE EDGE OF NEGLECT

India/2015/ Assamese, Bodo, Karbi, Zeme Naga, English/68 minutes



Director:
Pankaj Butalia

Producer:
Pankaj Butalia

Camera:
Pankaj Butalia

Editor:
Pankaj Butalia

Sound:
Pankaj Butalia

The story of conflict in Assam continues to befuddle analysts. On the one hand is the struggle of Assamese sovereignty that ULFA is engaged in, and on the other, there are many smaller conflicts that the various tribes are involved in. The filmmaker travels extensively throughout Assam in an attempt to catch the small stories that we have lost sight of.



Pankaj Butalia made his debut in 1989 with *When Hamlet Came to Mizoram*. Since the he has made thirteen documentaries and one fiction film. Most of his documentaries have been screened extensively throughout the world and one of them, *Moksha*, won four major international awards in 1993-94. His fiction film, *Karvaan* won a special award at Amiens in 1999 and has been screened in film festivals in Venice, Toronto, Rotterdam, Belgium, Hong Kong, Turkey, New Delhi and Calcutta among other places. His recent films include *Manipur Song* (2008), *An Island of Hope* (2010), *Kahani Ek Gaon Ki* (2011), *The Textures of Loss* (2013) *Yeh Kahaan Aa Gaye Hum?* (2014).

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DOCUMENTARY (Above 60 minutes)

KHEPAR MON BRINDABON/KHEPASPHERE/THE WORLD OF CRAZY India/2014/Bengali/79 minutes



Director:
Ladly Mukhopadhaya

Producer:
Ladly Mukhopadhaya

Camera:
Ladly Mukhopadhaya

Editor:
Sanjib Kar

Sound:
Chinmoy Nath

Gour Khepa represented the unique Baul cult of Bengal that disregarded mainstream religions. Baul lyrics, rich with allegories relate to their religious experiences. A Baul is commonly considered a ***khepa*** or a crazy man who has a free-spirited way of life. Gour was a ***Khepa*** in the truest sense. He was famous amongst rural folks and urban elite. He had close interactions with musicians of various countries with a clear cut opinion about traditional folk versus urban music. He loved speaking about true and false, natural and artificial, good and bad, purity and pollution to baffle people. The film, shot over a decade, is a tribute to one of the last ***Khepas*** who enriched our philosophy and culture with his music.

Festivals

- Canada International film Festival
- The Festival of Globe Silicon Valley



Ladly Mukhopadhaya is an experienced film and media professional with about 30 years of experience. He is a senior fellowship awardee of Ministry of Culture, Govt. of India and currently working on for a two year (2011-12) research and visual documentation project on the Bauls of Bengal. His creations mostly deal with socio-cultural issues of marginalized communities including women, their voices and feelings, raising questions backed by reason and sensitivity. His films on forced eviction of people from the farmland raised a serious debate and won him critical acclaim. His passion for folk culture and lifestyle has also been a driving force for most of his films. Ladly is also well-known as a columnist and a film critic for his insight and special style of penning his thoughts down. He is regularly published in noted Bengali dailies and magazines. Collections of his columns are available in ten books, *Cinema Non-cinema*, *News Non-news*, *Seeing Cinema Reading Cinema,* etc.

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DOCUMENTARY (Above 60 minutes)

LIFE IN METAPHORS: A PORTRAIT OF GIRISH KASARAVALLI

India/2015/English/84 minutes



Director:
O P Srivastava

Producer:
Usha Srivastava ,
Reelism Films

Camera:
GS Bhakar

Editor:
Monisha Baldawa

Sound:
Suresh Rajmani

Life in Metaphors journeys into the world of the master filmmaker Girish Kasaravalli with an urge to understand the language, grammar and the core purpose of storytelling through the medium of cinema.



O P Srivastava spent 25 years investment Banking and Private Equity before making his first fiction film in 2005. *Missed Call* was eventually screened at 12International Film Festivals, besides representing India in Cannes 2006 and being declared as the Best International Feature Film at Red Sea International Film Festival, Israel 2008. Missed Call was also selected for Indian Panorama 2006 and was the opening film at IFFI, Goa 2006. In 2012, he directed his first documentary for an NGO *a few days MORE*.

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DOCUMENTARY (Above 60 minutes)

NARI SANGH

India/2015/Bundelkhandi, Hindi/66 minutes



Director:
Shobhit Jain

Producer:
Pinky Brahma Choudhury

Camera:
Rabindra Kumar Barik

Editor:
Iqbal Hussain

Sound:
Sandip Bhati

In the rural penury of Eastern Uttar Pradesh, Nari Sangh, a women's collective fights for their rights and entitlements – it's an uphill task fighting a battle against age old oppressions of caste, gender and subjugation.



Shobhit Jain is the founder and Director of SPS Community Media at Samaj Pragati Sahayog (SPS), one of India's leading non-government initiatives for water and food security in the tribal drylands of India. SPS Community Media films stories of the people who have been left out from the mainstream development, documenting the complex processes of interventions of grassroots organisations. Shobhit's recent films include: *The Road Back Home* (2013) *Mitti Ke Bandh – Earthen Dam* (2007)

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DOCUMENTARY (Above 60 minutes)

SIAM BURMA DEATH RAILWAY

India/2015/English/64 minutes



Director:
Prof. Dr. Kurinjivenden

Producer:
Rajsankar

Camera:
Rajsanka

Editor:
KrishnaKumar

Sound:
Dharma

This is a documentary film about the Asian Labourers (Indian Tamils, Burmese & Javanese) who worked like slaves on the Siam (Thailand)-Burma death railway line during WWII. The WWII Records in archives and libraries give ample proof of the cruelty shown by Japanese army and role of POWs during the construction of this 415 km long railway line. Even the books published after the war talk about the hardships faced by POWs and their families. However what is not highlighted is that this railway project was also made possible by the life and blood of thousands of innocent Asian labourers. As many as 2.5 lakh innocent Asian labourers (from Malaya,Burma and Java) were brought in to work on this railway construction. This film highlights their contribution.



Prof. Dr. Kurinjivenden works as a professor in the Government college at the Pondicherry Central University, India. He has researched the role of Asian Labourers (especially Indian Tamil labourers of Malaysia) for his Ph.D. and the research has been released as a book. This is a film on that subject. This is also Prof. Kurinjivenden's first film.

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DOCUMENTARY (Below 60 minutes)

5, EXCHANGE LANE

India/2014/Kasmiri, Hindi/ 20 minutes



Director:
Anirban Dutta

Producer:
Anirban Dutta

Camera:
Sayak Bhattacharya

Editor:
Saikat Ray

Sound:
Anirban Dutta

With the onset of armed militancy in the valley of Kashmir in 1990, about 350,000 to 400,000 Kashmiri Pandits were forcibly pushed out of the Valley. Since then, they have been forced to live in exile in their own country, outside their homeland. The exiled community had hoped to return after the situation improved. The migrants have not done so because the situation in Kashmir continues to remain unstable. Kirti's family was also compelled to leave their home in 1990. She was 20 years old at that time. In the summer of 2013, after 23 long years, Kirti visited her old house in Barzulla (Srinagar, Kashmir) with her mother and two children. It was an unusual homecoming.



Anirban Dutta is Delhi-based photographer, filmmaker and a media educator. He started his career in television in 1996, and set up Metamorphosis, an independent media housein 2003. He has worked with communities(mainly children and young people) to address violence, displacement, gender issues and drugs through photography and film projects. He spent 2008-2010 in Nagaland and Manipur mentoring artists and filmmakers and 2010-2012 in Dantewada Chattisgarh, working with children who were impacted by violence. He has been a visiting Artist in University of Boise, Utha, USA (2009), Stanica Slovakia (2013) and exhibited in University of Lima , Peru (2007) other than exhibitions in India. His films include *Shadows of Tehri* (2007), *The Mud House* (2010), *Beyond the Mountains* (2011).

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DOCUMENTARY (Below 60 minutes)

ALPAJEEVI/SHORT-LIVED

India/2015/Gujarati/16 minutes



Director:
Naomi Shah

Producer:
Sanjay Barnela

Camera:
Naomi Shah

Editor:
Naomi Shah

Sound:
Aakash Doshi

Alpajeevi, is an unfolding of the unique lifestyle of two families based in the little Rann of Kutch, Gujarat, and the interaction with their homes. The film draws comparisons between a grand but dilapidated bungalow in a bustling town with that of a ***jhopdu*** (a temporary shelter) in the harsh landscape of the Rann. The bungalow belongs to a decaying royal family, while the ***jhopdu*** is inhabited by the salt-cultivating Agaria workers. The two families are interlinked in the transitional nature of their homes, which is temporary in the face of change.

Festivals

- Kolkata International Film Festival



Naomi Shah received her diploma in Digital Video Production from the Srishti Institute of Art, Design and Technology (2015). Her films include work with communities such as the Raikas, the Maldharis and the Agarias in parts of Kutch and Rajasthan. In addition to working on her own films, she has contributed to films made on the Forest Rights Act and the agricultural and fisheries sector in India.

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DOCUMENTARY (Below 60 minutes)

CHILDREN OF PARADISE

India/2014/Kashmirir/26 minutes



Director:
Raja Shabir Khan

Producer:
Raja Shabir Khan

Camera:
Raja Shabir Khan

Editor:
Raja Shabir Khan

Sound:
Raja Shabir Khan

Aadil belongs to a poor family living in Srinagar. Aadil's father is a bus driver who makes a menial wage, but every time there is a shutdown he is unable to work, making it impossible to make a consistent living. Seeing the difficulty facing his family, Aadil decides to undertake an innovative but extremely dangerous way to earn money, by collecting tear gas shells and selling them to a scrap dealer. His dire situation has led him to believe that “It is better to die bravely collecting shells than dying out of hunger”. The bigger challenge and risk lies not in collecting but selling the shells. The scrap dealer won't accept shells unless they are cleared of their explosive material. Many of the shells Aadil collects remain unexploded. Very carefully, he has to remove the detonator and take out the explosive material. There is always a danger of explosion.



Raja Shabir Khan completed his graduation in Political Science and History from Kashmir University and then joined the Satyajit Ray Film and Television Institute, Kolkata (SRFTI) in 2003. His diploma film *Pagla Baba* won the Bronze Remi Award for short fiction film in the World Film Fest 2007 in Houston, Texas.More recently his film Shepherds of Paradise bagged two Gold (best non-feature film and best cinematography) and one Silver award at the 60th National Awards.He also made *Delhi – Fear and Freedom* for NHK, Japan.

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DOCUMENTARY (Below 60 minutes)

GOING HOME

India/2014/Bengali, Hindi/ 14 minutes



Director:
Jayesh N Akhargekar

Producer:
Sanjaya Pattanayak (SRFTI)

Camera:
Prasoon Prabhakar

Editor:
Shikha Gupta

Sound:
Saanu P

Soni and her 6-year-old son Suraj live by a railway track in the city of Kolkata and go about their work and play which is interrupted every now and then by a passing train. They are surrounded by the horns and vibrations from these trains which keep passing through their life, challenging their existence in this space. Amidst this, the mother takes care of Suraj, sends him to school and then to tuition. Suraj likes to play around the train tracks till late evening rather than studying. They had moved here since they were evicted one and a half years ago. They pay a rent of 500 rupees per month as they continue to live here.



Jayesh N Akhargekar began his media education with a course in Professional Approach to Digital Cinematography from the Vikshi Institute of Media Studies, Pune (2010) and then a workshop with the Entertainment Society Goa (2011). He then completed a postgraduate Diploma in Film Direction and Screenplay writing from the Satyajit Ray Film & Television Institute, Kolkata (2011-2015). He then attended the 7th Summer School at the Russian State University

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DOCUMENTARY (Below 60 minutes)

GOVANDI CRIME AUR CAMERA

India/2015/English, Hindi/36 minutes



Govandi Crime aur Camera is a film that looks at a group of young men from Shivaji Nagar, Govandi who produce local media content as a means to combat the rampant drug problem in the area. Shivaji Nagar is an urban slum at the edge of Mumbai, located right next to India's largest garbage dumping ground. The SVJ Boyzz, as they call themselves, produce a crime show, *Govandi C.I.D*. Their show is modelled on popular mainstream serials such as *C.I.D* and *Crime Patrol*.. The film focuses on six characters, Afzal, Aslam, Ram, Ruman, Shafik and Tosif. Through them and their stories, the film explores Govandi as a space, the struggle to go against the norm and produce media content, the role of the internet and their aspirations.

Director:
Deepti, Prateek Shubra, Smita, Vaibhav

Producer:
School of Media and Cultural Studies. Tata Institute of Social Sciences

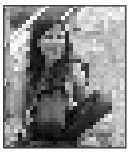
Camera:
Deepti, Prateek Shubra, Smita, Vaibhav

Editor:
Deepti, Prateek Shubra, Smita, Vaibhav

Sound:
Deepti, Prateek Shubra, Smita, Vaibhav



Prateek Shekhar



Shubhra Dixit



Vaibhav Sorte

Deepti Murali, **Prateek Shekhar, Shubhra Dixit**, **Smita Vanniyar**, **Vaibhav Sorte** have all completed their Masters in Media and Cultural studies from TISS (Mumbai).

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DOCUMENTARY (Below 60 minutes)

MALIPURA BANDH/MALIPURA DAM

India/2015Nimari, Hindi/55 minutes



Director:
Laxminarayan Devda &
Deepak Verma

Producer:
Pinky Brahma Choudhury

Camera:
Laxminarayan

Editor:
Pradeep Lekhwar

Sound:
Shiva Vad

As the water level in the earthen dam steadily goes down in the hot summer months, the resentments and undercurrents amongst the beneficiaries begin to rise. The protocol to stop using the water directly after a certain condition has been violated by the most affluent and the powerful amongst the seven beneficiaries and the rest are hesitant to bell the cat. How does the process of filming the undercurrents help resolve the predicaments?



Laxminarayan Devda, a tribal farmer from a remote village of Pandutalab in Bagli Tehsil, is a media practitioner engaging in participatory filmmaking. He has been working with SPS Community Media since 2006, learning and discovering the joy of photography and chronicling people's voices through short video films that are shared across communities as experiential learning. He has worked as a research person on several films at SPS Community Media



Deepak Verma is a graduate from National Institute of Design (NID), Ahmedabad with specialisation in Animation Film Design.

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DOCUMENTARY (Below 60 minutes)

NETHAR

India/2015/English/40 minutes



Director:
Ardra Swaroop

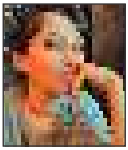
Producer:
Films Division

Camera:
Rangarajan Ramabadran

Editor:
Swapan Gupta

Sound:
Gautam Nair

This documentary film is an attempt to trace the collective memories, historical and cultural, of migrant Kashmiri Pandits through a case study of one Kashmiri Pandit family of Ajmer

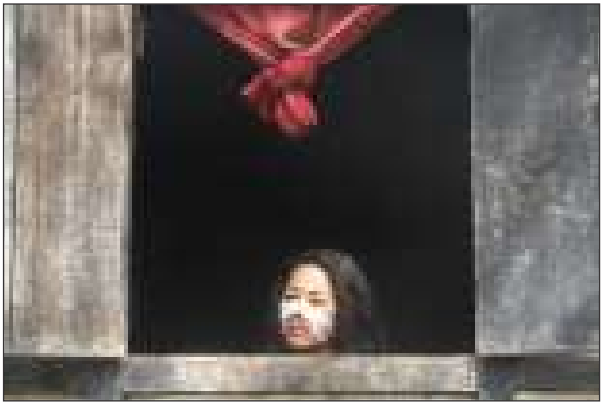


Ardra Swaroop is a Mumbai-based film-maker who has worked on several award winning films, documentaries, short films and ad videos. Her earlier film is *A Quiet Revolution.*

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SABIN ALUN/THE BROKEN SONG

India/2015/Karbi/56 minutes



Director:
Altaf Mazid

Producer:
Rajiv Mehrotra

Camera:
Mehdi Jahan

Editor:
Waribam Dorendra

Sound:

Sabin, the younger sister of Ravon, wants to marry Ram's younger brother Lakhon. She compares herself to Ram's wife Sita, saying that she too can cook rice and vegetables and wash clothes. Moreover she is more beautiful and intelligent than Sita. Hearing this Lakhon becomes angry and chops off Sabin's nose. As an act of revenge Ravon kidnaps Sita. Ram and Lakhon could have apprehended Ravon but Sita prevents them as today is the ominous day she must visit Ravon's house. Sita further comforts them not to burden their thoughts as they shall meet again. Huliman, the uncle of Ram and Lakhon, tries to rescue Sita several times without success yet he comes to know about the hidden chamber of Ravon's soul. Finally Ram, Lakhon and Sita get united after the death of Ravon but Sabin remains dejected without a nose on her face.



Altaf Mazid is a National award-winning film critic (2008) turned filmmaker. He has a number of write-ups and essays on cinema, mainly on the cinemas of Assam. He has been on the FIPRESCI(Fédération Internationale de la Presse Cinématographique) Jury of several festivals: IFFI (1992), IDFA Amsterdam (1997), YIDFF Japan (2001), MIFF Moscow (2004), Cannes (2006) and Dubai (2012). He was also on the jury of BIFES Bangalore (2014) and IDSFF Kerala (2015). His films have won many awards: *Boliya Pitaier Sohoki Sootal/A Duet with the River God* bagged the award for the for best anthropological /ethnographic Film in 2008, *Rahashyar Bitchaku* won the Golden Conch at MIFF 2014.

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DOCUMENTARY (Below 60 minutes)

SHIFTING TIDES

India/2014/Gujarati/17minutes



Director:
Aakash Doshi

Producer:
Sanjay Barnela

Camera:
Naomi Shah

Editor:
Aakash Doshi

Sound:
Neharika Gurung

As the morning tides rise, Ahmedbhai leads his herd of camels as they swim from one of the mangrove islands to another. These are the only camels species in the world that swims. The revolving windmills and factories create the backdrop for the village where Ahmedbhai and Ismailbhai live with their families. The film follows Ahmedbhai and Ismailbhai who are few of the remaining Unt Maldharis (nomadic camel pastoralists) continuing their forefathers' business as the caretakers of the Kharai camels. They share a rare bond with the camels that goes back almost seven generations. This film explores the duality between Unt Maldharis and the onslaught of change, which has affected their livelihood, and unique traditional knowledge that is on the verge of vanishing.



Aakash Doshi graduated filmmaking from Srishti School of Art Design & Technology where he also learned animation and graphic designing. To date he has made more thanseven short films which are diverse in its medium. After graduation, he's looking at learning more of the craft of filmmaking. His main focus is direction but he likes to explore and work on other aspects, with interest in both

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DOCUMENTARY (Below 60 minutes)

SO LONG SAM...

India/2015/English/13 minutes



Director:
Deepika Sharma

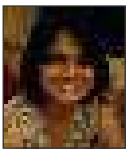
Producer:
Aditi Anand

Camera:
Deepika Sharma

Editor:
Afrah Shafiq

Sound:
Deepika Sharma

The film is farewell to the iconic Samovar Cafe that was housed in Jehangir Art Gallery (Mumbai) for 50 years. Started by Usha Khanna as a small tea-stall in the 70s it quickly became a hangout for young students, budding artists and writers. In the last week of its closing people turn up in hordes to eat their favourite meals, reminisce about the time spent with friends, lovers and strangers and mourn its loss.



Deepika Sharma is a freelance documentary filmmaker who also works as location producer on international documentaries.

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AAI /A MOTHER

India/2014/Hindi/14 minutes



A first person POV of a mother looking at her son growing up. Told through animation.

Director:
Aroop Dwivedi

Producer:
Aroop Dwivedi

Camera:
Aroop Dwivedi

Editor:
Aroop Dwivedi

Sound:
Anirvan Bhattachrya

Festivals

- Special Festival Mention, Bangalore Short Film Festival 2014
- Best Film (Jury), Kolkata International Short Film Festival 2014
- Jury Choice (Professional Animation), International Animday Award 2014
- Best Film, Life Death and Zombie Film Festival, USA 2014
- Honorable Mention, Life Death and Zombie Film Festival, USA 2014.
- Best Upcoming Film, Jaipur International Film Festival 2015
- Best Film (Maxi), VAFI 2015 Croatia



Aroop Dwivedi graduated in Commerce in 1998 but decided to pursue a career in animation filmmaking. He has worked as an animation trainer and Film designer from India, who has mentored several student short films in last couple of years. He has also designed the animation syllabus for several Indian universities. He is passionate about the classical style of animation and loves photography.

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SHORT FICTION

AANDOLAN/THE MOVEMENT

India/2015/Hindi, Marathi/11 minutes



Director:
Vaibhav Hiwase

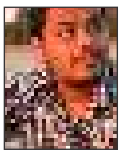
Producer:
Sanjaya Pattanayak

Camera:
Vijigeesh Mandalaparthy

Editor:
Manendra
Singh Lodhi

Sound:
Malay Wadalkar

An Indian village is facing water scarcity. A pipeline supplying water to the city passes through the village. The protagonist along with some other villagers is fighting a battle for water. The film depicts the inner trauma he is going through. It also explores the different ideologies existing in the villagers regarding this movement. The trauma all over the village goes darker in one dark night. Feeling doubtful about himself the protagonist tests his own courage.



Vaibhav Raosaheb Hiwase (born: 1988) completed B.Tech in Mechanical Engineering from VJTI, Mumbai and then worked with Volkswagen India, as Assistant Manager, Quality Assurance for a year. He made a career change and is currently doing a postgraduate Diploma in Film and Television Direction and Screenplay writing at the Satyajit Ray Film and Television Institute, Kolkata. His short fiction includes *Bombay Kulfi* (shown at the 59th Oberhausen International Short Film Festival and the Special Jury Award at 14th MAMI), *Wanderlust* and *Gavhankur*.

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SHORT FICTION

APABHRANSHA/TRANSITION

India/2014/Hindi/23 minutes



Director:
Saurabh Vyas

Producer:
Saurabh Vyas

Camera:
Mehul Bhanti

Editor:
Rishi Kumar

Sound:
Kalhan Raina

The film is about a house that is often rented out. Every time someone lives in it, the space becomes an extension of their feelings and experiences. Thus, the house gets into a constant cycle of creation and destruction. Each time a new story enters, the older story leaves, but they meet at some point in time. A young daughter of a puppeteer is fascinated by the stories her father creates. They are leaving their home, which she doesn't want to do; so she thinks she should leave something behind to tell her story to the new arrivals.



Saurabh Vyas graduated in Communication Design and worked for a New Delhi-based advertising firm for a couple of years. There he discovered his love for storytelling which took him to the National Institute of Design, Ahmedabad, for a Master's in Film & Video Communication. His earlier short fiction was *Antataha/At Last*.

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BHOPAL DIARIES 2012

India/2015/Hindi/13 minutes



Director:
Archana Borhade

Producer:
Archana Borhade

Camera:
Alphonse Roy

Editor:
Gaurav Verma

Sound:
Pankaj Sawant

Bindu, a naïve immigrant woman in Bhopal learns to make videos on a mobile phone and send it to her husband Mohan, a soldier stationed at the country's borders. In the videos, she tells him about everyday incidents of her ordinary life. Her chats reveal that she was a victim of Bhopal Gas Tragedy of 1984 and suffers from chronic chest pains. Even her 4-year old child Goku, born decades after the incident has health ailments due to it and they have to visit the hospital frequently for medication. Despite the challenges of raising a sick child in an impoverished environment, Bindu tries to project an image of positivity and happiness through her videos. But unknown to her, fate will take a devious turn and her joyous façade will soon collapse in the face of a greater tragedy that awaits them



Archana Borhade (born 1982) graduated with top honors in Information Technology Engineering from Mumbai University in 2004. She worked at Wipro Technologies, India as a SAP consultant for 2 years before making a career shift to filmmaking in late 2007. She worked several prestigious Bollywood films, ranging from low budget indie Aamir (2007) to big budget blockbuster, My Name is Khan (2010). Since 2012, she has shot several commercials, corporate films, shorts and music videos as an independent Director of Photography. She is presently working on a fiction feature *Tear*.

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SHORT FICTION

DHEU/THE WAVES

India/2015Bengali//30 minutes



Director:
Pradipta Bhattacharyya

Producer:
Roopkala Kendro, West Bengal

Camera:
Priyanka Biswas

Editor:
Mayuk Pal

Sound:
Ashish Gupta

The ebb and flow of a couple's entire life is the subject of the film. The man makes wooden mortal beds on which people are taken to their last journey and the woman is a homemaker. The film is about their everyday sorrow, love and their virtue and vice.



Pradipta Bhattacharyya completed a film editing course from Roopkala Kendro,We- st Bengal in 2004. Since then he has regularly been working as an editor and director. His fiction feature *Bakita Byaktigato* bagged the National Award for the Best Bengali Film, 2013. His other features include *Pinky I Love You, Kotha Theke Je Kee Hoye Galo* (2008) and *Sotyi Holeo Galpo*.

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SHORT FICTION

E-THIL/THE FEELING WITHIN

India/2015/ Meiteilon(Manipuri)/22 minutes



Director:
Manoj Kshetrimayum

Producer:
Saratkumar Naorem

Camera:
Devansh Mathur

Editor:
Manoj Kshetrimayum

Sound:
Yashika Gor

E-thil is a story about human relationships, spaces and discoveries. It's about coming to terms with one's own self and roots. Amarjeet, the main protagonist, comes home to Kakching, Manipur on vacation after studying in Delhi for four years. He catches up with his childhood friends who now have very different lives and have followed different paths in order to cope up with life back home. Amarjeet begins to realise how things have changed and how he has been so removed from this reality. He meets his grandfather who explains that no matter how difficult the situation, running away is never an option for people who are living with these situations. The three friends relive their childhood days doing the things they did as children and when they hear of a 'Yuvi Lakpi' tournament, a game they played together as kids, they decide to participate as a team. After of series of incidents and the experience of spending time with friends, family and playing 'Yuvi Lakpi', Amarjeet comes to terms with a certain reality…



Manoj Kshetrimayum did his schooling from Rohtak, Haryana and then graduated from the Srishti School of Art Design and Technology (2011-2015). He then worked with Nandita Das. His films include *The Path, The Untruth* and now *E-thil*.

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SHORT FICTION

HAWA MAHAL/WIND CASTLE

India/2014/No language/14 minutes



Director:
Prantik Narayan Basu

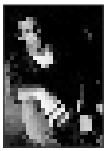
Producer:
Deepti Khurana

Camera:
Kirpal Singh sandhu

Editor:
Arvind Kumar Saini

Sound:
Abhijit Sarkarg

An ordinary day in suburban India. A land surveyor dreams of his village where trees are being numbered and the radio forecasts a thunderstorm.

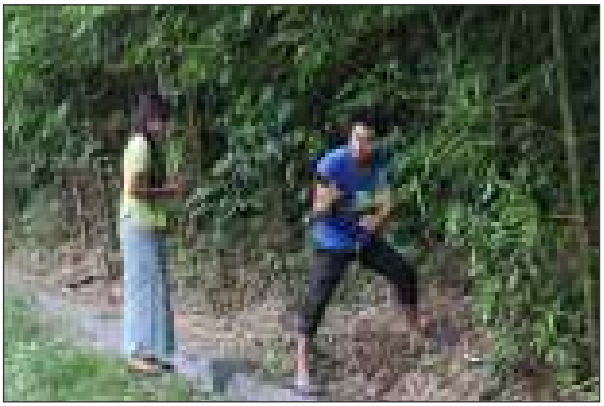


Prantik Narayan Basu (born: 1986 Kolkata) completed his graduation in English Literature from Calcutta University in 2007 while working as an Scriptwriter and Assistant Director for Incoda TV, Kolkata. In the same year, he wrote and directed a short film that was screened at Kolkata International Film Festival. He completed his Post Graduate Diploma in Film Direction from Film and Television Institute of India, Pune in 2013. While studying at FTII he was selected for a student exchange scholarship programme with Hochschule der Medien, Stuttgart. Prantik has been actively involved in writing and illustrating for a Bengali children's magazine named *Jaadu-kathi* for the last fifteen years. His student films *Ek Do* and *Makara* have been awarded at some national and international film festivals, including MIFF 2012.

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KHUJINDA YOTPI/NAIL BENEATH NAIL

India/2015/Manipuri/minutes



Director:
Kh Bishwamittra Singh

Producer:
Laimayum Bashanta Sharma

Camera:
Maheshkumar Haobijam

Editor:
Lairenlakpam Mohendro Singh

Sound:
Shamurailatpam Subhash Sharma

The Vaisnavite Science of Hinduism has a deep-rooted essence in the tribal, hillstate Manipur. UNESCO acknowledged this beautiful philosophy and has given recognition to the Manipuri Nata Sankirtana by adding it to the list of Intangible Cultural Heritage of Humanity on 6th December, 2013. The Basak is a tributary form of "the precised musical bouquet" of Manipuri Nata Sankirtana. It focuses on Shreemati Radhika waiting for Lord Krishna at the Nikunjaban; Krishna does not come; Radhika faces hardships; and finally, Lord comes and his union with Radhika is complete. But, there is no union in Leirik's story. The Basak singer and teenage daughter of a poor Brahmin family in a village has to marry a 65-year-old man. Leirik becomes Radhika waiting for her Krishna. She is death. She is not death.



Kh. Bishwamittra Singh (b: 1965) is a double graduate in Arts and Telecommunication Engineering. He began his career in Manipuri Theatre. A disciple of Aribam Shyam Sharma, he is a Senior Fellow in Dramatic Literature; Ministry of Culture, Govt. of India. A social activist, musicologist, approved AIR Senior artiste, compere, he has directed 52 and acted in 26 Manipuri films. His documentary Boiling Blood (2010) and short fiction Hinao (2014) have been part of MIFF. His short fiction "HNG HNG" (Sorry) was at the 18th International Children Film Festival, Hyderabad, 2013.

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PENALTY CORNER

India2014/Kurukh, Hindi/23 minutes



Director:
Ranjith Kumar Oraon

Producer: .
Prashant Pathrabe

Camera:
Dipankar Sikder

Editor:
Ranjeet Kumar Singh

Sound:
Mahavir Sabannavar

A poor tribal man in the village of Jharkhand struggles to sell his country poultry in the village market where farm poultry has made inroads. He wants the money to buy a hockey stick and shoes for her daughter Munuren. Meanwhile Munuren, with her younger brother Prakash, has embarked on a journey in the forest in search of God who, they believe, will bring back their lost poultry.

Festivals

- 3rd National Students Film Awards 2015
- 7th Jaipur International Film Festival 2015



Ranjith Kumar Oraon graduated in Chemical Engineering from AnnaUniversity and then completed a postgraduate diploma in Film Direction from the Film and Television Institute of India (2013). He worked with AKHRA, a cultural and media platform inRanchi, Jharkhand, which works with and for tribal communities.

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SUNDAR/BEAUTIFUL

India/2015/Marathi, Hindi/27 minutes



Director:
Rohan Kanawade

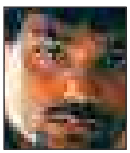
Producer:
Rohan Kanawade

Camera:
Punit Reddy

Editor:
Rohan Kanawade

Sound:
Pranav Kothi

Bangles, jhumkas, bindi, lipstick, blouse, sari and attitude to carry; Jayu walked in public and played ***dandiya*** during the 9-day Hindu festival of Navaratri. Onlookers laughed and whistled mockingly. It was just another reason they'd got to make fun of him. He didn't care, because it was his happiness he was living. Until, he laid his eyes on his mother, who stood in between those onlookers. Ashamed. She beat him up before the entire neighborhood… It's Navaratri, again. Tonight is the last night. Jayu sits in the house listening to the sounds of music that makes him restless each moment. His heart sinks as he sees girls dolled up for the night. Everyone is heading to play ***dandiya***. Jayu too longs to go, but this year he's not allowed!



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SHORT FICTION

THE GATEKEEPER

India/2015/Hindi/14 minutes



Director:
Atanu Mukherjee

Producer:
Easel and
Humaramovie

Camera:
Pooja Gupte

Editor:
Charitra Raj

Sound:
Dhiman Karmakar

The Gatekeeper is the story of an old man who is in charge of an isolated rail crossing on the city outskirts. Accepting the alienation, he tries to find tiny little moments to keep himself engaged in this uninterrupted land. The film unfolds a day in his regular life when loneliness makes him hallucinate about his childhood, in the interim period of two trains. But eventually his imagination breaks like a house of cards and reality prevails when the last train arrives.

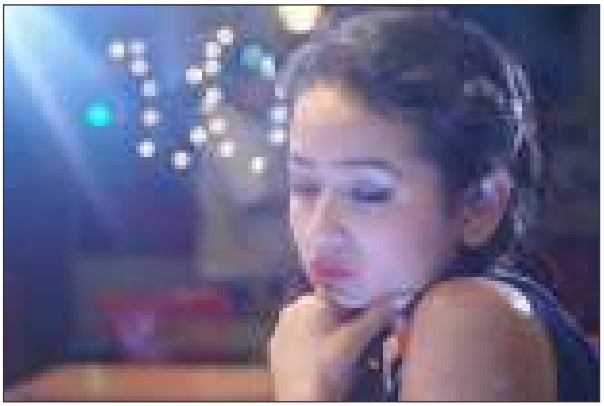


Atanu Mukherjee is an alumnus of Satyajit Ray Film and Television Institute (SRFTI), Kolkata, India. He has edited the features *Achal/The Stagnant, Unfreedom, Shortcut Safari* and *Monsoon Shootout* (which was a part of Cannes 2013). He has also made a short film *Stray Dogs*, which won the Best Short film in Cinema City International Film Festival 2014, Serbia and was a part of International Documentary and Short Film Festival (IDSFFK), Kerala'2014. Atanu participated in Berlinale Talents 2015, Germany. His feature length script “Unknown Faces” was a part of Drishyam Sundance Screenwriters Lab'2015. He was a jury member for Cinema City International Film Festival 2015, Serbia.

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THE GATEKEEPER

India/2015/Hindi/14 minutes



The Gatekeeper is the story of an old man who is in charge of an isolated rail crossing on the city outskirts. Accepting the alienation, he tries to find tiny little moments to keep himself engaged in this uninterrupted land. The film unfolds a day in his regular life when loneliness makes him hallucinate about his childhood, in the interim period of two trains. But eventually his imagination breaks like a house of cards and reality prevails when the last train arrives.

Director:
Atanu Mukherjee

Producer:
Easel and
Humaramovie

Camera:
Pooja Gupte

Editor:
Charitra Raj

Sound:
Dhiman Karmakar

Awards & Festivals

- Best Short Fiction Award at International Documentary and Short Film Festival (IDSFFK), Kerala'2015
- South Asian International Film Festival (SAIFF),
- New York 2014



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PSA COMPETITION

ANIMATION

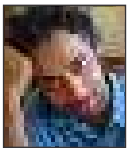
A STITCH IN TIME - BANGLADESH

India/2015/English/1 minute



Animator:
Saraansh Saugandh

It is part of the global folklore now. If sea levels rise as a result of rising temperature, many island states and low lying regions will go under water. But what does this piece of information mean for someone living in such a region? The film is an attempt. It is also a call for action to act while we can to prevent people from losing their homes.



Saransh Saugandh is a journalist (with NDTV and Network 18) turned filmmaker who currently works with The Energy and Resources Institute (TERI) in New Delhi. . He was associate producer of *Inside Mumbai Terror Attacks* (National Geographic). He has a special interest in animation. His films include *The Flight*, which was nominated for the best animation film at the 5th International Documentary & Short Film Festival of Kerala 2012. As a journalist, he learnt stories of urban migration, civic issues and class-conflicts while working with news networks such as NDTV and Network 18.

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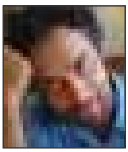
ARE WE READY TO DIG IN?

India / 2014 / English / 5 minutes



Animator:
Saraansh Saugandh

Reduce, Reuse, Recycle – an adage many of us have heard many-a-times. But it is simply not working for many cities in India. By some estimates, Delhi alone generates 9,000 tonnes of waste every day. Most of this goes to the landfills around the city and the story is no different for the 5100 cities across the country. Over time, the organic waste in these landfills generates methane which, among other things, also adds to global warming. The film talks about the Landfill gas cleaning and flaring technology which can be an environment-friendly solution for the rising mounds of landfill sites in our cities.

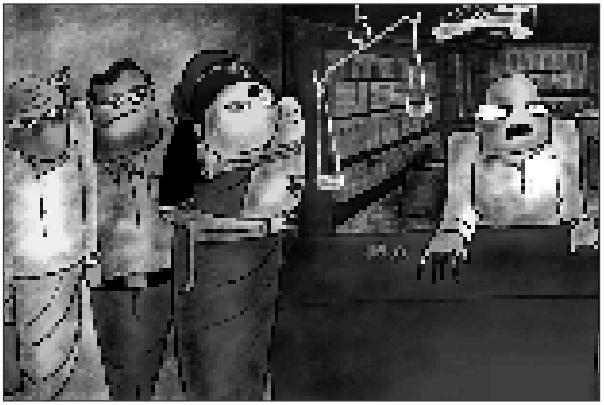


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CHASNI/THE SUGAR SYRUP

India/2014/Hindi/5 minutes



Animator:
Abhishek Verma

The film deals with one of the most horrendous proliferating crime towards women: Acid Attacks. Post-attack, it creates a stigma in the form of a disfiguration (***Virupan***) to the survivor, which is both physically and psychologically traumatic. The story is built on several true life occurrences and experiences of the attack survivors, showing their state of compromise in their daily lives. The narrative is in the form of a poem by one of the survivors, her post-attack experiences and the journey of facing day to day life with disfigurement.

Awards & Festivals

- World Festival of Animation Films
- ANIMAFEST ZAGREB 2014.



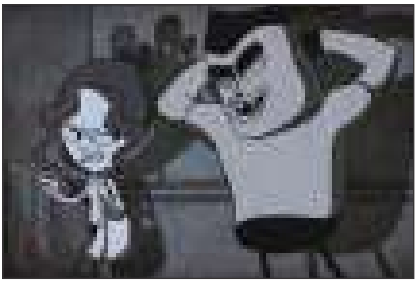
Abhishek Verma graduated in Computer Science & Engineering and then completed his Master's in Animation & Film Design from the Industrial Design Centre IIT Bombay (India) in 2014. He is currently based in Delhi working as a Motion Designer and independent filmmaker. He is interested in story-telling, experimental narrative, illustration, cinema analysisand typography.

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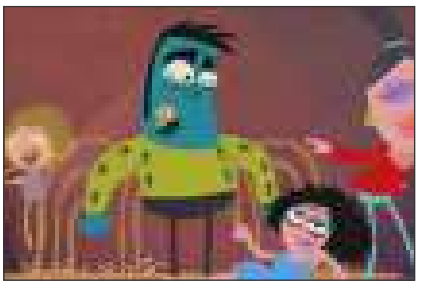
CRIME AGAINST WOMAN FILM

India/2015/English/1 minute each









PORCUPINE JACKET
BAGZILLA
INTERGALACTIC PEST CONTROL
ANTI FLASHER LASERS

These are a set of 4 films that deal with the growing concern of crime against women in the cities of India and how they can rely on the police to overcome fear while travelling alone. These films, in a light hearted manner, help in empowering women with important information of support at the time of duress. And by being very different from the existing campaigns that use fear psychosis to convey the message (which, according to us, adversely affect the cause) they will prove effective in communicating the message. A Studio Eeksaurus initiative for creating awareness regarding the police helplines: empowering women with the knowledge that help is a phone call away.

Animator
Suresh Eriyat



Suresh Eriyat, Founder and Creative Director of Eeksaurus, has created animation films in 2D, 3D and pioneered Clay/Stop motion in advertising films in India, at a time when animation was relatively a new medium in the country. He has been instrumental in creating a market for animated ad films by going beyond the Disney style of storytelling and technique that was popular then in India. His path breaking exploration of new styles to tell stories differently yet effectively heralded a new exciting phase in Indian animation. Being a trained Carnatic musician Suresh works closely with musicians, as he believes sound and music is of as much essence as is the visual narrative. He is also the first Indian to win the prestigious Cristal award at Annecy for Rotary International.

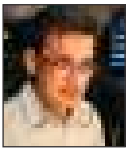
DEWANG

India/2014/Hindi/4 minutes



Animator:
Kireet Khurana

The film is a tribute to Dewang Mehta, one of the most visionary leaders of India's pivotal IT organisation NASSCOM which changed the face of India. India was once a leading civilization where arts, education, technology, spirituality and astronomy thrived. Then, in the last 1000 years, India slipped into slavery, oppression, superstition, hunger and poverty. Everything that India had stood for was gone. Even after Independence, India was perceived as backward and illiterate. India's supremacy in the IT sector changed all that.



Kireet Khurana studied animation and filmmaking from Sheridan College, Canada. He is currently the Creative Director of Climb Media India Pvt Ltd. He has five National Awards and 3 International Awards. His films have bagged 15 Awards at various festivals in India and abroad. He has also made India's first live action-animation film in 3D animation: *Toonpur ka Superhero.* He has an in-depth knowledge of Animation Art and History.

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ANIMATION

DOLLY 2 – VITAMINUKAL/ DOLLY 2 – VITAMINS

India/2015/Malayalam/8 minutes



Animator:
Madhu K S

This is a second part of the four part animation series *Dolly*, the pretty little doll noted for her pranks. Dolly's cousin Soja comes for vacation. They play outside and while Dolly quickly picks up the lucky red seeds Soja cannot do so. Dolly's mother finds that Soja cannot read properly due to poor sight and takes her to the doctor. The doctor examines her and says she shows symptoms of night blindness which occurs due to vitamin A deficiency. The doctor talks about vitamins and how it affects the eyes.

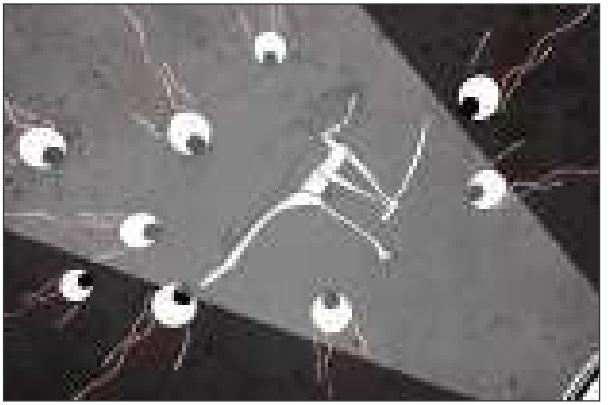


Madhu K.S. completed his B.Tech. in Applied Electronics & Instrumentation from the College of Engineering, Thiruvananthapuram and then an M. Des inIndustrial Design from IIT Bombay. He worked as an Industrial Designer with L&T and then headed the Design & Animation Division, C-DIT, Govt. of Kerala. He is now Managing Director of Hibiscus Digital Media. His animated films include *Princess of Persia, Forbidden Spring, Manchadi*

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EYES ON YOU

India/2015/No Language/2 minutes



Animator:
Alpika Singh

The film is about the “eve teasing” which is one aspect of a larger malaise. It is not considered as serious as rape and other crimes against women, though in actual fact, it is as bad as any other physical abuse. The woman suffers a lot, but what makes the situation even more frustrating is her inability to retaliate.



Alpika Singh graduated from the Birla Institute of Technology completing a B.Sc. in Animation & Multimedia and.is currently pursuing a M.Des in Animation Film Design from the National Institute of Design, Ahmedabad. She has also worked as a graphic designer. Her films include *Perry's Diary* (2008), *Flux* (2013), *Pyaz ki Pyaas* (2013) and *Eyes On You* (2015).

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KALI KARYAMAAYI /THE GAME TURNS SERIOUS

India/2014/Malayalam/6 minutes



Animator:
Mili Eugine

Ten year old Ann Mary returns to a boarding school in her native land of Kerala to fulfil her NRI parents' desire to learn their culture. However, she feels alienated in a new environment of language tests, power outages and itchy ***pattu pavadas*** (traditional clothes). The culture shock in her new environment accentuated by a field trip to a temple gives her nightmares. Eventually, a temple mural of the Malayalam folklore of *The Madman of Naranam* (a divine mystic) and Goddess Kali positing Advaitha Philosophy (Oneness of the Universal and individual Soul) and her fertile imagination fed by grandma's tales, becomes therapeutic as the madman becomes a mentor for her in coping with her fears while also opening a window to her culture.

Awards & Festival

Best Animation (Student), Second Noida Mini Box Office International Film Festival, Noida

- National Student Film Award, FTII, Pune
- Tenth Athens Animfest, Athens, Greece
- Catalyst Communities Film Festival, United Kingdom
- Student Art Festival, Florida

I.N.S.A.N.E Animation Film Festival, Sweden



Mili Eugine (born: 1990) completed a B.A in English with Journalism and Advertising. She was Art Editor of the college magazine. She then completed an undergraduate diploma in Animation from the Srishti School of Art and Design, Bangalore. While in college, she dabbled in various types of design, like fashion and visual communication. Although she was a Visual Communication student, her love for animation soon took over.

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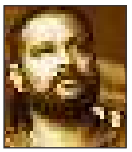
KEECHADPANTI

India/2015/Hindi/8 minutes



Animator:
Anant V Keni

One fine peaceful morning workers of a political party realize that the statue of their party's main leader has been defaced. Without thinking twice the party workers point fingers at the rival neighbouring political party and, in the process, stone their office. This further ignites the mood as the rival party in turn blames the ruling party and creates havoc in government machinery. The whole situation gets so much out of control that emergency is declared in the state and the military has to be called in. This results in mass destruction and enormous human genocide . This film KEECHADPANTI satirically underlines murky side of Indian socio-political system.



Anant Keni is an accomplished storyboard artist, an animator and an indie film maker who has a career spanning 19 years and more. He has worked as an animator and pre-production artist on two animated feature films. He has also assisted on two live action feature films. His short films include: *Make-a-wish* (2013), *Alone* (2003) and *Ek Jaam Raaste Ke Naam* (1996). He has also made a

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KILI POLA/LIKE A PARROT

India/2015/No language/2 minutes



Animator:
Rohit Asokan

The film is about the emotional trauma a butcher's boy undergoes during his first kill and the consequences.



Rohit Asokan is a Bengaluru -based animator.

KOMAL

India/2015/Hindi//10 minutes



Animator:
Prashant Shikare

Komal is a bright and happy 7-year-old till her father's old friend and their neighbour Mr. Bakshi abuses her sexually under the pretext of playing a new 'secret' game. Komal is confused, scared and depressed because thus far Mr Bakshi has always pampered her with gifts. Komal's teacher notices that Komal is behaving listlessly and reports the matter. Her parents are shocked and angry when Komal finally breaks down and reveals it all. They don't know how to deal with the situation. Childline Didi counsels Komal to help her overcome the guilt. She explains the concept of safe and unsafe touch, so that children are equipped to recognise and ward off sexual abuse by taking help of trusted adults.



Prashant Shikhare has worked as an Artist, Animator, Illustrator, Animation Director for over 12 years with a variety of organisations: Silvertoons, UTV Toons, Icelogic Entertainment and finally Climb Media. During that period he has worked on more 100 advertising films. His first short film *Save Paper* was amongst the top 10 films at Cannes Film Festival, 2009.

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ANIMATION

ROTARY FATELINE

India/2014/Hindi/2 minutes



Animator:
Suresh Eriyat

In a country where millions are mired in poverty, education takes a backseat for those struggling to make a living. The Rotary Club's efforts to provide free E- learning opportunities across 10000 schools in India have made significant difference in this area, enforcing the idea that just because someone is born in poverty doesn't mean they have to be trapped in it for the rest of their lives. By taking action to foster widely accessible education, we can change the fates of many. It is this idea of rewriting the fate line that we have sought to depict in our film.

ROTARY LIFELINE

India/2014/Hindi/1 minute

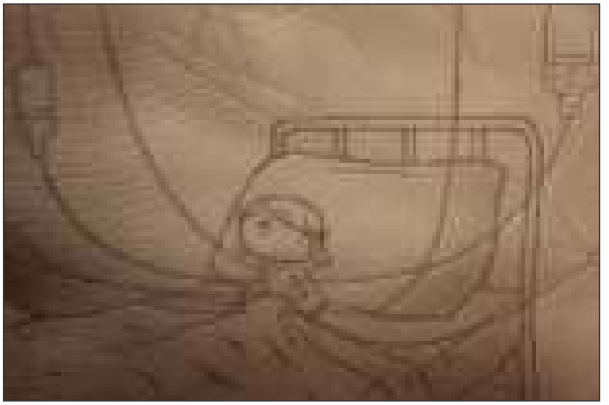


Animator:
Suresh Eriyat

This film celebrates a landmark in Indian achievement: victory over Polio. The Indian belief is that you can't change fate as it's sealed in the fate lines on your palm even before you are born. But the magic of two hands coming together can change fate and miracles happen. And India becoming polio free this year is nothing short of a miracle indeed. *RotaryLifeline* is a film that reiterates the fact that our fate is more a result of our actions than the lines impressed on our palms.

ROTARY HEARTLINE

India/2014/Hindi/1 minute



Animator:
Suresh Eriyat

In India, the occurrence of congenital heart disease is 8 per 1,000 live births. Rotary arranges free heart surgery at private hospitals, for underprivileged children who cannot otherwise afford the cost of surgery. Each child that Rotary saves is a tribute to humanity and compassion – giving us hope for the future. This CG animated film tells the story of changing the heart lines of thousands of Indian children by providing them with a new and better life and giving them the hope of swinging towards their dream. For the audio, we called talented slum kids of Mumbai's Govandi slum who sang their hearts out and captured a billion hearts.



Suresh Eriyat, Founder and Creative Director of Eeksaurus, has created animation films in 2D, 3D and pioneered Clay/Stop motion in advertising films in India, at a time when animation was relatively a new medium in the country. He has been instrumental in creating a market for animated ad films by going beyond the Disney style of storytelling and technique that was popular then in India. His path breaking exploration of new styles to tell stories differently yet effectively heralded a new exciting phase in Indian animation. Being a trained Carnatic musician Suresh works closely with musicians, as he believes sound and music is of as much essence as is the visual narrative. He is also the first Indian to win the prestigious Cristal award at Annecy for Rotary International.

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SONALI PAKHI/GOLDEN BIRD

India/2014/Bengali/9 minutes



Animator:
Debraj Sarkar

A child's life should be formed of independent, colourful things of imagination. Nowadays children, particularly urban children, spend a confined life since childhood. Their life is colourless. They don't have the chance of indulging their imagination. Since childhood they become a part of a mechanical life. *The Golden Bird* is a symbol of disappearing fear and enlightening one's mind.

Awards & Festivals

- Best Animation EX AEQUO, 9th River Film Festival, Italy 2015
- Best Animated Short Film (Indian), FICCI BAF Award 2015
- Best Animation Jury Award, Mumbai Short International Film Festival 2015
- Best Director (Animation), 4th Kolkata Shorts International Film Festival 2015
- Special Mention Award, Kalpanirjhar International Film Festival 2014



Debraj Sarkar (born: 1989) graduated in of Fine Arts from the Indira Kala Sangeet University. His earlier film *Two Different Worlds* was the Official Selection at the International Film Festival of Ukraine and the 10th Athens Animfest 2015.

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TALKING WALLS

India/2014/Urdu, Hindi and English/6 minutes



Animator:
Shaaz Ahmed

Talking Walls introduces the new Pediatric Ward at LN Hospital, New Delhi where the walls (650 square metres) are painted in a unique "animation–installation" format with the age-old stories of the Hare & Tortoise, the metamorphosis of a Chrysalis into a Butterfly. The artworks attempt to soothe the ailing children and distract them from their pain, as they are surrounded by story, colour, form and can see the artworks in motion in a film format playing in the ward. It is a humble pursuit to push the boundaries of traditional storytelling in an animated form.

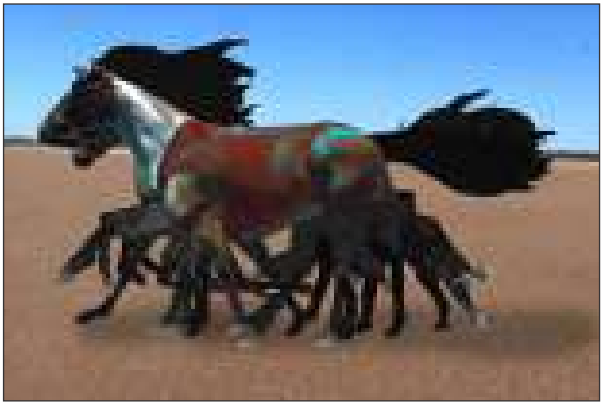


Shaaz Ahmed studied Animation Film Design at the National Institute of Design, Ahmedabad. He has worked extensively in the Indian film and television industry and was associated with the Sesame Street Workshop for 3 years as Animation Director. In 2002 he won the Promax Gold (Singapore) for his work on Channel V's identities. He is the Founder Director of Mud n Water – a Communication Design Studio in Gurgaon. He has a passion for performing live Paint Animation and is an explorer in methods, mediums and ways, of visual narratives. He is also associated with various theatre groups. He is now exploring art animation in the Installation space.

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THE GOLDEN FERAL TRAIL

India/2015/No language/7 minutes



Animator:
Archana Hande

The Golden Feral Trail is a journey, which records local oral histories and stories of the region that trace the relationship between South Asia and Western Australia. The records found through these stories of trade and migration between the two regions go back to the early 19th century to the present: stories of “Afghans” or “Pathans” or the geographical route to Calicut and the origin of Calico. The word 'Afghan' doesn't necessary mean from Afghanistan. An 'Afghan' could be the. The word 'Afghan' was the password for men to enter Western Australia for trade and building infrastructure and was used generically to mean Pathans, the Sikhs or the Sindhies or the nomadic sect community from the Northwest region of South Asia



Archana Hande holds a BFA in Printmaking from Viswa Bharati, Santiniketan (1986-1991) and a MFA in Printmaking from M.S University, Baroda (1991-1993). She was awarded the Charles Wallace India Trust Arts Award, a Residency at the Glasgow School of Arts (2000), a Research Residency at the Pro Helvetia, Switzerland (2010). She lives and works in Bombay and Bangalore and has participated in many solo and group show.

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TICKLES AND HUGS: LEARNING THE TOUCHING RULES

India/2015/English/9 minutes



Animator:
Avinash Medhe

Tickles are playful and hugs are comforting for kids – but for some they have become the worst nightmares of their lives. The film *Tickles n Hugs* is a guide for children to help them learn the touching rules through songs and stories of kids like them. The film is backed by years of research of counselors working with children towards prevention of Child Sexual Abuse.



Avinash Medhe completed his post-graduation in Animation Film Design from NID, Ahmedabad. He is a co-founder / COO at Girgit Animation Design Studio, Pune. He has directed numerous animation and live action short films, Animated TV Commercials, Promo films using traditional as well as experimental animation techniques. His earlier films *Ukadi Pukadi*, *Tee*, *Kakikade* won awards at international festivals including MIFF 2010, MAMI 2010, Anifest 2009, Pisaf (Korea) 2009, HIAAAF (Japan) 2010.

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AAPKA POORA NAAM KYA HAI?

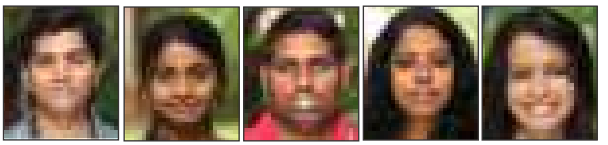
India/2015/English, Hindi, others/2 minutes



Directors:
Akshay Panse,
Arpita Katiyar,
Arjun Chavah,
Geetha K.Wilson,
Sujatha Sarkar

Producer:
School of Media &
Cultural Studies

What's in a name? Aapka poora naam kya hai? The clearest shorthand to going back to the India, liberal Indians feel they have left far behind. We are all names and we name everything. This question is a middle class way to locate caste, religious background a person is situated in. The film is a reminder of the hierarchical India we are situated in, through the use of one of the most popular mediums in Indian – the cinema. A reminder that we are living in an India where some people can say their names with enormous pride while others are hesitant about their names and yet others who see this constant questioning as a frustrating intrusion into their lives.



Akshay, Arpita, Arjun, Geetha, Sujatha are students of MA in Media & Cultural Studies at the Tata Institute of Social Sciences, 2013-15 batch.

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ABCD

India/2014/No language/5 minutes



Director:
Nikita Ahire

Producer:
Nikita Ahire

India still lacks proper educational facilities not because of insufficient resources or an unwillingness to learn but because the entire system is not geared to delivering it.



Nikita Ahire has made a few short films before this.

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ARE YOU LISTENING?

India/2015/English, Hindi/4 minutes



Director:
Pooja Das Sarkar

Producer:
Aangan

Are You Listening? weaves together four case studies of the kinds of harm that children face. Through fictionalised testimonies spoken by the adult selves of children who faced danger in their lives, the PSA informs the public about the laws on child labour, child sexual abuse, child marriage and trafficking. It urges the viewers to take some action to protect children from harm and ensure that every child has the right to feel safe – everyday and everywhere.



Pooja Das Sarkar is primarily a documentary filmmaker who believes that films have the power the make a difference. She is an alumni of the Media & Cultural Studies Department of the Tata Institute of Social Sciences. She was correspondent and researcher for *Satyamev Jayate* and executive producer for School Cinema. She is currently Creative Director at Social Access, India's first communication agency for NGOs. Her recent films include *Insiders* (2012), *Chasing the Rainbow* (2013), *Life is Calling* (2013) and *Day One* (2015)

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ASTITVA/EXISTENCE

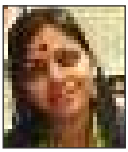
India/2015/ Marathi/3 minutes



Director:
Kalashri Gayakwad-Barve

Producer:
Mangesh Barve

All members of a family have gathered to worship the goddess. The pregnant daughter-in-law enters the room and joins the family group. After the pooja she touches the feet of her father-in-law as a mark of respect. Her father in law blesses her with the words: “Putravati Bhava” (“May you bear sons”). The moment he utters these words the various icons of the goddess in the pooja room begin to disappear. Everyone is shocked till they realise their mistake in expecting only a male child.



Kalashri M Barve graduated in Fine Arts from the Sir J.J.Institute of Applied Art (1999-2000). She has 13 years of experience in art direction and production design. Currently she is working a writer and director.

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BE POSITIVE

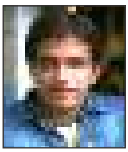
India/2015/English/3 minutes



Director:
Lakshmikant Ambilgekar

Producer:
Lakshmikant Ambilgekar

A kid is seen with a paper and a bunch of roses in his hands. Everyone thinks he is begging but when a young man reads the paper he feels sorry for having wrongly assumed that the boy is begging.



Lakshmikant Ambilgekar is a trained actor from Potti Sree Ramulu Telugu University, Hyderabad. He has been making short films for the last five years. His earlier films are: *We Want Justice*, *Lemon and Spoon*.

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BOMBAY VISION

India/2015/Hindi/4 minutes



Director:
Amol Aglave

Producer:
Amol Aglave

Mumbai knows no Boundaries! The city doesn't stop or sleep ... but there have been some incidents which have brought Mumbai to a complete standstill … the impact of these incidents are deep rooted in the minds of each and every citizen of Mumbai. Today every citizen carries an extreme fear and doubt about his/her existence.



Amol Aglave, (born: 1994, Mumbai) graduated from Mumbai University in 2015. When in college he was active in the theatre had directed a few one act plays and skits. He had also participated in an intercollegiate social awareness short film contest.

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CO-EXIST

India/2014/English/3minutes



Directors:
Ananyaa Gaur,
Kritika Agarwal,
Nevin Thomas,
Robin Zutshi,
Shiaib Shafi

Producer: School of Media & Cultural Studies, Tata Institute of Social Sciences.

The film deals with the everyday exclusions faced by the queer community in the city and with the attitude of the public and the law and order personnel towards the non hetero-normative members of the society in public spaces. The PSA aims to break the silence observed over these issues and inspire the LGBTQI community to reclaim these spaces.



Ananyaa Gaur, Kritika Agarwal, Nevin Thomas, Robin Zutshi, Shiaib Shafi are students of MA in Media & Cultural Studies at theTata Institute of Social Sciences, 2013-15 batch.

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DAND...THE PENALTY

India/2015/Marathi/7 minutes



Director:
Harshardhan

Producers:
Sachin Pandit,

Rajneesh Kalawant,
Devendra Shinde

A businessman is speeding in his car to make it in time for a client meeting. He gets distracted by a mobile call hits a bike. The rider is hurt but instead of helping him the businessman runs away. He goes to his nusual garage to get the car repaired and the mechanic reassures him that it is an everyday incident. However, his feeling of guilt won't go away. Finally he reaches home to find the police waiting for him in the parking lot with evidence and a messagewhich changes his life forever.



Harshardhan started in the media as a child artist in Marathi amateur theatre (1986). In college he participated in several one act plays at state-level competitions. He is a self taught cinematographer and has videographed two short films: *Hindola* and *Diary of Postman.* He also wrote the script for the fiction feature *Ishqwala Love.*

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HOW FAR SHOULD A WOMAN GO?

India/2014/English/2 minutes

Directors:
Shubhra Dixit,
Smita Vanniyar,
Anurup Khillare,
Prateek Shekhar

Producer:
School of Media &
Cultural Studies ,
Tata Institute of Social
Sciences

The film explores the extreme measures that society expects women to take in order to protect themselves. The PSA was screened at the film festival organised by NMIMS and MAVA on Gender, Masculinity and Relation ships. It received the first prize at the film festival held during the event 16 Days of Activism Against Gender Based Violence at US Consulate of Mumbai.






Shubhra Dixit, Smita Vanniyar, Anurup Khillare, PrateekShekhar are students of MA in Media & Cultural Studies at theTata Institute of Social Sciences, 2013-15 batch.

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INNOCENCE

India/2014/English/40 seconds



Director:
Kireet Khurana

Producer:
Kireet Khurana

Innocence attempts to draw attention to the sordid plight of children worldwide and seeks to protect their innocence. The film is produced for Childline India Foundation, India's largest helpline service for children. From a humble beginning in 1996, Childline has now grown into a national child protection service and operates in 291 cities/ districts in 31 States/UTs, receives 4.5 million calls per year across India. The film employs a poetic form of ink and paper.

Kireet Khurana studied animation and filmmaking from Sheridan College, Canada. He is currently the Creative Director of Climb Media India Pvt Ltd. He has five National Awards and 3 International Awards. His films have bagged 15 Awards at various festivals in India and abroad. He has also made India's first live action-animation film in 3D animation: *Toonpur ka Superhero.* He has an in-depth knowledge of Animation Art and History.

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KYA HAMARE INDIA MEIN DIVERSITY HAI?

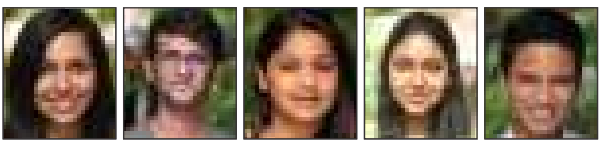
India/2015/English/2 minutes



Directors:
Aditi Saraswat,
Akshat Jain,
Radhika Agarwal,
Tanvu Khemani,
Vishal Langthasa

Producer:
School of Media &
Cultural Studies,
Tata Institute of
Social Sciences

What does your India look like? Is it an India that tolerates diversity? Or is it one where herd mentality prevails? Have we become frightened of those who are different from us? Is that why we react so violently to differences? Why do we try so hard to appear " normal", to voice the same thoughts and opinions as everybody else? Is there no room left in our India for being oneself? This is a public service announcement for affirming diversity and opposing conformity to a narrow and violent paradigm of society. It is to make us conscious of our quickly degenerating environments. By showing the prevailing rhetoric of our country in all its glory, it encourages us to question such notions and actively resist our own standardization into passive instruments of hate.



Aditi Saraswat, Akshat Jain, Radhika Agarwal, Tanvu Khemani, Vishal Langthasa are students of MA in Media & Cultural Studies at theTata Institute of Social Sciences, 2013-15 batch

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LET'S CALL IT A DAY

India/2015/Hindi/4 minutes



Director:
Ashutosh Mishra

Producer:
Mandar Sawant

It is always difficult to part ways from a loved one, even if that love is evil. Let's call it a Day is about leaving a loved one for one's own good. Sometimes saying good bye with love is better than parting with bitter hatred.



Ashutosh Mishra is a self-taught, self-made director who has worked in all aspects of film making. He is the co-writer and associate director of the Marathi fiction feature *Episode 13*. He has also written and directed several short films and corporate documentaries as well as a music video *Triya*.

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LET'S EDUCATE ALL

India/2015/No language/2 minutes



Director:
Rashmee Amdekar

Producer:
Rashmee Amdekar

The film creates an awareness about elderly education through the father-daughter relationship.



Rashmee Amdekar took a B.Com from the Podar College of Commerce and Economics and a post-graduate diploma in Communication and Journalism. She also has a Diploma in Digital Filmmaking as well as Radio Jockey & TV Anchor. She has done freelance writing for *Chitralekha* and has been associated with theatre since 2000. She has done audio book reading for the National Association for the Blind (NAB).

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9322295702

LIFE

India/2014/Tamil/9 minutes



Director:
Senthil Kumar

Producer:
Senthil Kumar

A man is about to commit suicide from the terrace of an abandoned high rise building. Just then, he hears someone weeping. He finds out that a girl is just about to jump. On the spur of the moment he stops her. Does he save her?



Senthil Kumar is a Chennai-based management graduate who runs an industrial unit but who has an abiding passion for cinema. Watching films wasn't enough for him and so, he began making films. His film Mumbai Idly has crossed one lakh hits. Life is his first professional attempt and was shown at the Cannes Short Film Corner in 2014.

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MAHARASHTRA DESHA

India/2015/Marathi/10 minutes



Director:
Swapnil Pawar

Producer:
Swapnil Pawar

It is the new beginning towards protecting our country and keeping it clean. The next generation is taking a step towards it cleansing the environment.



Swapnil Pawar is a keen photography enthusiast. This is his first film.

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MUDS ON MUDDY MIND

India/2015/Manipuri/5 minutes



Director:
Chanchal Guru

Producer:
Bose Nandeibam

One day a mother asks her daughter Langlen to fetch a kilo of rice. The shopkeeper gives her a kilo of rice along with some toffees, saying he has no change to give her and hence he has given her toffees. Later, when her mother asks her to fetch some medicines she gives the shopkeeper the toffees instead of money. The shopkeeper remains stunned.



Chanchal Guru (real name: Gurumayum Chanchal Devi) completed her Diploma in Makeup & Hair Dressing. She has worked in Manipuri Cinema as a Makeup Artist for 13 years. She has also worked on several national film/tv programmes. Her first short film as a director was *Momentary Wealth*.

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8414882969

NOTIONS OF DANGER

India/2014/English/2 minutes

Directors:
Ankita Bhatkhande,
Disha K R,
Elisha Walia,
Firdaus Soni

Producer: School of Media & Cultural Studies, Tata Institute of Social Sciences

The film explores the idea and notion of danger among women in society. It examines how 'we' look at 'our' city and interrogates the perceptions of 'danger' and 'dangerous' among citizens. This PSA was screened on International Women's Day (8th March 2014) at the Tata Institute of Social Sciences, Mumbai and at the SCRIPT International Film Festival, Kochi.






Ankita Bhatkhande, Disha K R, Elisha Walia, Firdaus Soni are students of MA in Media & Cultural Studies at theTata Institute of Social Sciences, 2013-15 batch.

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PARICHITHAN-A-PARICHITHAN/FAMILIAR-UN-FAMILIAR

India/2015/ Malayalam/7 minutes



Director:
Vipin P.S.

Producer:
Vipin Malabari

The man who came to her home when her children were at school and her husband had gone outside wasn't a stranger to her. And so, she didn't take any precaution. This causes a big problem. How would she have reacted if the man had been a stranger? This short film shows the two different faces of a single instance.



Vipin P S works as an Assistant. Director and Script Assistant in the Malayalam mainstream film industry. He has published a collection of palm stories in Malayalam, *Nokki nokki nadakkumbol kaanaathe pokunnath*. He has directed another short film *Just an underwear.*

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PATHSHALA/SCHOOL

India/2014/Malwa, Hindi.10 minutes



Director:
Iqbal Hussain

Producer:
Shobhit Jain

The enigmatic world of letters has finally been unfolded to many of the women late in their lives, giving them a sense of pride, of command and empowerment to negotiate better in their day-to-day lives. A grandchild is equally eager to help his grandmother to master the art of writing; even while grazing her cattle, she is ardently committed to practicing – running her finger on the ground to form letters; to be able to identify the right bus by reading the names or numbers while travelling; to be able to finally decipher the figures and other details in a bank slip – such moments of joy, struggle and enthusiasm of so many women that fill up the frames of the film.



Iqbal Hussain is a media practitioner at SPS Community Media, engaging in participatory filmmaking. Iqbal Hussain has been part of various projects at SPS Community Media in the capacity of research, location sound, editing, camera work and assistant direction. *Pathshala* is his first film as an independent director.

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9589882767

PRATIBIMB/REFLECTION

India/2014/No language/1 minute



Director:
Debanjan Nandy

Producer:
Debanjan Nandy

A man reflects on the environmental impact of religious ceremonies and rituals in today's India.

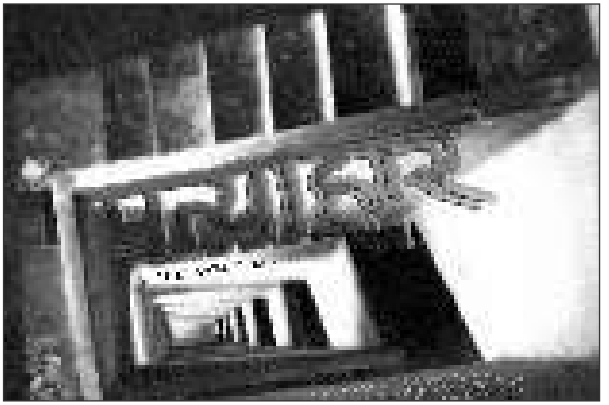


Debanjan Nandy grew up in the small town of Jamshedpur, with a love for paintings and computer science. After graduating in Animation Film Design programme from the National Institute of Design, India, he worked in the industry to gain experience across 2D and 3D animation. He then completed a course in Directing Animation from the National Film and Television School, UK. His diploma film *Chaaya* has developed from his reflection on life set against the backdrop of his native town. Debanjan hopes to work on visual scripting in the commercial film industry. His earlier films include *In Pursuit of a Dream*.

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PRATYAHAAR/WITHDRAWAL OF THE SENSES

India/2014/Hindi/9 minutes



Director:
Manish Mann Indoria

Producer:
Manish Mann Indoria

Withdrawal of the senses, This phase is roughly analo gous to physical isolation, it is a bridge between the bahiranga (external) and antaranga (internal) world, When the mind is somber, broad daylight gives birth to demons and evil spirits. When the mind is clear, a dark room has its blue sky. That which is self-conscious and ulterior is far from the Truth. That which is Mindless, is near.

Director:
Manish Mann Indoria

Producer:
Manish Mann Indoria



Manish Mann Indoria completed a diploma in Journalism from the Bhartiya Vidya Bhava As a journalist he a few short films and documentaries but then finally decide to pursue a career in filmmaking. He assisted on *Happy* (2012), *Rann* (2013) and *Bajrangi Bhaijan* (2015). His short films include: *Dil Dosti Rum ,Formula-e-ishq, Horizon*.

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RECLAIMING CULTURE

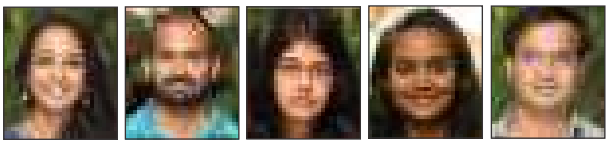
India/2015/Hindi/2 minutes



What happens when an unwitting passenger finds himself in an airline called Bharatvarsha Vimanseva? This public service announcement asks what is Indian culture and why is everyone hell bent on protecting it?

Directors:
Maanvi,
Anand Gautam,
Shreya Sachan,
Pranali Garud,
Rameshwar Jirwankar

Producer:
School of Media &Cultural Studies, Tata Institute of Social Sciences



Maanvi, Anand Gautam, Shreya Sachan, Pranali Garud, Rameshwar Jirwankar are students of MA in Media & Cultural Studies at theTata Institute of Social Sciences 2013 - 2015.

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RENDEZVOUS

India/2015/English/4 minutes



Director:
Rajdeep Paul &
Sarmistha Maiti

Producer:
Sarmistha Maiti

What if the Gods walked out of their altars one day? What if they came down to the Streets? What if they walked among us? What if they were out on a mission? What If they were on a Rendezvou? What if they watched what we did in the name of Religion… *Rendezvous* advocates religious tolerance and communal harmony.





Rajdeep Paul and **Sarmistha Maiti** are alumni of the Satyajit Ray Film & Television Institute (SRFTI), India whose documentary *At the Crossroads Nondon Bagchi Life and Living* bagged an award at the 61st National Awards 2013. Rajdeep has worked as a Software Engineer in Infosys Technologies Ltd before coming to films. **Sarmistha Maiti** has worked as a journalist with *Hindustan Times* and the *Times of India*. She is also an art critic and curator.. She also owns the production house Triambigram Arts in Kolkata. Together they have *3 on a Bed – Contemporary Indian Novellas*. Rajdeep has also written the epic fantasy novel *Davyaprithvi: Heaven on Earth*. Together they have made several short films. Their feature film script *The Biryani Seller* was selected for the 1stMumbai Mantra Cinerise Screenwriter's Lab, 2014-15.

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SAMPAVILA DEH JARI/YOU CAN DESTROY THE BODY

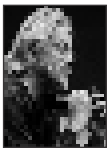
India/2015/Marathi/7 minutes



Director:
Anand Patwardhan

Producer:
Anand Patwardhan

The world is facing a growing tide of religious hatred and violence. In India in recent times, rationalists have been murdered for their views. But resistance against religious tyranny is as old as history itself. In India too there is no shortage of brave people who know that you can destroy the body but not the thought.



Anand Patwardhan has been making political documentaries for over four decades pursuing diverse and controversial issues that are at the crux of social and political life in India. Many of his films were at one time or another banned by either the censors or by state television channels in India and became the subject of litigation by Anand who successfully challenged these censorship rulings in court.

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9819882244

SEAT DOWN

India/2013/Marathi/6 minutes



Director:
Sachin Sanjay Kadam

Producer:
Sachin Sanjay Kadam

The film is the story of an unemployed youth.



Sachin Kadam has edited and directed several short films, direct some short film

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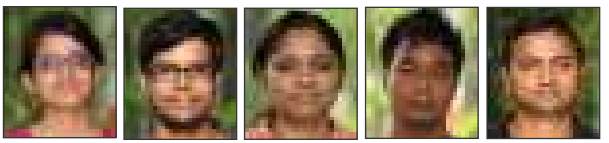
STOP THE BLAME GAME

India/2014/English/1 minute

Directors:
Aditi Maddali,
Atul Anand,
Faebitha Rahiman,
Jamminlian Vualnam,
Vaseem Chaudhary

Producer:
School of Media
& Cultural Studies, Tata
Institute of Social
Sciences

The film looks at women's safety in the public space and moral policing. This PSA was screened at the US Consulate as part of a short film competition on Women's Safety and Empowerment in December 2014. It was also screened at SCRIPT Fest, Kochi, 2015 and Sama-Bhav Film Fest, NMIMS and SNDT Women University, Mumbai in January, 2015.



Aditi Maddali, Atul Anand, Faebitha Rahiman, Jamminlian Vualnam, Vaseem Chaudhary are students of MA in Media & Cultural Studies at theTata Institute of Social Sciences, 2013-15 batch.

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THE HOME

India/2014/English/6 minutes



Director:
Tushar Waghela

Producer:
Tushar Waghela

The home where we live is also a home to billions of living beings. They might remain out of our vision, their sounds and signs continuously register their presence before us. We believe ourselves to be the owner of our apartments and push them away from our kitchen and courtyard. Barely do we realise that much before we came into existence this planet has been their domicile for billions of years —- our apartments are just a tiny corner of their vast habitat.



Tushar Waghela (born: 1975, Durg Chhattisgarh) is a visual artist and filmmaker working in the field of contemporary art. He has exhibited his video art paintings, experimental films in many solo and collective exhibitions worldwide. His films include: Prisoners of Moon (2013), Shadow of Thoughts (2012), Sneh Sampada (2011). He has a Master's in Art.

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THE MAGIC JAR

India/2014/No language/5 minutes



Director:
Parth Vyas

Producer:
Parth Vyas

The film is on environmental sustainability. As rapid urbanization takes place, a mysterious looking old man starts selling something invaluable to the urban people. He wanders around the city with his magic jar – the jar that is a lifeline of the doomed generation.



Parth Vyas is an engineer turned independent filmmaker based out of Mumbai. When not thinking, talking and writing about films, he explores people, places and food, in reverse order. After working in a corporate for a couple of years, he studied Social Communications Media at Sophia Polytechnic. He has directed experimental short films and social impact films.. He has also edited a feature length documentary film *Laxman Gole*, directed by Tangella Madhavi and produced by PSBT India. His documentary films include: *Breathe My Space*, *Apple Conspiracy.*

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THIRD GENDER

India/2014/Hindi/4 minutes



Director:
Viplab Majumder

Producer:
Suchismita Majumder

The Third Gender. Where do they come from? Why are they not accepted by our society and even their own parents? Why do they have to make their own society? The census counts them as human being. This is the story of one such human being in search of his/her mother. The film portrays his/her pain, feelings and poetry.



Viplab Majumder was born and brought up in the small-town Santragachi Railway Colony, Howrah, West Bengal. He completed his Diploma in Film Editing from the Film & Television Institute of India, Pune. He has made three independent documentaries, four fiction shorts and a feature film

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9819828274

TRIYA

India/2014/English/5 minutes



Director:
Ashutosh Mishra

Producer:
Gargie Verma

Triya shows the world, with the help of messages on her body, how mystical her character is, and how untrue are the eyes of society that look at her. Triya shows the world that her dismay is engulfed in pain and sorrow. This may be the darkest hour for her, she may be wandering through the deepest despairs of her life, but she is no slave to the traumatizing situation that was forced on her. She is a fighter who takes no shame in showing society the resentful truth of her existence. Who is responsible for her condition? Is it a single person or the social structure itself?



Ashutosh Mishra is a self-taught, self-made director who has worked in all aspects of filmmaking. He is the co-writer and associate director of the Marathi fiction feature *Episode 13*. He has also written and directed several short films and corporate documentaries as well as a music video *Triya*.

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9967010109

WHAT'S IN A NAME?

India/2015/English/1 minute



Directors:
Akash Basumatari,
Saurabh Kumar,
Swati Kamble,
Tarishi

Producer:
School of Media & Cultural Studies,
Tata Institute of Social Sciences

Some identities form the staple of our everyday, they abound our realities and imaginations; think of all the Ram and Rahul of our books, our songs, our films etc. Some identities spill over the leaves of our books, while many, many others are conveniently forgotten. This PSA points towards this orchestrated erasure, as two children go on an innocuous quest of finding their names in their books. Where are our minorities? Where is the diversity in this oft-celebrated unity?






Akash Basumatari, Saurabh Kumar, Swati Kamble, Tarishi are students of MA in Media & Cultural Studies at theTata Institute of Social Sciences 2013-15.

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WHY ME?

India/2014/Hindi/3 minutes



Director:
Minhaj Abdullah

Producer:
Minhaj Abdullah

A film is based on a real incident. Why does a girl commit suicide? What brutality led her to that decision? Why does Man Rape?



Minhaj Abdullah is an experienced 3D Animator/Designer with a proven record of delivering creative and innovative design solutions. He has worked for more than a decade in the teaching profession.

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SPECIAL SCREENING

AMONG THE BELIVERS

Pakistan-USA/2015/English/84 minutes



Directors:
Hemal Trivedi and Mohammed Ali Naqvi

Producers:
Jonathan Goodman Levitt and Hemal Trivedi

Camera:
Sardar Habib Ur Rehman, Haider Ali

Consulting Editor:
David Zieff

Sound:
John Bosch

Among the Believers follows charismatic cleric Abdul Aziz Ghani on his very personal quest to create an Islamic utopia, during the bloodiest period in Pakistan's modern history. Aziz's foil is nuclear physicist and leading educational activist Dr. Pervez Hoodbhoy. He passionately opposes Aziz through his public appearances, lectures, and the media.The film also follows the lives of two teenage students who have attended ***madrassas*** (Islamic seminaries) run by Aziz's Red Mosque network. Throughout the film, their paths diverge: Talha, 12, detaches from his moderate Muslim family and decides to become a jihadi preacher. Zarina, also 12, escapes her ***madrassa*** and joins a regular school. Over the next few years, Zarina's education is threatened by frequent Taliban attacks on schools like her own.



Hemal Trivedi has been a Mumbai and New York City-based documentary film editor/director for over a decade.She has edited and directed *Shabeena's Quest* and *Beyond Mumbai* (2011). She has produced and edited over 50 award-winning shorts for Odyssey Networks.



Mohammed Ali Naqvi is a fellow of the National Endowment for the Arts and American Film Institute's Project 20:20 programme. His numerous awards, include the Amnesty Human Rights Award and the United Nations Association Festival Grand Jury Award. . Mohammed is also the founder of MuNan Pictures.

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ATULYA SHODH

India/2015/19:49 minutes



Director
Vijay Bhingarde

Producer
Mumbai Doordarshan

Atulya Shodh (aka Mumbaicha Dabbewala) is a documentary based on the famous Dabbewalas of Mumbai who deliver as many as 1.5 lakh dabbas (lunchboxes) every day. The service started in 1880 and today as many as 3500 to 5000 dabbewalas as in action every day. The dabbewalas make use of a unique numerical code system which ensures that the right dabba (lunchbox) goes to the rightful owner and back to his house. This highly innovative system was even praised by Prince Charles of London.



Vijay Maruti Bhingarde completed a G D Art from the Sir J J School of Art and began his career as a graphic artist. Soon he switched to cinema and he began making short films. His animation films on Environment and Prohibition were shown at BIFF 1992 and 1997. Again his films on Anti Smoking and Eye Donation were shown at MIFF 2002 and 2004. He bagged the RAPA Award for 2003 for his animation film on Anti Smoking. He has bagged the Best Short Film (Animation) award for the years 20A2 ,2A04,2005 and 2007 at the Doordarshan Annual Awards. In 2008 he bagged Doordarshan's award for Best Animated Montage.

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EDUCATING TRIBAL GIRLS

India/English/10 minutes

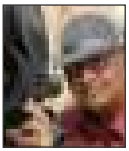


Director:
G L Bharadwaj

Producer:
G L Bharadwaj

Camera:
G L Bharadwaj

In 1974 Purnima Pakvasa started a school under a tree with just 15 tribal girls in the tribal district of Saputara on the border of Gujarat and Maharastra. The school was the Vishwa Vidyapeeth Girls High School and it was meant for Dangi tribal girls. Purnima Pakvasa is 103 years old today and is still active. She also happens to be the mother of the great classical dancer Sonal Mansingh.



G.L Bhardwaj is a self taught and self made short filmmaker. After partition he came to Bombay and worked as unpaid apprentice in the Camera Department of Ranjeet Studios. He then worked in R.K. Studios as a still photographer (1951-1955). Today he is virtually a one man enterprise being producer-director-cameraman, writer and editor. He has won several national and international awards for his documentaries. He has won National Awards for *Land of Krishna* and *Fibre – Fabric of Life* (both 1974). *Women Cartpullers (1984)* bagged awards at Leipzig and Cracow while *Women Labourers* (1989) bagged the Golden Dove at Dokleipzig.

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FOR THE LOVE OF A MAN

Swiss/2015/English/80 minutes



Director:
Rinku Kalsy

Producer:
Joyojeet Pal

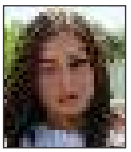
Camera:
Udit Khurana,
K.Viswanathan,
Sandeep

Editor:
Rinku Kalsy

Sound:
Sreeram Pradee

For the Love of a Man follows fans of 'superstar' Rajnikanth, whose fandom often becomes integral to their identities and those of people around them. The visual ethic of fandom and star mimicry reveal a form of star worship that is unique to Indian cinema culture. The lives of fans and their families open us to themes of brotherhood, aspiration, political affiliation, or even just means of being noticed. From bankruptcies to reformations from lives of crime, the lives of the fans offer stories that range from the heroic to the horrific, all in a day's work of turning a film star into a deity.

More specifically the film explores the activities of fan clubs through the life and work of a few fans who have been avowed followers of Rajnikanth, a South Indian film star known for his flashy on-screen antics.



Rinku Kalsy graduated in Economics from Bombay University and then studied filmmaking in Amsterdam along with various workshops at the prestigious Binger institute. She started her media career working with advertising agencies in Mumbai, including Dungarpur Films, Avitel and Applause Entertainment. She is an Apple certified Final Cut Pro editor. She has directed, produced and edited Documentaries for Dutch broadcast channels. She started her company Anecdote Films in Amsterdam in 2006

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LOOK AT US NOW, MOTHER

USA-France/2015/86 minutes



Director:
Gayle Kirschenbaum

Camera:
Steven Gladstone, Gayle Kirschenbaum

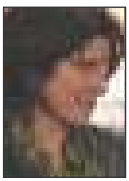
Editor:
Alex Kiepper, Gayle Kirschenbaum

Sound: Qu
entin Chiappetta

Music:
Jonathan Sacks

What trauma could make a child certain that she was born into the wrong family? What wounds are inflicted when the home that's supposed to be a haven isolates her as an outsider; when her mother's words are rarely nurturing but instead, ruthlessly shaming, demeaning and critical? What will it take for the adult that child becomes to forgive such a past? Is forgiveness even possible?

This is the dilemma that Emmy award-winning filmmaker Gayle Kirschenbaum faces in her relentlessly honest and bitingly funny documentary, *Look At Us Now Mother*! Comprised primarily of decades-worth of intimate family home movies and videos that were never meant for public viewing it's the story of one determined woman's quest to reconcile with and understand her past, which means forgiving her proud narcissistic and formidable mother Mildred. With raw courage and equal parts humour and pathos Gayle invites the audience take this journey with her.

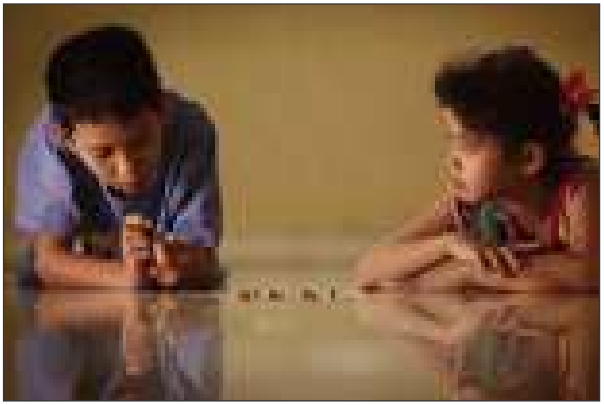


Gayle Kirschenbaum is an Emmy award-winning filmmaker television producer and speaker. Gayle worked in television producing several programmes including *America's Most Wanted* and *Intimate Portraits*. She co-created the show *Judgement Day: Should The Guilty Go Free* that premiered on HBO. She created and Executive Produced several “little people” shows for TLC and Discovery Health. She is a member of the Producers Guild of America, NYWIT and a judge for the Emmys.

Contact
Kirschenbaum Productions, LLC
302A West 12th Street, #157,
New York, NY 10014

LOOK OF SILENCE

Denmark, Indonesia, Norway, Finland & UK /2014/ Indonesian, Javanese /103 minutes



Director:
Joshua Oppenheimer

Producer:
Signe Byrge Sørensen

Executive Producers:
Werner Herzog, Errol Morris, André Singer

Cinematography:
Lars Skree

Additional Camera:
Anonymous, Joshua Oppenheimer, Christine Cynn

Editor:
Niels Pagh Andersen

Sound Editor:
Henrik Garnov

The film is a monument to silence – a reminder that although we want to move on, look away and think of other things, nothing will make whole what has been broken. Nothing will wake the dead. We must stop, acknowledge the lives destroyed, strain to listen to the silence that follows. Through Joshua Oppenheimer's work filming perpetrators of the Indonesian genocide, a family of survivors discovers how their son was murdered and the identity of the men who killed him. The youngest brother is determined to break the spell of silence and fear under which the survivors live, and so confronts the men responsible for his brother's murder – something unimaginable in a country where killers remain in power.



Joshua Oppenheimer (born: 1974, USA) was educated at Harvard and Central Saint Martins. His debut feature-length film is The Act of Killing (2012), which bagged several international awards including the Oscar, the BAFTA and the European Film Award for Best Documentary. His earlier works include *The Globalisation Tapes* (2002), *The Entire History of the Louisiana Purchase* (1998), *These Places We've Learned to Call Home* (1996), and other shorts. Oppenheimer is artistic director of the International Centre for Documentary and Experimental Film, University of Westminster. Oppenheimer is based in Copenhagen, Denmark, where he is a partner at the production company Final Cut for Real.

Contact

Final Cut for Real ApS,
Forbindelsesvej 7,
2100 Copenhagen Ø,
Denmark,
Phone: +45 3543 6043

SOMETHING BETTER TO COME

Denmark-Poland/2014/98 minutes



Director:
Hanna Polak

Producer:
Sigrid Dyekjaer, Hanna Polak

Cinematographer:
Hanna Polak

Editor:
Marcin Kot Bastkowski, Hanna Polak

Her name is Yula and she is ten years old. She lives in Putin's Russia. Her home is the largest garbage dump in Europe. She has but one dream: to lead a normal life. *Something Better To Come* is Yula's story – a dramatic tale of coming of age and maturing to the point of taking destiny into one's own hands. It is a story of hope, courage, and life, all shot in gripping vérité style that stuns with its directness and immediacy. Oscar-nominated filmmaker Hanna Polak followed Yula for 14 years as she grew up in the forbidden territory of Svalka, the garbage dump located 13 miles from the Kremlin in Putin's Russia.



Hanna Polak, (born: 1967) graduated in Cinematography from the Cinematography Institute of the Russian Federation. Soon after she worked on various movies as producer, director, cinematographer and still photographer. In 2002, she was awarded Best Producer of Documentary and Short Fiction Movies in Poland for *Railway Station Ballad*. In 2004 she completed work on *The Children of Leningradsky* in collaboration with HBO. The movie received an Oscar nomination (2005), an IDA Award, two Emmy nominations, and the Gracie Allen Award among others. Hanna has been advocating the case of homeless children all over the world. She founded and collaborated with Active Child Aid Foundation and collaborates with UNICEF. Her recent films include *Warsaw Battle 1920* (2010) and *Faces of Homelessness* (2010).

Contact
Films Transit International
Jan Rofekamp
janrofekamp@filmstransit.com
Phone +1 514 844 3358

WITH THIS RING

Canada/2015/90 minutes



Directors:
Ameesha Joshi, Anna Sarkissian

Producers:
Ameesha Joshi, Anna Sarkissian

Cinematography:
Anna Sarkissian

Editor:
ackie Dzuba

Sound: EmilyGan, Ameesha Joshi

Winning four world titles is not enough to get noticed in India, just ask 27-year-old boxing champion Mary Kom. She could have been a household name by now if she had chosen to pursue a more “ladylike” sport like tennis or field hockey. Instead, she is fighting against centuries of tradition in a country that expects women to be sweet and docile. With cropped hair, defined shoulders and a mean left hook, she is anything but your typical Indian girl.

With This Ring lets you step into the ring with members of the Indian Women's National Boxing Team. From their villages to the podium, these girls quickly rise to the top of their game. At the 4th World Women's Boxing Competition in 2006, the Indian team makes a clean sweep, winning eight medals and the Championship Team title. They officially become the best women's boxing team in the world. And the most under-appreciated!



Anna Sarkissian and **Ameesha Joshi** met at a café by their school when they were undergraduates at the Mel Hoppenheim School of Cinema (Concordia University, Montreal, Canada). They started working together on film projects and became fast friends. In autumn 2006, Ameesha approached Anna to help her make this film, and eventually they created a partnership and became codirectors. They both live in Montreal.While film is their first love, they've got day jobs and night jobs. Anna is working as a writer and studying Arabic while Ameesha is working as a videographer and completing her Master's of Fine Arts at Concordia.



BEST OF FESTIVALS

AFTER SILENCE

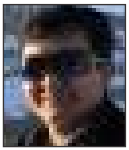
Afghanistan/41 minutes



Director :
Rahman Alemi

Producer:
Rahman Alemi and Amu Production

A girl called 'Roqieh' gets awarded for appearing in a short movie made years ago in Kabul. The director is now looking for Roqieh in Kabul determined to hand over the prize. The director is now faced with the difficulty of finding Roqieh who would now be a young adult. She is an ordinary Afghan woman who shares a similar story with many Afghan girls. Here are many claiming to be Roqieh so it is left to the director to determine who the prize belongs to.



Rahman Alemi has produced many documentaries about Afghanistan in Iran, Afghanistan, Finland and United Kingdom

AFGHAN WOMEN BEHIND THE WHEEL

Afghanistan/2009/56 minutes



Director:
Sahraa Karimi

Camera:
Nikol Šuplatová, Sahraa Karimi

Editor:
Petra Vladyková, Sahraa Karimi

The desire for freedom is basic to human nature all over the world. To obtain a driving license is becoming a key factor towards personal freedom for Afghan women. However, is the Afghan society prepared for women behind the wheel?



Sahraa Karimi is a young female Afghan filmmaker who grew up in Iran. In her early twenties, she migrated to Slovakia, and spent the next 12 years studying for Bachelor, Master, and Doctorate degrees in film and directing. When she returned to Afghanistan, Karimi co-founded the Kapila Multimedia House to promote independent cinema and has recently re-opened the Kaluch Kapila Cinema. Karimi continues to live between Kabul, Bratislava, and Tehran. Her films, mostly about civil rights issues faced by women in Afghanistan, have won international awards and are frequently screened in international film festivals.

BEARING THE WEIGHT

Afghanistan/13 minutes



Director:
Mona Haidari

Camera:
Mona Haidari

Editor:
Hamid Arshia

Sound:
Sayed Qasem Hossaini

Not long after marrying at twenty-one, Shafiqa lost her husband, her newly-born daughter, and her leg in a rocket attack. The war in Afghanistan has left 700,000 persons disabled. Many – especially disabled women and children – are hidden from view, trapped by their culture. Shafiqa overcame the “paralysis of her soul” and found a way to take care of herself, her two sons, and her community.



Mona Haidari, is from Wardack and lives in Kabul. She studied at Ayesha Dorani High School and graduated in Business Administration from the American University of Afghanistan. The focus of her works has shifted from painting to photography to documentary filmmaking. She is the assistant producer of *Focus Reports*, a programme on social issues for Negah TV. Mona also participated in cinéma vérité training with Atelier Varan.

BEYOND FATIGUE

Afghanistan/9 minutes



Director:
Baqir Tawakoli

Camera:
Baqir Tawakoli

Editor:
Hamid Arshia

Sound:
Baqir Tawakoli
Additional Sound by
Reza Sahel

In most corners of the world, a woman's work is never done. In *Beyond Fatigue* an Afghan woman walks miles to help her sick mother-in-law and is also responsible for the next generation of young minds as she teaches them the language and lessons of the Quran. In between she works at the vocational training centre where she hopes to get a loan to buy her own sewing machine.

Baqir Tawakoli lives and works in Bamyan province. He is a poet and short story writer, and has previous training in photography. Baqir works and volunteers with economic and social development agencies and was head of his village's Community Development Council.

BULBUL

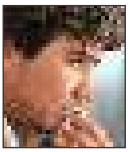
Afghanistan/2008/ 29 minutes



Director:
Reza Yemak

Producers :
VARAN and Lauvt Production

In the west Kabul working-class district of Karte, at the crossroads of two important roads, one will find the red bridge. At sunset, the passers-by crowd the place. The song of the birds is covered by the noise of the cars. In this district, it is the most important sign of modernity. It is a place full of life and hidden violence. Here, instead of beautiful birds singing melodious songs, one finds miniature car washers; among them, Bulbul.



Reza Yamak was born in 1973, and like most other Afghans from beginning of the civil war Yamak and his family lived as refugees in Iran and he grew up and studied in Gul Shahr City. He trained to be a photographer with Reza Deqqati's photography training centre called Ayeena (mirror). In 2006 he joined a documentary filmmaking group called Atliya Waran from France, and made two films *Pahlawan Essa* and Nightingale of the City. He returned to Afghanistan and took part in the establishment of 3rd Eye Photojournalism Centre where he works as editor and trainer in photography.

DEATH TO THE CAMERA

Afghanistan/20 minutes



Director:
Sayed Qasem Hossaini

Camera:
Sayed Qasem Hossaini

Editor:
Hamed Alizada

Sound:
Mona Haidari

A camera moves among the women working their last day on a job site. As they joke and fight – accusing each other of being prostitutes, liars, and racists – the mood repeatedly shifts between belly laughs and rage. The women are left waiting for hours for their pay by the charity that administers the cash-for-work programme. As they wait, they consider what debts they'll pay off, what food they'll buy, and how they'll stay warm during the approaching winter. There is lively discussion about what happens to all the aid that never reaches them, and whether Karzai is a crook or a servant of the people. Is the camera revealing anything truthful, or simply inciting these women to present what they think 'the other' wants to hear – or what might get them something from the world on the other side of the camera? Who is on the other side of that camera anyway?

Sayed Qasem Hossaini after growing up in Sari Pul and Balk provinces, now studies in the Cinema and Fine Arts department at Kabul University. He was one of ten Afghans trained in an intensive 5-week documentary filmmaking training course by by Community Supported Film in Kabul, Afghanistan in the fall of 2010. He has previously produced a short video report on carpet making, served as a sports reporter for a community newspaper, and works as a freelance production assistant.

FRAME BY FRAME

Afghanistan/85minutes



Directors:
Alexandria Bombach, Mo Scarpelli

Producers:
Alexandria Bombach, Mo Scarpelli, Jeff Orlowski

Cinematographers:
Alexandria Bombach, Mo Scarpelli

Editor:
Alexandria Bombach

After decades of war and an oppressive Taliban regime, four Afghan photojournalists face the realities of building a free press in a country left to stand on its own – reframing Afghanistan for the world and for themselves.

When the Taliban ruled Afghanistan, taking a photo was a crime. After the regime fell from power in 2001, a fledgling free press emerged and a photography revolution was born. Now, as foreign troops and media withdraw, Afghanistan is left to stand on its own, and so are its journalists. Set in a modern Afghanistan bursting with colour and character, *Frame By Frame* follows four Afghan photojournalists as they navigate an emerging and dangerous media landscape – reframing Afghanistan for the world, and for themselves. Through cinema vérité, intimate interviews, powerful photojournalism, and never-before-seen archival footage shot in secret during the Taliban regime, the film connects audiences with four humans in the pursuit of the truth.



Alexandria Bombach and Mo Scarpelli are filmmakers who have always had a hard time staying in one place, or saying 'no' to a good story. After years of working all over the world on many short character-driven films, they found a story that stopped them in their tracks – *Frame by Frame*.

Alexandria is a technomad living on the road making character-driven films. Her documentaries have premiered at festivals such as MountainFilm in Telluride, Banff Mountain Film festival, and Wild & Scenic. See her work atwww.redreelvideo.com

Mo is a documentary filmmaker and journalist who previously spent more than two years directing, shooting, editing and producing media for non-profit organization charity: water. Check out her work at www.moscarpelli.com

'L' IS FOR LIGHT, 'D' IS FOR DARKNESS

Afghanistan/12 minutes



Director:
Hasibullah Asmaty

Camera:
Hasibullah Asmaty

Editor:
Hamed Alizada

Sound and Additional Camera:
Zarah Sadat

After the refugees returned, post-Taliban, there was no girl's school in the village. Waseema took things into her own hands, organizing the women, pressuring the resistant men, and setting up 'classrooms' in an abandoned, roofless building on the outskirts of the village. The sounds of the girls calling out their lessons doesn't disturb anyone – except for those who won't follow their Mullah's advice and allow their daughters and sisters to attend.

Hasibullah Asmaty is from Takhar and he lives in Kabul. He worked as a production assistant on *Addicted in Afghanistan*. Hasib is currently working with Community Supported Film to make *Brewing Tea in a Kettle of War*, which will look at best practices in the economic and social development from the perspective of Afghan villagers. Hasib is in Takhar province to capture one village's attempt to come to terms with the cyclical terror of flashfloods and drought.

LOST ON THE ROOF OF THE WORLD

Afghanistan/60 minutes



Director:
Frederic Lagrange

Lost on the Roof of the World follows in the footsteps of Marco Polo and the Silk Road caravans who once traversed a unique and rarely visited part of the world. The Wakhan Corridor is a small stretch of land in eastern Afghanistan, compressed between the Hindu Kush mountain range, Pakistan, Tajikistan, and China. In the local dialect, the region is called *Bam-e Dunya*, the roof of the world. This territory is home to the Wakhi and Kirghiz people who lead lives virtually unchanged for centuries, battling an extremely rugged environment without roads or amenities. And from the moment French photographer Frédéric Lagrange heard of the place, all he could think of was how to reach it. We follow a small Wakhi caravan, as they struggle through impossibly steep and narrow paths and landscapes of unusual beauty, tens of thousands of feet above sea level, to reach their destination. Frédéric Lagrange captures the challenges and beauty of everyday life in an unforgiving land.



Frédéric Lagrange's interest in photography was at first an excuse to travel, but soon grew into an obsessive passion. He has been documenting the world for the last twelve years—traveling through more than 80 countries—since his first picked up a camera. His natural ability at crossing cultural and language barriers has allowed him to immerse himself completely with different indigenous tribes and people to capture human stories from the most secluded shores of the Indonesian Archipelago, to the rough, mountainous terrains of Mongolia and Afghanistan.

MARZIA MY FRIEND

Finland/ 2015/80 minutes



Director :
Kirsi Mattila

Producers:
Elina Pohjola and PIIA Nokelainen

Marzia, My Friend is the story of an Afghan woman in her twenties, who – just like all young people – dreams of love, freedom and an interesting job. Marzia dreams of peace and independence. But because she lives in Afghanistan, her dreams are revolutionary. Ultimately Marzia's story becomes a symbol of the wider struggle of Afghan women: it is about the right to make decisions about your own life. The film follows Marzia's life from spring 2011 to the end of 2014, when international troops were supposed to leave Afghanistan.



Kirsi Mattila is a Finnish filmmaker whose previous credits include *Niki and Niki's Brother* (2009), *Small Events* (2000), *Pain and Joy in April* (1994)

PASHTO LANDAY – AFGHAN WOMEN POETS

Afghanistan/14 minutes



Directors:
Eliza Griswold
Seamus Murphy

Landay are oral folk poems shared mostly among Pashtun women. Just two lines long with 22 syllables, they carry a bite. (One meaning of the word ***landay*** is short, poisonous snake.) A poet herself, Eliza Griswold collaborated with photographer Seamus Murphy to document Afghan life through the prism of these ***landays***.



Eliza Griswold, a Guggenheim fellow, is the author of a collection of poems, *Wideawake Field* (2007) and a non-fiction book, *The Tenth Parallel: Dispatches from the Fault-line between Christianity and Islam* (2010), which was awarded the Anthony J. Lukas Prize in non-fiction. She has worked with Seamus Murphy in Africa and Asia for more than a decade. She lives in New York City.



Seamus Murphy (born 1959) grew up in Ireland and lives in London. For over two decades, he has photographed extensively in Europe, the Middle East, Asia, Africa and Latin America. He began photographing Afghanistan in 1994, leading to the book *A Darkness Visible: Afghanistan* (Saqi Books, 2008), a focus on the Afghan people through the turbulent years 1994–2007. His film of those experiences was nominated for a 2012 Emmy Award and received the 2012 Liberty in Media Prize. He aims to explore further the shared language of photography and filmmaking.

SEARCHING FOR A PATH

Afghanistan/13 minutes



Director:
Reza Sahel

Camera:
Reza Sahel

Editor:
Rahmatulah Jafari

Sound:
Reza Sahel

The streets of Kabul are clogged with pushcart vendors of every sort. After the fall of the Taliban, the vendors were left in peace, as there were few cars on the streets. Now they are beaten by the police and chased from corner to corner – unless they pay a bribe. Fruit selling is the product of choice in the fall season. In the summer they rot too quickly in the 105˚ heat. It's not a profitable living, but in a country with 40% unemployment, the choices are slim. Will these vendors' children still be facing the same limited opportunities when they seek employment?



Reza Sahel was born in 1986 in Qarabagh District in Ghazni province and now lives in Kabul. He works as a freelance photo-journalist with BBC online and also works as a cameraman for Nagar TV on spot and feature news. Reza is a multimedia trainer for NAI in cooperation with Internews, and is a founding member of Third Eye Photography.

THE ART OF FIGHTING

Australia/12 minutes



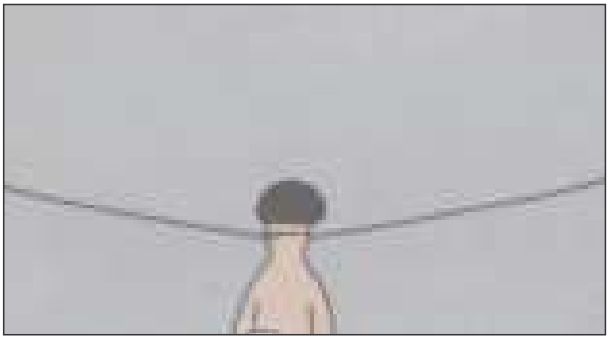
Director:
Gavain Browne

Producer:
Alex Barnes

Executive Producer:
John Cavallaro

In 1999 Hussain Sadiqi fled the remote mountains of central Afghanistan as the Taliban stepped up their violent persecution of the Hazara people. This was to be the start of Hussain's epic 20,000 km journey to Australia. 10 years later, this self confessed 'nomad' is about to give up his new life in his new country to pursue a lifelong dream – a dream that was born over 20 years ago, when a young Hussain first saw a torn and battered picture of his lifelong hero, Bruce Lee.

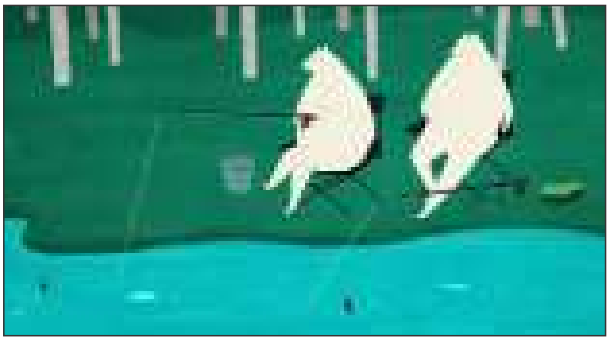




KAMAKURA
Japan/2013/6 minutes

Director :
Yoriko Mizushiri

A snow-covered house is situated in the middle of a rice field. What should one do, in a space of white and quietude? By spring, the snowy hut melts and loses its appearance. The Japanese MA, the inbetween state of time and space – an animation, a haiku.



SYMPHONY NO.42
Hungary/2013 /10 minutes

Director:
Réka Bucsi

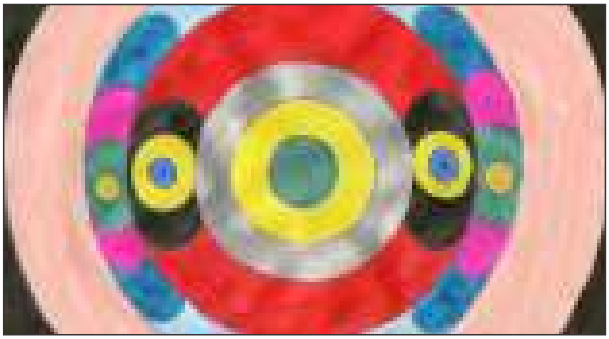
How would it be, if animals were humans?



DÄWIT
Germany/2015/15 minutes

Director:
David Jansen
& Sophie Biesenbach

This animation through the coziness of a picture book about a human wolf child, a cat and a smoking angel talks about how inhumanity and humanity are the same thing.

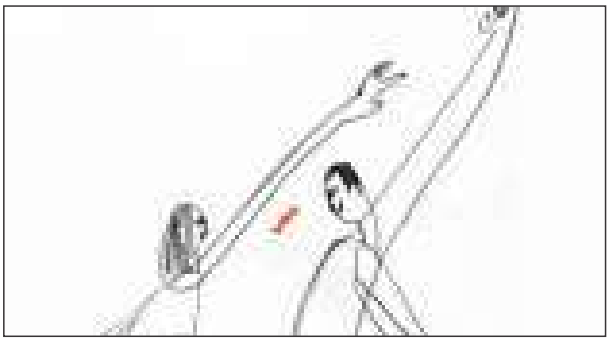


WONDER

Japan-France/2013/8 minutes

Director:
Mirai Mizue

A colorful journey through sound and vision



DO SERCA TWEGO/ TO THY HEART

Poland 2013/10 minutes

Director:
Ewy Borysevicz

With the impression of a child's drawing this animation talks about the struggle of living and sharing your most private dreams and desires



RGB XYZ

Ireland/2008/12 minutes

Directors:
David O'Reilly

RGB XYZ was discovered in late 2007 when a gardener accidentally dug up a hard drive buried somewhere in central Europe. The hard drive soon found its way to filmmaker David O'Reilly, who distributed the work online. What seemed like incomprehensible nonsense was actually a story of loss and adventure. Five episodes scattered across the corners of the internet eventually combined to make the most enigmatic piece of animation ever to leave a computer.

DIE BOHMSS/CONCRETE LOVE

Germany, Switzerland/2014/English,German/85 minutes



Director :
Maurizius Staerkle-Drux

Producer:
Carl-Ludwig Rettinger,
Lisa Blatter

Cinematographer:
Raphael Beinder

Editor:
Anika Simon

Sound:
Maurizius Staerkle-Drux

Music:
Jonas Buehler

Gottfried Böhm is widely regarded as Germany's preeminent architect. The son of a master builder of churches, he is the patriarch of a modern architecture dynasty to which his three sons Stephan, Peter and Paul now belong. By constructing outstanding prominent buildings of their own, the Böhm sons have managed to step out of the shadow of their famous father. But the ongoing crisis in the German construction industry, among other things, has stoked the fires of competition between the brothers. Gottfried, now 94, still contributes daily to the work on current planning and construction projects. With the death of his wife Elisabeth, also an architect and a key source of inspiration for all four Böhms, the family loses its emotional lodestone. Can the fragile architecture of the family business be a viable model for the future? The film paints an intimate and pointed portrait of the complexity and inseparability of life, love, faith, art and architecture.



MAURIZIUS STAERKLE DRUX (born: 1988 Cologne, Germany) completed a BA in Film Directing from Zürcher Hochschule der Künste (ZHdK) in 2012. Having obtained Swiss citizenship he now works as sound designer and documentary filmmaker between Cologne and Zurich. In 2013 he founded Maxdrux Multimedia & Film GmbH.

Awards & Festivals

- Prize for best documentary film, 29 Bozner Festival 2015
- Jury Award , Festival of international Films on Art Montreal 2015
- Lobende Erwähnung der Jury, Filmfestival Max Öphuls Preis 2015
- Documentary Film Prize of the Goethe-Institut, Dok Leipzig Festival
- Tel Aviv, Festival Doc Tel Aviv 2015
- Tartu, Estonia, World Film Festival

LAND IN SICHT / LAND IN SIGHT

Germany/ 2013/German, English, French, Farsi, Arabic/93 minutes



Directors:
Antje Kruska
Judith Keil

Abdul, Brian and Farid are stranded in a secluded home for asylum seekers in the small town of Belzig in the German region of Brandenburg. Starting from there, they are looking for a way into German society. Their imaginations clash with the local mentality at village fests, in government agencies and night clubs. Instead of evoking consternation, *Land in Sicht* focuses on the unintended humour of those encounters. *Land in Sicht is not only a very well made film in cinematic terms, it is also a very sensitive exploration into the lives of three foreigners and their hopes and dreams as they try to be part of the German society*.



Antje Kruska (born: 1973, Dortmund) studied Journalism, Spanish, Sociology, Nordic Philology, and Theatre Science. **Judith Keil** (born: 1973, Straubing) and studied German Philology, Journalism, and Theatre, Film and Television Studies. Together they have made *Ausfahrt ost* (doc TV, 1999),*Der glanz von Berlin* (doc, 2001), *Teuflische spiele* (doc, 2002), *Dancing with myself* (doc, 2005), *When we own the world (Wenn die welt uns gehört*, 2009), and *Land in sight* (*Land in sicht*, 2013).

Awards & Festivals

- DokLeipzig 2013
- Dokfest München 2014
- DocsBarcelona 2014
- iREP Film Festival Lagos /Nigeria 2014.

VERGISS MEIN NICHT/ FORGET ME NOT

Germany/2012/German/88 minutes



Director:
David Sieveking

Producers:
Martin Heisler,
Carl-Ludwig Rettinger

Cinematographer:
Adrian Stahli

Editor: Catrin Vogt
Music: Jessica de Rooij

Leading documentary filmmaker David Sieveking weaves an astonishingly candid, loving and revelatory chronicle of the changes his mother's Alzheimer's has on his family. Although dealing with his mother's disease is painful, caring for her does offer Sieveking a chance to reconnect with his family and immerse himself in the secrets and passions of his parents long and fascinating life. David's parents were active in the student movement of the 1960s and led an „open relationship". Some stories are heroic, while others have left a painful legacy in the couple's long term marriage. Throughout, Sieveking's delicate handling of these revelations moves the focus of the story away from his mother's irreversible mental decline to that of a loving tribute to his mother as a human being with a remarkable life story. What emerges is a poignant and rich study of family ties, the delicate nature of marriage, and the unexpected rewards that come from living life to the fullest.



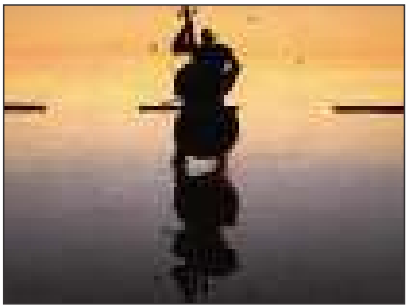
David Sieveking (born: 1977) studied at the German Film and Television Academy Berlin from 2000 to 2007 .During his studies he worked as an editor, assistant director and actor of Cinema and Television, realized first short and documentary films and took the first time the Berlinale Talent Campus in part. His graduation documentary *Senegallemand* (2007) premiered at the Munich Film Festival had. He made his film debut in 2010 with David Wants to Fly, which was first shown at the International Film Festival in Berlin then at over 40 international festivals.



A SINGLE LIFE
Netherlands/2014/2 minutes

Direction:
Job, Joris & Marieke

Playing a mysterious vinyl single, Pia is suddenly able to travel through her life.



AUBADE
Switzerland/2014/5 minutes

Direction:
Mauro Carraro

A black sun rises over Lake Geneva. In a surrealist back-lit scene, swimmers and birds witness the spectacle of the dawn, hypnotized by the music of a cellist.



BÄR
Germany/2014/8 minutes

Direction:
Pascal Flörks

My granddad's past was always very present. It would break through in something he would say or do. Yet, he never talked about it. Only now, by revisiting his life and personality as I knew him, do I feel the weight of his legacy.



BETONFRASS/BRICK SICK
Germany/2013/27 minutes

Direction:
Karsten Kranzusch

Fuchser was beaten by his father andH Jojo survived a stabbing. Their friend Balla is terminally ill – and he has asked the two of them for one last act of friendship. At the same time, the FC HANSA football club is relegated to the third division. A coming-of-age story in fast, sharp contrasts.



FOLEY ARTIST
Spain/2013/18 minutes

Direction:
Toni Bestard

A sound technician who specializes in Foley effects (the recreation of sounds for film not directly recorded during shooting) has an accident that forces him to stay home for a few days. During that time the attractive neighbor becomes his new sound muse.



HERMAN THE GERMAN
Germany/2014/15 minutes

Direction:
Michael Binz

Herman, one of the most experienced bomb disposal experts in Germany, learns that he suffers from the very rare Kahnawake syndrome which suspends the emotion of fear. In order to become normal again, he has to discover his " central fear" and try out all possible phobias.



REIZIGERS IN DE NACHT/TRAV ELLERS INTO THE NIGHT
Netherlands/2013/10 minutes

Direction:
Ena Sendijarevic

A woman works in a petrol station alone at night. People she does not know step into her world and out again, leaving her in her own little bubble. Until one night, a special kind of stranger walks in.



WE WILL STAY IN TOUCH ABOUT IT
Germany/2014/8 minutes

Direction:
Jan Zabeil

A man is driving through a lonely plain. Suddenly someone appears in front of the car and smashes at full force against the windscreen. The driver searches for him and eventually has to accept that no one is there. But for that, he does find traces of blood on the broken windscreen.

CHICO MALHA

Portugal/2013/ Portuguese/15 minutes



Director:
Guilherme Gomes and Miguel Reis
Producers:
Ana Reis and Joana Batista
Camera:
André Godinho e José Oliveira
Script:
Ana Reis, Guilherme Gomes and Miguel Reis
Editor:
Guilherme Gomes and Miguel Reis
Sound:
Thiago Perry de Sampaio

This is a mockumentary about the “greatest malha player in the world” Chico Malha. A wonder boy. An innate talent. From a small team in the Horta village to his entry into the championship leader, the Custóias team, we follow the adventures of a journey from the anonymity into the fame, of one of his generation's greatest figure. The Quoits game has never been the same before and after Chico.

Guilherme Gomes has a degree in digital arts and multimedia (ESAD) and has recently completed his master's degree in audiovisual communication with specialisation in production and directing (ESMAE). He has enjoyed activities related to design and user interface design, His graduation film was *iMad (*2012*)*.

Miguel Reis has a degree in Law from Universidade de Coimbra. In spite of his legal career, which began on 2007, he has always been interested in cinema and its stories. He was responsible for the script and directing of Chico Malha shortcut, his own original idea, in 2013.

EL PARAGUAS DE COLORES/THE COLORFUL UMBRELLA

Spain/ 2013/English/8 minutes



Director:
Edu Cardoso

Producer & Script:
EDU CARDOSO &
TERESA VELAYOS

Cinematography:
Rita Noriega

Editor:
Ivan Bricio

Sound:
Nacho Cobos

What does a woman do when she discovers her husband is cheating? This is the starting point of *The Colorful umbrella*. The film addresses the problem of gender-based violence from a different approach than usual, "with the aim to provoke discussion and open windows to reflection," according to its creator Edu Cardoso.



Edu Cardoso (born: 1969, Madrid, Spain) was nominated for the Goya Awards in 2010 for *Places in the cinema*. Another outstanding job is *Teatreros*. In May 2004 he won Best Documentary at Documenta Madrid, for the short film *Urban Wildlife.* With Ana Fajardo directed. Since September 2003 I have directed Short Film, Radio That program airs on Radio Circle, Exclusively dedicated to the world of the short film.

HUSHED. LEFT. JUMPED.

Portugal/2014/ Portuguese/5:50 minutes



Director
Bruno Carnide

Production
Bruno Carnide, Cátia Biscaia

Photography, Editing
Bruno Carnide

Sound
Roberto Marto

Writter
Paulo Kellerman

A man speaks to the onlookers about the most intimate moments of his life, which will eventually unveil his true essence. Faced with this reality, he decides to make a decision.



Bruno Carnide (born: 1987 Leiria) had a deep passion for design since his childhood. He studied informatics at ESTG, Leiria (2008) and then graduated in Sound and Image from the School of Arts and Design of Caldas da Rainha, where he made his first animation movie *Your Last Days As a Child*. His films have already won several national and international awards at festivals and exhibitions.

IMOMVIL/IMMOBILE

Spain/2012/Spanish/9 minutes



Director:
Helio Mira

Producer:
Gil Bertoldo

Screenplay:
Helio Mira

Cinematography:
Calvo Nestor

Editing:
Ana Pfaff & Joan Gil

Sound:
Yael Piper

When an entire generation of young people decide to stand still, a distraught family looks at their son anxiously. Whether through apathy or vital social outrage, the reaction of the guy never seems to come ...



Helio Mira (born: 1973, Albacete) is a film and TV scriptwriter who has written movies like *No somos nadie/We Are Nobody* (Jordi Molla, 2002) and several episodes of the TV series *Quart* and *Ris*. I Teaches script in C10 and writes articles for movie and comic in magazines like Dolmen. As a director, I have taken part in the production of Muchachada Nui, Channel 2 of TVE. He lives in the center of Madrid surrounded by books and comics, in the company of an Etruscan beauty.

LA MIRADA PERDIDA/THE MISSING LOOKS

Argentina/2012/Spanish/11 minutes



Producer:
Osom Films

Director:
Dionisio Damian

Script:
Dionisio Damian

Cinematography:
Lucas Timerman

Editor:
Carlos Capurro

Sound:
Quintana Guillermo

Argentina 1976. Claude is forced to live with his family in hiding, due to his political ideals. The house in which they live is discovered by a task force. There is no time to flee or seek refuge. He tries to shelter his daughter Teresa in a fantasy world to prevent the girl from watching the horror that they are about to live.



Dionisio Damian (born: 1982, Buenos Aires) In 2001 graduated from the University of Buenos Aires with a specialisation in Film Direction. He has made several short films in its formative stage which allowed him to acquire great experience in filming. It also operates in the area of writing screenplay as creative ideas and advertising scripts. *Today* is his first feature film.

LUMINARIS

Argentina/2011/No dialogues/6 minutes



Producer:
Juan Pablo Zaramella
Sol Rulloni

Director:
Juan Pablo Zaramella

Cinematography:
SergioPineyro

Editor:
Juan Pablo Zaramella

Sound:
Tauro Digital

The film tells the story of a man living in a world controlled and timed by light. Every morning, the inhabitants of that world are woken up and pulled to their jobs by sunlight, as if this was some sort of magnet. The main character has a routine job in a factory that makes electric bulbs. But he has something else in mind that could change the order of things.



Juan Pablo Zaramella (born: 1972, Buenos Aires) is one of the main Latin Américan references in animation. After his graduation at the Instituto de Arte Cinematografico de Avellaneda as an Animation Director, he started directing and animating his own films. The Annecy Animation Festival held a retrospective of his films in 2010. His films include: *Luminaris* (2011), *Hotcorn!* (2011), *The Opera* (2010), *Lapsus* (2007), *Sexteens* (2006), *Journey to Mars* (2004), *The Glove* (2001) and *The Challenge to Death* (2001).

MANUEL



Director:
Bruno Carnide

Production:
coffeemuseum.com

Producers:
Cristina Barros &
Rui Silva

Photography, Editor, **Sound:**
Bruno Carnide

His name is Manuel. 71 years old. Widowed. Carpenter. Owner of a coffee lot at Roça Monte Café (Sao Tome and Principe). Manuel has a wide and broad smile, with lines of poems. He tells a unique story of a country that has forgotten how it was when it produced coffee. He still cultivates, dry, roast and grind it. But life does not wear him out. Manuel doesn't drop his arms. He enjoys all that the land offers him, like a blessing. A seed is wealth. A berry. A vanilla pod. Manuel is impossible to describe in words, much less in photographs. It misses the wet weather that sticks to the skin. It lacks the smell of wet earth and freshly fried plantain. It absents the sound of children screaming out there lack. Above all, it lacks Manuel's permanent laugh. Manuel is one of the few people producing coffee in São Tomé and Príncipe.



Bruno Carnide (born: 1987 Leiria) had a deep passion for design since his childhood. He studied informatics at ESTG, Leiria (2008) and then graduated in Sound and Image from the School of Arts and Design of Caldas da Rainha, where he made his first animation movie *Your Last Days As a Child*. His films have already won several national and international awards at festivals and exhibitions.

MI OJO DERECHO/MY RIGHT EYE

Spain/2013/Spanish/13 minutes



Director:
Josecho De Linares

Production Company:
Scandal Films

Cinematography:
J. Ivan Romero

Sound:
Albert Ribasl

Editor:
Bernat Udina

Lefty maintained a very special relationship with his grandmother but ever since he left to study abroad he has lost contact. On the last day of summer he has an intuition that he might not see her again and so, he decides to visit his grandmother.



Josecho De Linares (born: 1984, Málaga) trained as a writer and editor in Madrid. He graduated in Film Direction from ESCAC (Superior School of Cinema and Audiovisual of Catalonia) in 2010. *Mi Ojo Derecha* was his thesis film. In the same year he wrote an directed November, a segment of the anthology film *Puzzled Love.* The film was well received at festivals in San Sebastian, Guadalajara or Nantes. He is currently writing *The Battle that Never Was*.

NGUTU

Spain/2012/Spanish/4:53 minutes



Producers:
Felipe Del Olmo &
Daniel Valledor

Directors:
Felipe Del Olmo &
Daniel Valledor

Cinematography:
Daniel Valledor

Editing:
Daniel Valledor

Sound:
Juan Montoto

Ngutu is a newspaper street vendor who hardly sells any copies. Resentful, he starts watching the passersby closely in order to advance his business.



Felipe Del Olmo (born: 1985, Madrid) graduated in Audiovisual Communication Studies from the European University of Madrid. He works as a director of music videos and promotional videos. He has written and directed several short films: *Serse* (2003), *Bare Feet Broken Heart* (2005), *Paper Wings* (2006), *Night-ray* (2010) and *Ngutu* (2012), obtaining several prizes at festivals.



Daniel Valledor (born: 1983, Caracas) graduated in Media Studies and Advertising, Film Direction from TAI and as a cinematographer from ECAM. He works as a PDO for short films, documentaries and video publishing. In 2006 he directed his first short film *Lebensraum*. *Ngutu* is his second film.

O REINO /OR KINGDOM

Portugal/2012/Portugese/15 minutes



Director:
Paulo Castilho

Producer
Júlio Alves

Photography
Paulo Castilho

Editor/Visual Effects
Carlos Amaral

Sound:
Pedro Santos

"Walking on the lost borderlines of the kingdom, our hero finds his greatest enemy...". *O Reino* is an adaptation of an epoch that is envisaged beyond time. With a strong introspective component about our need/dependence on social relations to our survival as Humankind. A film that narrates the story behind the History...



Paul Castilho (born: 1981, Oporto) studied Audiovisual Communication Techniques at Instituto Politécnico do Porto, with a specialization on Lighting. He also did an intensive course in Direction of Photography. The set of skills Paulo put together along the years got him to work with significant names like António Ferreira, Manoel de Oliveira, Aki Kaurismaki, Victor Erice, Edgar Pêra, Peter Greenaway and others. .

SECOND WIND

Russian Federaion/2012/No language/6:24 minutes



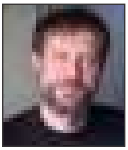
Director:
Sergey Tsyss

Producer:
Yulia Travnikova

Cinematographer:
Sergey Tsyss

Editor:
Sergey Tsyss

Every day he must make a new flower from tin and plant it into the dry ground. This is the point of his existence, as there is nothing else left in the world but the metallic rustle of apocalypse flowers. *Second Wind* attempts to solve a difficult problem: to show the tragic destiny of the planet in small form. Maybe this is why the film has no words in it, but only the main character's cry of despair. This person is forced to live in the vacuum of dead nature, but, like a reckless poet, he reads his naive poem every day to the dry wind and flowers made of cans. There are neither words nor rhymes in this poem – there is only wind, the second wind.



Sergey Tsyss (b. 1972) graduated from The Vakhtangov Theatre Institute as an actor and has worked as a director and artist in Russia. He is the writer-director of Second Wind for which he was also the cinematographer, editor and art director. Second Wind is his debut film. Film has received 9 national and international awards and was screened on more than 50 film festivals worldwide.

WALKIE TALKIE

Spain/2012/Spanish, English/15 minutes



A man wakes up in a desert. He is dazed, probably from a strong blow he has had to the head. He does not know who or where he is. His only company is a broken Land-Rover and the body of a girl. Where can he escape and from who?



Ruben Perez BARRENA (born: 1976, Zaragoza) studied cinematography and audiovisuals, with a specialisation in editing and production for film and television. In recent years he has concentrated on a teaching career, having created an Audiovisual Workshop for the inmates of the prison at Daroca. He has created an audiovisual workshop Ibercaja-Zentrum Bank, in addition to a workshop for making music videos for Alcaniz's Fiva Festival (2008-2009). He is also part of the production team of the National Film Festival Comedy Tarazona and Moncayo. In 2010 co-directed the documentary *The Gypsy Poet*.

ALIENATION

Germany/2014/German/6:14 minutes



Director:
Laura Lehmus

Producer:
Laura Lehmus

Editor:
Dirk Boll

As a teenager, one often does not feel like out of this world. Somewhere between childhood and adulthood you are very isolated, not heard right now. Added to this weird mood swings, these stupid zits, these feelings that you can not classify correctly. One thinks constantly to repel and strange to others. As an alien halt. Laura Lehmus not only treats these issues in which they can speak for themselves teenagers. Fittingly, she translates the extremely clever and reflective statements in animations that quite fit the theme of the film. No better way to describe this particular phase of life.



Laura Lehmus (born: 1972, Finland) studied at the Academy of Media Arts Cologne, where she directed her graduation film *Not going down* (2001) . After her studies she moved to Berlin where she worked as an On-Air Producer and Art-Director for Film and Television (Arte, Nickelodeon, Solarfilms Helsinki). During this time, she directed the short film *Versuch das mal mit Plastik*.

MY GRANDFATHER WAS A CHERRY TREE

Russia/ 2015/Animation/13minutes



Director
Olga und Tatiana Poliektova

Memories of a childhood: A four-year-old boy moves with his mother from the city to the countryside in order to support his seriously ill grandmother. The grandparents live in complete harmony with nature. A cherry tree, which the grandfather planted on the occasion of the birth of the boy's mother, is the centre of their life. After the death of his grandmother, the boy spends even more and intimate time with his grandfather who teaches him a love for nature and the language of grain ears and trees. Soon, the boy must find the strength to keep a living memory of him.



Olga and Tatiana Poliektova are twin sisters born in Saint Petersburg. After graduating from art school and studying animation and computer graphic at Saint Petersburg State University of Film and Television, they started working as a filmmaker and animator duo. Their short animation films have been screened at more than 100 festivals worldwide and earned a multitude of awards.

PRO MAMU /ABOUT A MOTHER

Russia/ 2015/Animation/7minutes



Director:
Dina Velikovskaya

In a small village somewhere in Africa, a mother lives with her three sons. She has beautiful, long raven black hair that can cool her boys in the desert heat, catch fish and also serve as a trampoline for their entertainment. By and by, her boys leave home and find jobs that bring them to the other ends of the world: the eldest works on a fishing boat, the other two are picked up by a helicopter and a train. Not long afterwards, she receives her sons' cries for help and has to sacrifice her hair in order to save their lives.



Dina Velikovskaya (born: 1984, Moscow) graduated from *Moscow State Academic Art College* in *Memory* of *1905* with a specialization in Scenic Design (2005). Six years later, she completed her additional studies at The Russian State University of Cinematography. Currently, she is a student at the animation school-studio Shar in Moscow.

THE TIE

Belgium/2014/English/9 minutes



Director:
An Vrombaut

Producer:
Lunanime & Creative conspiracy

Script:
An Vrombaut

In a small village somewhere in Africa, a mother lives with her three sons. She has beautiful, long raven black hair that can cool her boys in the desert heat, catch fish and also serve as a trampoline for their entertainment. By and by, her boys leave home and find jobs that bring them to the other ends of the world: the eldest works on a fishing boat, the other two are picked up by a helicopter and a train. Not long afterwards, she receives her sons' cries for help and has to sacrifice her hair in order to save their lives.



An Vrombaut grew up in Belgium with a menagerie of pets and then enrolled in an animation course at the Royal Academy of Fine Arts in Ghent. Later, she moved to London to make her graduation short film Little Wolf at the Royal College of Art. Her next film was *When I Grow Up I Want to be A Tiger*. She is also the creator, writer and co-director of the TV series *64 Zoo Lane* which has been broadcast on BBC/CBeebies since 2000. She also writes and illustrates picture books.

ALTAMENTE
Italy/2015/65 minutes



Director:
Gianni De Blasi

Producer:
Salvatore Caracuta

Editing:
Mattia Soranzo

Sound:
Davide Bianco

Every year, from January 11th to 18th, the people of Novoli, a small village in Salento (Italy), celebrate Sant Antonio Abate. There they build a pile of shoots, The Fòcara, that is lit up once the liturgical and religious rituals are over, thus giving “the start signal” to a series of concert, cultural and wine and food meetings. This is the Fòcara Festival that turns from a traditional and religious celebration into an international breathtaking event. On this background the voices of Hidetoshi Nagasawa and Emir Kusturica give an exterior point of view on the celebration and on the sane madness of the people.



Gianni De Blasi, while studying at DAMS, worked as assistant director in E. Winspeare's *The Miracle*. In 2003 he directed an episode for the collective movie *A Levante*, produced by E. Winspeare and written with Pippo Mezzapesa. In 2008 he graduated in Advertising Directing from the Centro Sperimentale di Cinematografia. He directed several short movies, spots, videoclips and backstage (e.g. *Mine Vaganti* e *Allacciate le Cinture* di F. Ozpetek).

GENTE DEI BAGNI

Italy/2014/59 minutes



Director:
Stefania Bona,
Francesca Scalisi

Producer:
Luigi Pepe

Editing:
Marzia Mete,
Francesca Scalisi

Sound:
Francesca Scalisi

A small red-brick building stands out with a big neon light: 'bagni' (bath). This is the last public bath in the city where everybody can take a shower. It's a microcosm of people's stories told during one of the most intimate moments of their routine: the personal hygiene. It's a meeting place for people coming from very different social environment who, however, have the same needs. It's a conflict place, where poverty takes the features of violence and anger. It's an integration place because, where poverty dwells, sharing and altruism are values for a rebirth.



Stefania Bona (born: 1978, Trentino) studied Fine Arts, carried out a personal artistic research, working between Italy and Germany. She also studied at the ZeLIG School for Documentary, Italy (2007-2010), specializing in camera and lights. Then she freelanced at Shantimedia Studio for commercial videos and collaborated with the collective Don Quixote for the documentary section. Since the last three years she's working as a "camerawoman" on documentaries and as a camera assistant on fiction films. *Gente dei Bagni* is her first documentary as director.



Francesca Scalisi (born: 1982, Bergamo) completed her classical studies and then took a degree in Fine Art in Bergamo. In 2006-2007 she studied at the European Film College, Denmark and from 2007 to 2010 she attended ZeLIG school for documentary, for editing and sound post production. In 2012 she moved to Switzerland and created, along with two colleagues, the film production company Dok Mobile. She is currently involved in the production of two new documentaries, *Digitalcurry* and *A l'envers*.

IL FATTORE UMANO

Italy/2014/HD/B&W/70 minutes



Director:
Matteo Alemanno,
Francesco Ross

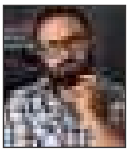
Editor:
Matteo Alemanno

Sound:
Matteo Alemanno

On the eve of the '68 protests, a young boy, unable to accept the way the authorities portrayed all its opponents, decided to become a photographer to put things in order. “Taking a beautiful picture is an act of faith.” Tano D'Amico started on a new path which led him to the forefront during the social riots in the 70s: the rise of new movements, “a generation on the threshold of history, that for the first time entered history”, the hopes, the illusions, the betrayals. Tano didn't want to forget and this is the reason why today he keeps on taking photos of workers, homeless, migrants, and people taking the streets.



Matteo Alemanno is a filmmaker who, in the last years, has produced documentaries on different issues, such as sustainability, the right to housing and to work.



Francesco Rossi is the author of the radio program *Il Minestrone*, broadcasted on Radio Città Aperta.

AMÉLIA & DUARTE

Germany, Portugal / 2015 / 8' 30"



Director:

Alice Guimarães, Mónica Santos

Production:

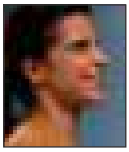
Ciclope Filmes / Studio Film Bilder

Screenplay:

Mónica Santos, Alice Guimarães

Sound: Jürgen Swoboda

The story guides us through the relationship of Amélia and Duarte, two people who have fallen out of love and are trying to cope with the feelings that follow the end of a relationship. Their relationship takes on the shape of an archive box whose contents illustrate the story of their breakup. We are guided through their separation as they try to divide, destroy and erase the each other's memories. The film is made in pixilation and stop-motion, and has a 1950s Technicolor feel. It portrays not only the surrealism of their actions but also provides an ironic chromatic impression of the end of love.



Alice Eça Guimarães studied digital arts at the Portuguese Catholic University's School of Arts. Since then, she has taken a special interest in animation. Through the years she has made short animated films for various brands such as Sonae, the Intermarché or the publisher Leya, as well as educational films, such as the award-winning *A incrível História das Linhas de Torres Vedras*.



Mónica Santos studied at the Royal College of Art in London having received a Calouste Gulbenkian Foundation scholarship. Her films have been shown in Portugal, UK, France and Italy. Interested in both cinematic theory and practice, she is currently pursuing a PhD in Film Studies. In addition to working in animation and cinema, she does illustrations for various periodicals.

ELU HERMAN H. ROTT'IGA / LIFE WITH HERMAN H. ROTT

Croatia, Denmark, Estonia / 2015 /11 minutes

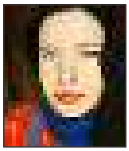


Director:
Chintis Lundgren

Production:
Chintis Lundgreni Animatsioonistuudio

Sound:
Henrik Malmgren

Herman H. Rott is a punk rat who lives alone in his messy apartment. One day a small petit-bourgeois cat sees the drunken Herman returning from a bar, finds him charming and decides to move in.



Chintis Lundgren (1981) is an Estonian animation director. She began working as an independent artist in 2008, and since 2011 she has been running her own animation studio called Chintis Lundgreni Animatsioonistuudio. She is also a co-founder of Adriatic Animation, a new animation studio based on the coast of Croatia.

MEANWHILE

United Kingdom /2014/5:15 minutes



Director:
Stephen McNally

Production:
Royal College of Art

Screenplay:
Stephen McNally

Sound:
Dan Larkin

Music:
Adam Cullen

A five-minute animated short film, blending CG 3D and 2D drawn animation techniques, *Meanwhile* follows four characters traversing a city, each lost in their own separate worlds, trapped in their memories, regrets and frustrations. *Meanwhile* uses bold colour schemes and fragments of narratives to examine empathy in urban insularity.



Stephen McNally studied Visual Communication at DIT in Dublin, before working for the Irish national broadcaster RTÉ for seven years. He completed his MA (Animation) from the Royal College of Art in June 2014

PARADISE AWAITS

Poland, United Kingdom /2014/3:40 minutes



Director:
Tomek Ducki

Production:
Gemini Film Company LTD - UK

Compositing:
Tomek Ducki, Paweł Kamykowski

Music:
ZHU

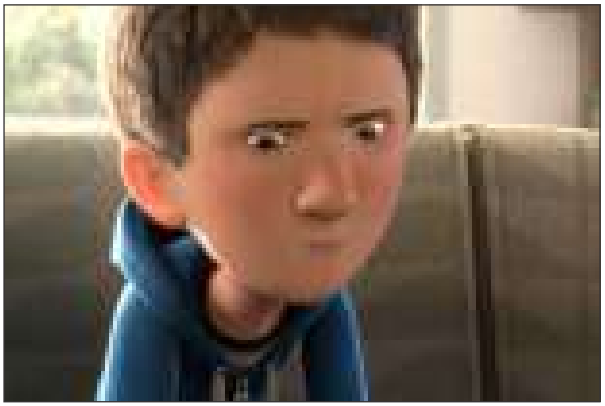
Adam and Eve's sinful story like an underground party.



Tomek Ducki (aka Tamás Ducki) was born in Budapest but now works from Krakow. He completed his MA in Animation from MOME, Budapest and then another MA in Animation Direction from NFTS, London. He studied Poster and Animation at ASP, Krakow during an exchange programme. His award-winning films include Lifeline (2007), Baths (2013) and his latest Daydreamer (2015).

THE PRESENT

Germany/2014/4:26 minutes

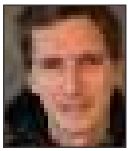


Director Animator:
Jacob Frey

Sound:
Marco Manzo

Music:
Tobias Burger

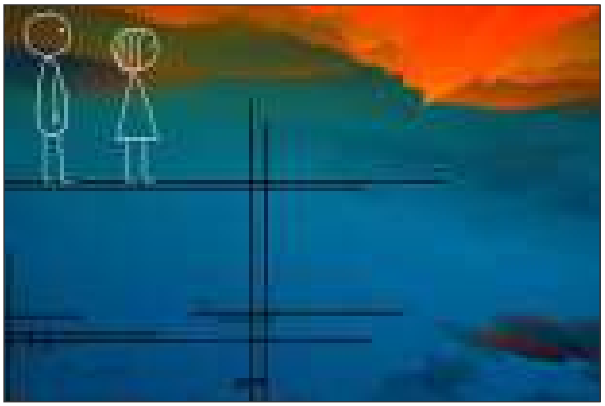
The short tells the story of a boy who spends his time indoors playing videogames instead of discovering what's waiting in front of the door. One day his Mum decides to get a little surprise for her son, which makes it hard for him to concentrate on his videogame. The story is based on one of the wonderful Brazilian comic strips *Mentirinhas*.



Jacob Frey is a character animator who graduated from Filmakademie Baden-Württemberg in April 2014. While in his second year he had the opportunity to work as an animator at Black Rock Studios in Brighton, UK for three months. After his third year he went Psyop, Los Angeles where he worked on several advertising spots. Returning to Germany he finished his graduation and began work on Studio Soi's animated k adaption of Julia Donaldson's children book *Room on the Broom*. *The Present* is his diploma short.

WORLD OF TOMORROW

United States / 2015 /16:30 minutes



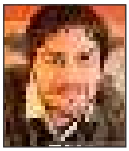
Director:
Don Hertzfeldt

Production:
Bitter Films

Screenplay:
Don Hertzfeldt

Sound:
Don Hertzfeldt

A little girl is taken on a mind-bending tour of her distant future



Don Hertzfeldt (1976) is an Academy Award nominee whose popular animated films have been featured at over a thousand film festivals and venues around the world. He received a BA in Film Studies from UC Santa Barbara in 1998, where he produced his first four animated films: *Ah L'Amour* (1995), *Genre* (1996), *Lily and Jim* (1997) and *Billy's Balloon* (1998), the latter receiving a nomination for the Palm D'Or at the 1998 Cannes Film Festival. His next film *Rejected*(2000) was nominated for an Oscar in 2001, and films *The Meaning of Life* (2005), *Everything will be OK* (2006), *I am so proud of you* (2008) attracted large audiences. Since 1995 his cartoons have collectively received over 150 international awards.



SPECIAL PACKAGES

ARTISTS' CINEMA

A Collection of Video Art from Across the World
Curated by Riyas Komu

The idea behind calling it Artists' Cinema emerged while I was in conversation with renowned Indian artist Amar Kanwar. The idea is to accelerate the process of technically experienced individuals to get away from the constraints of the popular perception of video art. It is an attempt to liberate people dealing with moving images to make something more experiential and truthful. It is something that is conspicuously absent in the mainstream space. And it is important that we realise this because all that exists in the mainstream space eventually becomes part of history.

Video art is a child of the 1970s and is a genre that emerged from the advancement of technology. Its aesthetics oscillates between the concealed and the confessional. It can speak resonantly of history, politics and the self. More than anything it is experiential, facilitated by the form itself like allowing the possibilities of multiple projections. One of the biggest advantages of 'video art' is that it renders an interactive quality to the medium. The aesthetics of cinema was followed by video art with the idea of taking the moving image out of the black box to the white cube. Technology, as Walter Benjamin said, becomes uniquely visible in birth and obsolescence and what we see in the aesthetics of artists' cinema is the dramatic conjunction of both the inception and desuetude of the technologies of moving image.

The first true 'video art', which went beyond experiment or recording and set out to be a new branch of contemporary culture, was still more self-conscious about the medium. Every artist who makes really striking use of the moving image invents a new art of the moving image. In the 1990s, as recording, editing and projection technology became increasingly flexible, the moving image was set free and artists who used it could create their own visual worlds.

So when an artist uses the moving image he or she actually reinvents what we call video art and takes it to the realm of what we should correctly recognize it as Artists' Cinema. The medium is to a certain extent inconsequential. It is the treatment of the medium in effectively delivering the message and the message that it delivers that are of consequence.

Like all technologies video too came late to India. So by the time it came to India those who adapted/adopted the medium were well aware of the scope and the limitations of the medium. In that respect video offered the opportunity to experiment in a more evolved manner in the Indian context. Artists' cinema is a realm in which you can see the coincidence of locational specificities collapsing and coalescing at the same time making the importance of locational specificities insignificant. In fact it also offers the enticing promise of doing site-specific projects. In that sense the historicity of the work is defined then and there and it's a promising thought when we take the site specificity of the event.

Artists' cinema is not a confused entity. On the contrary as a learning from the celebrated genre has proven that it in an entity that has clinically used both celluloid and digital technologies as effective tools of expression. Even if it went beyond experiment or



recording the first true 'video art' was still more self-conscious about the medium. That self-consciousness has only extended its longevity, in that it has given it the immortal quality of constant evolution and regeneration. What draws the artist to moving images is the contemporaneity of the medium, and its immediacy. It is the best possible visual means to record, define, investigate and introduce historical contexts and their presence in time. The mortality of any medium is always in question. Cinema may not survive just as photography didn't. So what happens then? When photography became an everyday mundane activity with the advancement of technology, then its origin became an art form. Similarly, cinema as celluloid format would also eventually become an art form. It has already distanced itself from the masses by relocating itself to the multiplexes and by reducing the shared experience in a dark space into an elitist exercise. Now we have cinema that has made a tactile shift to people's drawing rooms. Artists' cinema does not have this problem. It has no preconceived notions about its audience. It is never made with somebody in mind. It can be shown anywhere from stadiums to ruins; under the sky or beneath the earth's surface. To borrow a phrase from Giles Deleuze it thrives on 'any space whatever'. It is this unique quality that connects the artist with the medium. The recent experience in Kochi-Muziris Biennale 2012 is an example.

THE CURATORS



Riyas Komu was born in 1971 in Kerala, and moved to Mumbai in 1992 to study literature. Dropping out during his final year, Komu eventually obtained his Bachelor's and Master's degrees in Fine Art from the Sir J. J. School of Art in 1997 and 1999 respectively. Since his graduation, Komu has been constantly asserting and pushing himself with a strong body of work. The artist's oeuvre, spanning several different media and genres, is particularly noticed for its strong political overtones. His paintings, to put it in his own words, carry a protest symbol one way or the other. He has remarked, “I strongly feel it is my duty to be political. I believe that my paintings should look back at the viewer rather than just tell a story or hang on the wall.” His body of work references the paradoxes of the urban situation, where on one hand, there is glamour, and on the other, abject poverty. Creating his pieces with equal doses of compassion and cynicism, Komu's work reflects both hope and dejection – a tribute to the spirit of all those who continue to survive the city and its paradoxes.

ARTISTS' CINEMA

Some of Komu's recent solo shows include ones of his photographic works at the Guild Gallery, Mumbai, in 2008 and 2005, and two exhibitions held at Sakshi Gallery, Mumbai, in 2005 and 2002. His works have also been featured in group exhibitions held at Saffronart and the Guild Gallery, Mumbai, in 2004; the Harmony Show, Mumbai, in 2003, where he won the 'Excellence Award for Emerging Artist of the Year'; the Fine Art Company, Mumbai, in 2002; the Guild Gallery, Mumbai, in 2001 and 2002; Lakeeren and Tao Art Gallery, Mumbai, in 2000; and the National Gallery of Modern Art annual shows in 1999 and 2000. In 1997, Komu received the two year long K. K. Hebbar Foundation Society Scholarship, and has also been honoured with the Bombay Art Society Award in 1996 and the Maharashtra State Art Prize in 1995. The artist lives and works in Mumbai.

C S Venkiteswaran is an Indian film critic, documentary filmmaker, curator and writer from Kerala who writes predominantly in English and Malayalam. He was active in the film society movement from the 1970s and was part of Odessa collective in the 1980s. In the last two decades, his writings and reviews on film and media, in English and Malayalam has been published in journals like *Deep Focus, Film International, Cinema in India, Bhashaposhini, Pachakuthira, Indian Express, The Hindu, Mathrubhumi and Madhyamam*. His column "Rumblestrip"(1999–2008) in *Indian Express* talked about the films and media scene in Kerala. He has published a book on the filmmaker K R Mohanan *Samanthara Yathrakal – K R Mohanante Cinema* (Malayalam, 2004) and edited a book along with Lalit Mohan Joshi on the filmmaker Adoor Gopalakrishnan, *A Door to Adoor* (South Asian Cinema Foundation, London, 2005). Three books, containing Venkiteswaran's collection of articles that take a critical look at major trends and milestones in Malayalam cinema, were published by DC Books at the DC International Book Fair and Cultural Fest, 2011. The book *Malayala cinema Padanangal* won a Special Jury Mention in the State film awards for the year 2011. He won the National Film Award for Best Film Critic in 2009.
He is also a documentary filmmaker and has won the National Award for Best Arts/Cultural Film in 1995 along with M.R. Rajan for "Pakarnattam – Ammannur, The Actor, the lyrical cinematic documentation of the life of Ammannur Madhava Chakyar, the exponent of the ancient classical Sanskrit theatrical artform of 'Koodiyattam'. This film also won the Kerala State Award for the Best Documentary category in the same year. He is the Artistic Director of the Signs film festival for short films and documentaries and one of the curators of Artists Cinema package in Kochi Muziris Biennale 2014. He has also been a jury member for best writing on cinema at the National Film Awards.

Artists' Cinema package will showcase experimental video works from around the world.

Battleship Abdelkarim

Tunisia/2003/8 minutes



Director: Walid Mattar

Young people are waiting to obtain a visa to go to Europe. The black and white silent movie was shot in just a few hours. Abdelkarim's Battleship is what remains for those who will never revolt.

Walid Mattar was born in 1980 in Tunisia. He earned a master's degree in communications and management at a Parisian university. At the age of 13 he joined the Tunisian Faculty of Amateur Cinematographers, and he participated in many films as cameraman or photography director. In 2003 he directed the action film *Armoured Abdelkerim* that garnered prizes in Tunisia and abroad. In 2006 he directed *Good Morning* together with Leila Abouzeid, which was screened at the Cannes Film Festival in the World Cinema section. His other work includes *Fekrouna's Children, Nahdi Alales.*

Be Quiet

Palestine, France/2005/20 minutes



Director: Sameh Zoabi

Be Quiet follows the story of a young boy and his father on their journey home to the city of Nazareth. A politically-charged atmosphere and a militarised reality serves as a foil to portray the struggles of a complacent father raising a strong willed son.

Sameh Zoabi is a writer and director from Iksal, a small village in Israel. His feature debut, *Man without a Cell Phone*, was selected for the New Directors/New Films festival at MoMA and the Lincoln Center. His short film, *Be Quiet*, won third prize in the Cinéfondation Selection at the Cannes Film Festival. He has bachelor's degrees in film studies and English literature from Tel Aviv University and attended the M.F.A. Film Program at Columbia on a merit scholarship.

Before Vanishing

France , Syria/2005, 13 minutes



Director: Joude Gorani

The film looks at the Barada River - the river that has seen the rise of Damascus; the river that the filmmaker's family, writers and historians have used, with its floods and droughts, to reflect the life of Damascus. Gorani walks on to discover the contemporary life around the drying river.

Joude Gorani is a Damascus-based cinematographer. She graduated from La Femis (French state film school) in 2005, at the cinematography department. *Before Vanishing* (2005) is her graduation film. Gorani is a selector for DOX BOX, the international documentary film festival in Syria.

Dusty Night

Afghanistan 2011, 20 minutes



Director: Ali Hazara

In car headlights or under the glow of a petrol pump, Kabul's night-time road-sweepers shift heavy dust down an avenue - a Sisyphean job that says much about the state of the country. Flowing dust and swept dust re-settle on the streets even before the sweepers leave the location.

Kerosene

Sri Lanka/2011/16 minutes



Director: Kannan Arunasalam

In the 1990s, the Sri Lankan government's embargoes on fuel, medicines and food items in the north and east of Sri Lanka in an effort to frustrate the operations of the Tamil Tigers reached their peak. In the face of dearth and hardship, the locals resorted to increasingly inventive ways of making do. Kerosene is a short video portrait of resilience, expression and survival, capturing the stories of Jaffna's taxi drivers and mechanics.

Kannan Arunasalam is a South East Asia-bsaed British documentary filmmaker and visual journalist, currently based in South East Asia. He has directed and filmed documentaries for Al Jazeera English, The New Yorker, The Guardian, and AOL. He is directing and shooting a series of SHORTREALS around the world for the L.A. based production company, STATELESS MEDIA.

Short Wave / Long wave

Lebanon/2009/7 minutes



Director: Vartan Avakian

The film evokes the elusiveness of what exists beyond what we actually see, the boundaries between the real and the imagined.

'Some cities have no voice.' – Vartan Avakian

Vartan Avakian is born 1977 in Byblos, Lebanon and studied Communication Arts at the Lebanese American University in 2002 and pursued graduate studies in Architecture and Urban Culture at the Universitat Politècnica de Catalunya and the Centre de Cultura Contemporània de Barcelona in 2012. Avakian lives and works in Beirut and is a founding member of the art collective Atfal Ahdath. His work has been exhibited in Kuwait City, Tokyo, New York, Barcelona, Sharjah, U.A.E., London, Rejkjavik, Berlin, Montpellier, Jakarta, and Cairo.

ARTISTS' CINEMA

No Parallel

2010/Two channel with sound/ 6 minutes



Director: Gigi Scaria

This installation includes two projections running parallel. The left side projection carries the archival images of the life of Mahatma Gandhi and the right side projection shows the images of Mao Zedong. It also includes selected archival images of important moments from Mao's life. There is an attempt to trace the similar kind of images as it is in the case of Gandhi images. For example the long march of Mao will be shown parallel to the salt march of Gandhi.

It is an attempt to understand the psyche of two nations with the historical narratives and these two personalities who have contributed their maximum to create the modern India and modern China respectively. In terms of historical time, personal values, political philosophy and the impact on the people of their country M.K Gandhi and Mao Zedong stand in two different poles. These historical icons when placed next to each other will certainly create a serious discourse on nation building project and its impact on contemporary social psyche.

The Last Rites

Bangladesh/2008/ 17 minutes



Director: Yasmine Kabir

This is where the ships from all over the world come to die – in the ship-breaking yards of Asia. The Last Rites is a short, silent account in which the director is more in search of the poetry of the images than an all-encompassing record of the events that take place in the Chittagong yard. She juxtaposes the insignificance of the men against the towering sides of the ships. The fire of the welding machine is the only warmth in the dark backgrounds of cold steel.

Yasmine Kabir is an independent filmmaker based in Bangladesh. Her films have been seen widely all over the world and have received many awards and acclaim. Her filmography includes: *Death Chant* (1992), *A day at the Embassy* (1996), *For Solaiman* (1997), *A Mother's Lament/Duhshomoy* (1999), *My Migrant Soul/Porobashi Mon Amar* (2000), *A Certain Liberation/Shadhinota* (2003) and *The Last Rites* (2008).

Un Aller Simple (A One-Way Ticket)

Algeria/2003, OV/ 5 minutes



Director: Ammar Bouras

Images are shot from the artist's car during an endless drive in the capital as well as other regions in the country. The only social link is the phone messages sound in the background. Keeping the link, the attitude and the reflex of a normal life are synonyms to persistence.

Ammar Bouras (born: 1964) studied at the École supérieure des Beaux-Arts in Algiers. The tragic events of the 1990s added a political dimension and a new impetus to his work. The integration and manipulation of photography led him to a complex photo-painting language. His present multimedia installations, where video and photography are featured in motion-picture walls, situate him at the crossroads of the aesthetic, the social and the political. Bouras has works in African and Middle Eastern museums and in private international collections. He lives and works in Algiers.

Waiting for others to arrive

Single video channel /10 min

Sudarshan Shetty

Time and Place: Between life and death lies a defiant zone of entanglement. Objects and stories challenge our perception of life and death as distinct domains. On screen, these stories and objects live in a unique architectural frame - the built form that dominated Mumbai for two centuries, called the chawl. *Waiting for others to arrive* is a single channel video shot in the Tuslidas Kunwarji chawl. The building's palatial facade conceals an utterly unexpected world of sub-divided rooms each shared by extended families, stretching across generations. Its stately corridors then, are spaces of play, where mundane and uncanny dramas unfold unhindered by cramped or bare interiors. But the chawl is a built form that is rapidly disappearing. The future city rests on melancholic stories and the ghosts that cling to these sites, long after they have been made to disappear. This chawl will be demolished soon and its occupants resettled by the developer who bought the land. "Waiting for the others to arrive" installs his video alongside a set of objects – broken chinaware refurbished using recycled wood exploring the connections between the world on and off the screen.

Strategy: Within this building envelope, the video lays out folded space as if in a tableau, across three screens. And across this unfolded screen/space, the viewer encounters the uncanny liveliness of objects and beings that appear and disappear. A bird flies through one frame but fails to reappear in the one next to it. A dog walks up the stairs in one frame never to be seen again; the musician and her instrument appear and disappear across different frames. These appearances and disappearances annotate a shifting, non-

linear temporality across the frames. Each change of frame is marked by a break, a violent rupture of an ordinary object. Those objects become material in another, more tactile form.

Sound: The musician plays the Sarangi, pouring her silenced voice into its notes, traveling across specific ragas or melodies that express loss and longing. The instrument is constructed to replicate the human voice, its voice becoming a prosthetic extension of the player's emotional state. Her longing directs itself like a vector towards a table – the surface of ordinary hospitality on which a teacup and saucer wait for a guest to arrive. But the cup and saucer are pushed to the brink of the surface, propelled by the sound of the Sarangi but also by a small, mechanical vibrator - another everyday object commonly used in corner barbershops to deliver head massages to customers. Impossible to decide whether the notes of the Sarangi fill the void or introduce an absence that is impossible to fill. The cup's shattering is a rupture that nevertheless does not disrupt the continuity of the scene. The fundamental philosophical exploration of the line between life and death, between the grandeur of the façade and the frugality of the interior, between people who are there but who may not be there, between absence and presence also produces a contemplation on the very nature of objects.

Objects: Every broken moment evoked in the video questions the line between resilience, endurance and rupture. The objects in this installation translate between media - between the video "waiting for the others to arrive" and a set of objects that painstakingly combine these structural oppositions in the form and nature of objects by joining together normally separate media - the durability and the hard core of wood with the fragility of porcelain. The viewer must situate herself between these media to experience the emotive address of these objects. These broken Chinaware objects evoke the desire to repair and restore but also the impossibility of doing so. Wood and porcelain merge to create something else.

Sudarshan Shetty is a Contemporary Indian Artist, born 1961, Mangalore, India. He took his degree Bachelor of Fine Arts (Painting), Sir J. J. School of Arts, Mumbai, and now lives and works in Mumbai. He has been appointed as curator of the third edition of the Kochi-Muziris Biennale that will take place in 2016-17. Sudarshan Shetty's sculptural installations are fused with a sense of morbid humour and place them in the twilight of presence and absence. More than an artist, he thinks of himself as an entertainer trying to attract people to his art while moving art away from the white cube space of the gallery to the public space, so that there is more of an engagement between saucer are pushed to the brink of the surface, propelled by the sound of the Sarangi but

also by a small, mechanical vibrator - another everyday object commonly used in corneart and the common man.

STORIES FROM AUSTRALIA

The Walkley Foundation for Journalism (www.walkleys.com) are Australia's peak industry body committed to championing excellence and innovation in the Australian and New Zealand news media. The Walkley Awards are the highest achievement in journalism in Australia. Five years ago the foundation added the Documentary Award to recognise the growing number of journalists working in the long form storytelling space.The Walkley Foundation for Journalism, is proud to share six of the most exceptional Australian documentaries from the past 12 months.

ONLY THE DEAD

2015/English/80minutes



Director:
Michael Ware
Bill Guttentag

Shot in Iraq by a lone Aussie journalist who was there through it all: it records the birth of the Islamic State in 2003 and witnesses the group's first ever suicide bombing; it reveals a US war crime committed by soldiers in 2007; and, it takes you to the frontlines of the conflict's greatest battles (the overwhelming force of the invasion, the fight for Fallujah, and the bloody battle for Ramadi). The film also crosses over to the other side, to insurgent training camps and on insurgent attacks against US forces. No reporter in the world was able to gain such extraordinary, exclusive access, except for one, an Australian – Michael Ware



Michael Ware heads Penance Films and TV, an independent documentary company in Brisbane. Prior to forming Penance, he was chief prime-time foreign correspondent for CNN, which he joined in 2006 after five years with *TIME Magazine*. He worked for *The Courier-Mail* until 2000.



Bill Guttentag is a double Oscar-winning dramatic and documentary film writer-producer director. His most recent film, *Only the Dead*, will air on HBO in March 2016.

PRISON SONGS
2015/English/56 minutes



Director: Kelrick Martin

The inmates of Darwin's Berrimah Prison are shown in a new light in Australia's first documentary musical “Prison Songs”. The inmates share their feelings, faults and experiences in the most extraordinary way – through song. Life in a contemporary Australian gaol has never been filmed with such detail, emotional depth or with such seriousness and humour. It is a snapshot of Berrimah Prison, just prior to it being decommissioned as an adult prison in late 2014.



Kelrick Martin commenced his media career as a cadet Broadcaster for Goolarri Media. In 1998 he was a producer/presenter with ABC Radio National's Indigenous Arts and Culture programme *Awaye!.* In 2001, he completed his Masters in Documentary Writing and Directing from AFTRS and has since been an award winning freelance documentary filmmaker. In 2007 Kelrick was recruited by National Indigenous TV as a Commissioning Editor, and was responsible for the creation of over 400 hours of new Indigenous television programming.

STORIES FROM AUSTRALIA

ONCE MY MOTHER

2014/English/75 minutes



Director:
Sophia Turkiewicz

When Australian filmmaker Sophia Turkiewicz was seven years old, her Polish mother, Helen, abandoned her in an Adelaide orphanage. Sophia never forgot this maternal act of betrayal. Now in middle age, as Sophia examines her troubled relationship with Helen, she discovers the story behind Helen's miraculous wartime escape from a Siberian gulag, her subsequent survival against the odds and the truth about an historic betrayal involving Stalin and the Allies. With Helen sliding into dementia, Sophia must confront her own demons. Did she ever truly know this woman who became her mother? Does she have it in her heart to forgive her? And is it too late?



Sophia Turkiewicz is an Australian film and television director known for her film *Silver City* which she began during a six-month stay in Poland. The film was released internationally and won 3 AFI awards. Turkiewicz has also spent six years as a lecturer in the directing department of the Australian Film, Television and Radio School.

STORIES FROM AUSTRALIA

SPERM DONORS ANONYMOUS

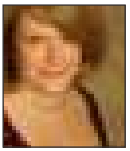
2015/English/57 minutes



Director:

Lucy Paplinska

Myf, Michael, Jeff and Ross were conceived in the 1970s using anonymous donor sperm. All four grew up thinking their dad was their biological father, only to discover in adulthood they were donor-conceived. Sharing a desire to uncover the truth about their donor father and their genetic heritage, their search for answers is hampered by old promises to donors that they would remain anonymous. Faced with this obstacle, they are inventive in their efforts to find out what they can, and searching yields some very surprising results. Sperm Donors Anonymous lifts the lid on donor anonymity, looks at the effects on the donor-conceived, their families, and on the sperm donors themselves – and shows what is possible when the truth is told.



Lucy Paplinska has 19 years of experience as an editor of film and video. Her best known edited films are Drenched in Glorious Light (2011), Anzac Days (2012), Sleepout, On the Banks of the Tigris (2013). Her directorial credits include *Alone in a Crowded Room* (2010).

CHANGING MINDS: THE INSIDE STORY

2014/English/170 minutes



Director:
Cian O'Cleary, Karina Holden, Alison Black and Jenni Wilks

Filmed inside one of the busiest Psychiatric Units in Australia, *Changing Minds: The Inside Story* uncovers the realities of 21st century mental health treatment as we meet the patients and staff who are challenging, with humour and honesty, the stigma and taboos that exist around mental health. The series explores: the vulnerability of young people and the importance of managing mental illness as early as possible; what its like to be held against your will, under the law, in a locked ward; the challenge of treating patients diagnosed with mental illness who have no insight into their condition; the impact of drugs and alcohol on mental health; and the support role of families, who also struggle with the negative stereotypes of mental illness. Raw and emotional, profound and at times funny, the three-part series is an intimate observation of daily life in the locked mental health units of Sydneys Campbelltown Hospital and in the homes of patients cared for by community mental health teams.

BASURA O RECURSO?/GARBAGE OR RESOURCE?

USA/Spanish/17:19 minutes



The film depicts how recycling has become an important economic opportunity for Dominicans. Through various corporate and educational projects, the viewer observes how -- aside from the obvious environmental benefits -- recycling enables economic development through the generation of new companies and industries.



Natasha Despotovic is the Executive Director of the Global Foundation for Democracy and Development. She is also the Director of the Dominican Environmental Film Festival.

ANGIOPLASTY OF STREAMS

India/ Hindi and Marathi /10:55 minutes



Director:
Aditya Seth

Shirpur, traditionally a drought-prone backward tribal area, has today emerged as an exemplary model of social development thanks to its much touted and much criticised 'Shirpur Model'. It has turned around the fortunes of the area with effective regeneration of water and watershed management. Today, there are nearly 500 check dams in operation. These check dams have brought about a green revolution in these barren unfertile lands and given the farmer a happy livelihood and suste future.ainabl



Aditya Seth is an award winning documentary filmmaker. He is an Academic Consultant for the University of South Wales, UK, University of Hertfordshire, UK & New Bucks University, UK and teaches filmmaking and related media at the under-graduate & post-graduate levels.

BEHIND THE MIST

India/2015/Malayalam and Tamil/29:02 minutes



Director:
Babu Kambrath

This film charts out the history of plantation with emphasis on the story of Munnar hills. It also analyses how the rich forest land was converted to plantation and the present status of original tribes – the Muthuvans, and the plantation labourers – brought here by agents with golden dreams of money for the taking by working at tea plantations. The reality was vastly different. Today they live in squalid conditions and toil without gains to ensure a better future for their children.



Babu Kambrath is author and photographer for the book *Keralathile Chithrasalabangal* (Butterflies of Kerala). He is also photographer of the book *Odonates*, published by Zoological Survey of India. His first film, *Kaanam* won him the 5th CMS VATAVARAN 2009 Award and the Kerala State Television Award 2008, among several others. His second film *Kaippad* was nominated for the 6th CMS VATAVARAN 2011 Award and won the IFFI 2010 Short Film Centre's Vasudha Award for Best Environmental Film.

CMS VATAVARAN

HOW CAN CONSERVING MANGROVES TIDE OVER CLIMATE CHANGE

India/English/22:23 minutes



Director:
Rajendra Kondapalli

The future of India's coastlines depends heavily on the restoration of mangroves, which bridge the gap between oceans and freshwaters. The initiatives by the MS Swaminathan Research Foundation coupled with the ancient wisdom of those who live off the land have given us a 21st century solution to save the mangroves. The true triumph of this ecosystem lies in rescuing every mangrove in distress, thus preparing coastal communities for climate change.



Rajendra Srivathsa Kondapalli has been creating non-fiction and factual programming for over a decade and half across a vast array of genres including feature length documentaries, reality series, educational & infotainment programmes. His documentary films *Womb of the World* and *Revealed: The Golden Temple* has won him many national and international awards including the prestigious Asian Television Awards, Singapore 2010 & 2012 and Indian Telly Awards Mumbai 2012.

LE JARDIN D'EWALD/THE GARDEN OF EWALD

Germany/French/60:06 minutes



Director:
Alexandra Pille

The film speaks about the impressive attempt of Senegalese farmers to outwit one of the greatest mass murderers of our time – drought.



Alexandra Pille is an actress and producer. Before she founded the film production company Fringe Bridges Films, based in Berlin, she worked as a producer for Bollywood Dreams Pvt. Ltd. and Showbiz Melbourne.

MY DISAPPEARING LAND

India/Assamese/11:20 minutes



Director:
Usha Dewani

Over the last 60 years, the River Brahmaputra has eaten more than half of Asia's largest riverine island Majuli. With land disappearing, there is progressive loss of the traditional means of livelihood of its people, leading to their displacement.



Usha Dewani is one of the founder members of New Ways, a group that uses Grassroots Comics as a development communication tool. She has made community videos for Assam with WAVE (Women Aloud Videoblogging for Empowerment), and documentaries on climate change impacts under Project Survival Media Fellowship. She presently works with India Water Portal in its Product and Community team, reporting on water and related issues from Northeast India.

REDEMPTION: A REDD+ STORY FROM INDIA

India/English/17:39 minutes



Directors:
Rishu Nigam and
Ahona Datta Gupta

Tropical forests are the best bet against climate change. In this context, the film analyses the concept of Reducing Emissions from Deforestation and Degradation, or REDD+, in India. Set in the Sonbhadra district of Uttar Pradesh, this is a story of a local community that has rediscovered the potential of their forests to provide local and global services and, in turn, improve their livelihoods.



Rishu Nigam has been associated with TERI's film and television unit since March 2001. Over the last decade, Nigam has covered a wide gamut of sustainable development issues in her films. These are mostly stories of marginalised communities, who despite the various pressures of modernisation and environmental degradation, are sustaining their lives with great resilience. Nigam is also involved in producing and directing a national children's quiz show on the environment; TERRAQUIZ; broadcast on Discovery Channel. Occasionally, she also spends time with a community radio in Mukteshwar; Nainital; mentoring a team of farmers to push their development agenda forward; through the medium of radio.

Ahona Datta Gupta is a filmmaker who is currently associated with the Film & Television Unit of TERI (The Energy & Resources Institute), Delhi. She has directed, produced and edited various short films, documentaries and public service advertisements. *Drop by Drop* is the director's first professional assignment that aims to engage with children on the subject of water conservation. Apart from filmmaking, Ahona also has a keen interest

SAVING THE GANGA

India/2015/English/2:14 minutes



Director:
Bahar Dutt

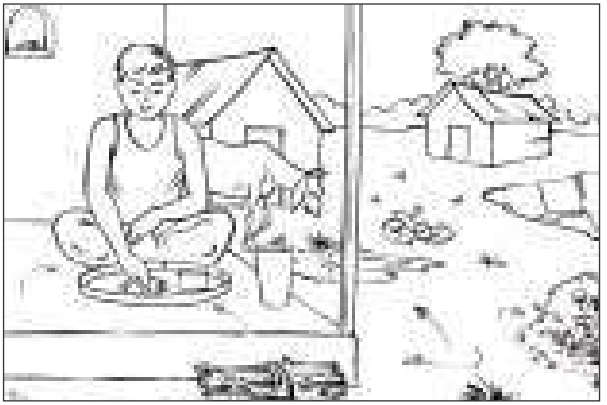
From the Gangotri glacier where she is born, the river Ganges travels 2000 km across the Indian subcontinent. The film follows the river from the Himalayas to the most densely populated plains down to the largest mangrove delta in the world, the Sunderbans. This is an epic journey to follow India's most revered, a water Goddess who is a living breathing entity. The film shoots, up close, the endangered ***gharials***, the tuttles, the Bengal tiger and creatures that make this river so special. It captures the battle of India's most sacred river for its survival as it meets, along the way, devotees and religious men, environmentalists, ordinary people that continue to give a glimmer of hope that saving the Ganges is possible.



Bahar Dutt is a wildlife conservationist by training. She has worked for the last ten years on crucial wildlife conservation projects in India and abroad. In England she worked at the world famous Jersey Zoo set up by naturalist Gerald Durrell and was involved in assessing the conditions for release of endangered primate in the Amazon forests. . She has over 10 awards to her credit including the Ramnath Goenka Award in 2006 and the Wildscreen Award, UK and the Young Environment Journalist Award 2007.

SWACHH GAON SWASTH GAON

India/Hindi/10:44 minutes



Director:
Ajit Singh

Swatcch Gaon, Swasthya Gaon is an animation film that uses an innovative method of disseminating information to the villages of India which paradoxically has more mobile phones than toilets. Common dialects are used to sensitize people of the important link between open defecation and disease transmission via the 'faecal-oral' route in order to avoid the transmission of diseases like diarrhea. The aim is to mobilize the community to collectively find solutions to their poor sanitation situation, for example through the construction of latrines and keeping their environment clean.



Ajit Kumar Singh directs various issue based films on development, WASH, childhood, early education, women empowerment and adolescent health.

TAKE ME TO THE RIVER

India/English/71:22 minutes



Director:
Chitvan Gill

This film is a personal exploration of the 22 kilometre stretch of the 'dead' Yamuna that passes through Delhi. It highlights the deplorable state and some of the gravest violations against the river and against the people to whom it is sacred, and many of whose lives and livelihoods are intimately tied to it.



Chitvan Gill is a writer and filmmaker with an extensive oeuvre on social and developmental issues, urbanisation and urban culture. As a filmmaker, Chitvan has been variously involved in the production, direction and scripting of over fifty short and documentary films. She has her own film production company, Contemporary Features Television.

WALKING IN TWO WORLDS

USA/ English /63 minutes



Director:
Bo Boudart

Alaska's Tongass National Forest, the world's largest temperate rain forest, is at the centre of the biggest logging frenzy in American history, with the Alaska Native Claims Settlement Act turning tribes into corporations. This transition left one Native brother and sister divided. While the brother led the Native corporation's clear cut logging, his sister became a fierce leader in the battle to stop the destruction. Then a life threatening illness drew them back together as one sibling offered the other a lifesaving gift.



Bo Boudart is an award winning filmmaker who has produced numerous documentaries on Alaska's wildlife and its indigenous cultures. His company Bo Boudart Productions has been producing films for organizations, corporations, and television networks for over three decades

WORSE THAN POOP!

USA/English/6:16 minutes



Director:
Vanessa Warheit

Why is carbon dioxide worse than poop? Featuring an 8-year-old guised as a climate scientist, the animated film takes a fresh and humorous approach to explain the science behind climate change, the role that cars play in CO_2 pollution and the benefits of carbon-free transportation.



Vanessa Warheit is a filmmaker, teacher, Climate Reality Leader with Al Gore's Climate Reality Project, and a member/owner of New Day Films. Her work has been shown at film festivals and via broadcast around the world.

FD FILM PACKAGE

A MOVEMENT, A WORLD, A CINEMA

India/2015/English/127 minutes

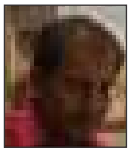


Director:
Sumit Khanna

Camera:
Shanti Bhushan Roy

Editor:
Arindam Ghatak

The Indian new wave is a specific movement in Indian cinema, known for its realism and serious content, with a keen eye on the socio-political climate of the times. The film is a journey of a young actor and budding filmmaker Imaad Shah, on a quest to understand and discover the movement that his father was an integral part of. He travels across the country and meets up with some of the most illustrious filmmakers of those times, including some who worked with his father. Through their voices and works he unravels how the new cinema flourished, spreading across the country and finally, understanding the reasons for its decline.



Sumit Khanna began his career working as an assistant to Aziz Mirza, Saeed Mirza and Meghna Gulzar. He made his first independent documentary, for PSBT, on the lives of assistant directors in the Mumbai film industry. Since then, he has made numerous documentaries, corporate films and promos for feature films. He was associate producer of *Parzania*. His film *Mere Desh ki Dharti* won the National Award for the Best Investigative Film.

FD FILM PACKAGE

A POET, A CITY AND A FOOTBALLER

India/2015//105 minutes



Director:
Joshy Joseph

Camera:

Editor:

The film explores Bengali poet and filmmaker Goutam Sen's unfulfilled quest to make a documentary on the legendary footballer PK Banerjee, which was cut short when Sen was diagnosed with cancer. As Sen wasted away, his film seemed doomed to die along with him, but another one took birth: Joseph's account of Sen's rage against the dying of the light. The film includes conversations with Sen, his former partner and family members, scenes from the shoot of the feature film Jongol Mohol that Sen was making in the middle of all the excitement, and excerpts from footage that would have gone into his Banerjee documentary, had he lived to complete it. Sen died in 2013.



Joshy Joseph was born in Kochi, Kerala. He graduated in Malayalam Literature and then freelanced for 3 years before assisting Adoor Gopalakrishnan during *Kathapurushan*. He has been working as Director, Films Division at Kolkata for the last 14 years. He specializes in subjects on the Northeast. He has directed the fiction feature *Imaginary Line*. He has won five National Awards for the his films as well as one for his writing on cinema (in 2011). He has authored two books in Malayalam and regularly writes in the *Mathrubhumi*.

FD FILM PACKAGE

A QUIET REVOLUTION

India/2015/Telugu/52 minutes



Director:
Priya Krishnaswamy

Camera:
Prasantanu Mohapatra

Editor:
Priya Krishnaswamy

Sound:
Bigyna Dahal

The film is on the life of agricultural workers many of whom are bonded labourers sold to landlords for as little as Rs 1000 a year. Four out every ten bonded labourers were children when they were sold. Dr Shantha Sinha, University of Hyderabad, has come forward with a unique solution to end child labour and to ensure full time formal education for all. The film tells the success stories of four such children – Maibamma, Mohammed Zameer, Kumar and Jangadh – who broke the chains of bonded labour to achieve unbelievable success.

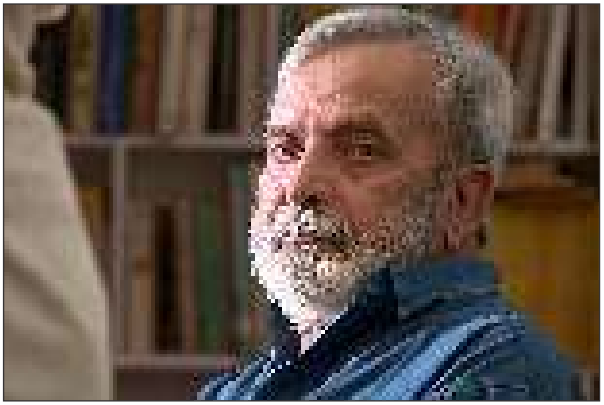


Priya Krishnaswamy is a Bombay-based film director and editor who graduated in Film Editing from the Film & Television Institute of India, Pune (1987). In Mumbai she worked as an editor in television serials and advertising for a decade while also editing several fiction features. She launched her own company ViaMedia in 1998 and switched to making documentaries. Her third documentary, *The Eye of the Fish – the Kalaris of Kerala*, won the National Award for Best Arts/Cultural film in 2003. She made a fiction feature *Gangoobai* (2012) which was shown at several international festivals. She has been on the jury for the National Awards for fiction films in Tamil and Malayalm. She has served twice as jury member for the IDPA Awards. She conducts editing and filmmaking workshops at FTII, Pune, AISFM, Hyderabad, Whistling Woods, Mumbai.

FD FILM PACKAGE

ANANTHAMURTHY…not a biography…but a hypothesis

India/2015/English/75minutes



Director:
Girish Kasaravalli

Camera:
G.S. Bhaskar, ISC

Editor:
Mohan Kamakshi

Sound:
Gokul Abhishek

Music:
Bindu Malini

Dr. U.R. Ananthamurthy was a renowned Kannada writer and winner of the Jnanapeeth Award. He was a thinker of international repute, also widely recognized for his social activism. This film foregrounds the vision of his fiction and his reflections on Gandhian thought, socialism and diverse cultural issues that are explicated by critics and thinkers who have been interacting with him for several decades. This film was shot before his death on 22 August 2014.



• **Girish Kasaravalli** (born 1950) is one of the pioneers of the Parallel Cinema. A gold medalist from the Film and Television Institute of India, Pune, he has won the National Award for Best Feature Film four times: for Ghatashraddha (1977), Tabarana Kathe (1986), Thaayi Saheba (1997) and Dweepa (2001). His diploma film Avashesh was awarded the Best Student Film and the Best Short Fiction Film at the National Awards. He has received a total of thirteen National Awards. In 2011, he was awarded Padma Shri, the fourth highest civilian award by Government of India.

FD FILM PACKAGE

ECHOES

India/2014/English/52minutes



Director:
Supriyo Nandy

Camera:
Rupanjan Paul

Editor:
Saikat Sekhareswar Ray

Sound:
Bappaditya Mondal

Music:
Arunava Chatterjee

“Six families'is a voyage surfacing from a remote part of indian himmalayas where society and the natural environment are organically interconnected, and as a result of their interconnection arises a quality not inherent fighter in nature or in society separately"

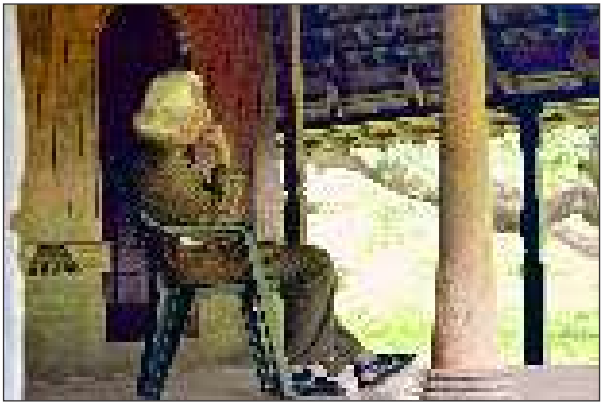


Supriyo Nandy completed a B Tech in Automobile Engineering from Madras Institute of Technology (1986) and his post-graduation in Film Art from Concordia University, Canada (1988). He began his career as a filmmaker in 1992 and then took a break to acquire another post-graduation from the Indian Institute of Social Welfare and Business Management, Kolkata (1994). He is also a social activist and is President, Resource Institute GOOD EARTH and Communication Director and Secretary of Society for Park Street Rejuvenation
Kolkata (SPARK).

FD FILM PACKAGE

IMAGES-REFLECTIONS

India/2015/English/88 minutes



Director:
Girish Kasaravalli

Camera:
Sunny Joseph

Editor:
Mohan Kamakshi

Sound:
Gokul Abhishek

The film is a journey into the images created by Adoor Gopalakrishnan, unfolded in five chapters named after his significant films: Kathapurushan, Mukhamukham, Naalu Pennungal, Swayamvaram and the final chapter Anantharaman. And it is not only Adoor talking about his own films but eminent filmmakers, film critics and even his family members talking about their perceptions of Adoor's films mean to them and society at large. Girish himself appears in one of the chapters.



Girish Kasaravalli (born 1950) is one of the pioneers of the Parallel Cinema. A gold medalist from the Film and Television Institute of India, Pune, he has won the National Award for Best Feature Film four times: for Ghatashraddha (1977), Tabarana Kathe (1986), Thaayi Saheba (1997) and Dweepa (2001). His diploma film Avashesh was awarded the Best Student Film and the Best Short Fiction Film at the National Awards. He has received a total of thirteen National Awards. In 2011, he was awarded

FD FILM PACKAGE

IN SEARCH OF FADING CANVAS

India/2015//90 mimutes



Director:
Manohar Singh Bisht

Camera:
Nagraj Ravinkar,

Editor:
mahesh Dhumal

Things that are in vogue today are forgotten tomorrow. Change is inevitable and so, if one wants to succeed, one must change with the times. One cannot help but notice those frail hands, holding a paint brush bravely against the onslaught of time. Many old time billboard painters are still around but they are slowly dwindling. Why are they fighting this losing battle against competition? Just to keep an art form alive and from imminent extinction? Or is it some other motive?



Manohar Singh Bisht joined Films Division as an Engineer. Did Editing course from FTII, Pune. For the last 8 years, he is making short films on Phalke award winners. Made biographical films on late Shri V.K.Murthy,

FD FILM PACKAGE

LIQUID BORDERS

India/2015/English/38:12 minutes



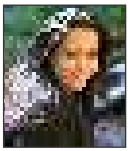
Director:
Barnali Ray Shukla

Camera:
Arun Verma

Editor:
Tinni Mitra

Sound:
Gissy Michael

This film is born out of the need to explore existing geographical and political boundaries of India. The film is to engage, enthuse, envision a new-found look at liquid borders and bridges.



Barnali Ray Shukla completed a M. Sc in Botany from the University of Delhi (1995) and the completed a Diploma in Direction & Production from Studio 18, Delhi (1997). She worked with several production companies like TV 18, Plus Channel, Beam Communications assisting on several television shows and serisals. She also assisted directors like Ram Gopal Varma (*Satya*), Shashilal Nair (*Ek Chhotisi Love Story*). She is also a published poet and author.

FD FILM PACKAGE

LOHIT DIARY

India/2015/English/76 minutes



Director:
Ramchandra P. N.

Camera:
Narayanan
Venkataraman

Sound:
Santosh Kumar

Lohit River Valley, the picturesque eastern most remote part of Arunachal Pradesh in India, the land of Mishimi community, is showing signs of prosperity. Epitomized by its colorful flowers that bloom all over is the crop that is responsible, the banned opium. Traditionally, cultivated for rituals and medicinal purposes, today a large portion of the harvest consumed by the cultivators themselves and the rest sold locally to opium addicts to meet the economic needs of the planters The film follows three passionate characters, as they go about their business of empowering others through community social initiatives. They are: Basamlu Krisikro, who leads the cultivation of organic tea in Wakro in an attempt wean away farmers from opium cultivation, Uncle Moosa (Sathyanarayanan Mundayoor) who leads the Lohit Youth Library Movement and his attempts to bring home 'Joys of Reading in Yatong, Tezu and Wakro, and finally, ex drug addict Tewa Manpong who works as a counselor in a rehabilitation center, supporting others who are addicted.



Ramachandra P N is a commerce graduate from Mangalore University. Initially he trained as a Chartered Accountant but his deep interest in films took him to the Film Television Institute of India, Pune from where he graduated in Film Direction & Screenplay Writing (1990). His diploma film Gotala was screened at BIFF 1992. He worked briefly in the Kannada mainstream industry but found that the work was not to his liking. He moved to Mumbai in 1991 and joined Siddharth Kak for the Surabhi . He has made both documentaries and short fiction. He made his fiction film debut with Suddha (2006) and followed it with Putaani Patti (2008).He also conducts academic workshops in various film schools in India like the FTII, Pune & L. V. Prasad Film Institute, Chennai.

FD FILM PACKAGE

OH MY SOUL

India/2015/English/26 minutes



Director:
Kivini Shohe

Camera:
Oinam Doren

Editor:
Sankha

Music:
Akhu Chingangbam

The film explores the intense internal struggle faced by three MSMs (Men having Sex with Men) in Nagaland's commercial town of Dimapur: Rongsen, who began soliciting army men in his teens, Moa, who has had a difficult childhood; and Toshi, a lover at heart, who feels the pain of loss. The film highlights the dilemma of relationships among the three.



KIVINI SHOHE is a graduate from North Eastern Hill University and has a diploma in Broadcast Arts. She complete a certificate course in Films Appreciation from the NFAI, Pune (2011). She began making films in 1998 and has made several documentaries for the Doordarshan Kendra Nagaland as also the State Government of Nagaland. Her film *Great Anghs* (2000) won the Best Film from Nagaland Award at the North East Documentary Film Festival, 2005.*Walk With Me* (2010) won the Jury's Choice Award at the NSACS Regional Film Festival, 2010. She was honoured with the Nagaland State Governor's Award in the field of Arts in 2013.

FD FILM PACKAGE

MRINAL SEN: SELF & CINEMA

India/2013/English/52 minutes



Director:
Nripen Ganguli

Camera:
Somendu Ray

Editor:
Soumyajit Gupta

Sound:
S K Abdul Rajjak

Mrinal Sen, along with his contemporariesSatyajit Ray and Ritwik Ghatak, he is often considered to be one of the greatest ambassadors of Indian parallel cinema, as a counterpoint to the mainstream fare of Hindi cinema in India. Like the works of Ray and Ghatak, his cinema is known for its artistic depiction of social reality. The films that Mrinal Sen made next were overtly political, and earned him the reputation as a Marxist artist. This was also the time of large-scale political unrest throughout India. Particularly in and around Calcutta, this period underwent what is now known as the Naxalite movement. This phase was immediately followed by a series of films where he shifted his focus, and instead of looking for enemies outside, he looked for the enemy within his own middle class society. This was arguably his most creative phase.

FD FILM PACKAGE

PHULBASAN BAI

India/2013/Hindi/52 minutes



Director:
Navnindra Behl

Camera:
Pankaj Kumar

Editor:
Amit Dixit

Sound:
Tahir, Subroto Adhikari

Music:
K. Iqbal

The film is a docudrama based on the life of Padma Shri award-winner Phulbasan Bai Yadav, a seventh grade pass-out social activist who has created a viable business model which highly educated entrepreneurs in big metros can only dream about. She heads a 2 lakh-strong women's self help group in and around Rajanandgaon district, Chhattisgarh. She has thus proved beyond doubt that if a woman has the will, she can, in spite of economic constraints, utter poverty, with no educational background, social restrictions and opposition from every strata of society, can not only achieve incredible heights but can also become the epitome of strength and inspiration for lakhs of women around her.



Navnindra Behl is a writer, actress and director in television industry for the last 30 years. She has directed films and serials for television, written scripts for television programmes for Doordarshan, documentaries for Central and Punjab Government Departments, documentaries and educational programmes for Audio Visual Research Centre, CEC, Delhi and Films Division. She has 15 years' experience as writer and actress in film industry and has acted with film makers of high repute such as Gulzar(Maachis, 1996), Dibakar Banerjee (Oye Lucky! Lucky Oye!), Vishal Bhardwaj (Gubaare) and Hollywood projects like The Pride and The Guru. She has also groomed many stage, television and film artists during her 37-year career with the Drama Department, Punjabi University, Patiala. An author of ten books she has participated in many seminars and workshops as resource person.

FD FILM PACKAGE

SILENT VOICES
India/2015/Bengali/26 minutes



Director:
Pritha Chakraborty

Camera:
Mrinmoy Mondal

Editor:
Pritha Chakraborty

Sound:
Partha Haldar

Music:
Tajdar Junaid

The film is the intense personal journey of a woman who helplessly witnesses how her closest friend Sanchari is forcefully married at the age of 18 and is forced to accept the responsibility of a married life. This sudden transition and call of womanhood puts her in great conflict.



Pritha Chakraborty is a writer, editor and director who has worked in both fiction and documentary.

FD FILM PACKAGE

SPACES BETWEEN
India/2015/English/43 minutes



Directors:
Roohi Dixit, Ziba Bhagwagar

Camera:
Swadesh Pathak, Raghu Bharadwaj

Editors:
Shrish Amberkar, Mahesh Dhumal and Ziba Bhagwagar

Sound:
Zero Rules and Gautam Nair

Spaces Between is a poetic interpretation of the artist Nikhil Chopra's 50 hour long performance piece titled *La Perle Noir II: Aspinwall*. The film attempts to unearth the mind of the artist. Through imagery reminiscent of memories of his private life, both real and visceral, the film creates a tapestry of the artist's state of mind while being confined in a surreal space during the performance. Images blend in and out of his various realities - as a enperformer and as a human being - blurring the very lines that separate an artist and a person with an audience.





Roohi Dixit is a post-graduate in Mass Communication from Symbiosis, Pune, she started her career as a copy writer with Lowe Lintas. She then worked with ad filmmakers Trends and finally assisted on a fiction feature *Freaky Chakra*.

Ziba Bhagwagar completed her Master's Degree in Mass Communication, started her career as a features journalist at a TV station where she hosted two city based shows. She also worked as a crew member for the theatre group Black Coffee productions and then joined Trend. In 2002 she co-wrote and co-directed *Freaky Chakra.* Together they established Zero Rules in 2003. They have produced and directed TV Commercials. Their first documentary was *Frames of my City,* a short documentary on two amateur photographers. They have also made a documentary feature *Scattered Windows, Connected Doors* on the lives of urban Indian women.

FD FILM PACKAGE

THE FACE BEHIND THE MASK

India/2015/English/53:11 minutes



Director:
Nirmal Chander

Camera:
KU Mohanan, Nirmal Chander

Editor, Sound:
Nirmal Chander

Masks are an integral part of Chhau, leading the performer through a series of meditative experiences, and allowing the dancer to become one with the character. Chhau derives its name from "Chavani" meaning cantonment, as it originated from the King's barracks. Weaving between past and present, performances and daily routine, the film focuses on the life and struggle of Shashadhar Acharya, the fifth generation of a family of traditional Chhau dancers of Seraikella. How does Shashadhar relate to the tradition he was born into? What meaning does it have for him at this stage in his life?



Nirmal Chander has worked for 12 years as an Editor, Associate Director and Promo Producer. His area of experience is diverse and covers sports, fiction and documentary. He made his directorial debut in 2008 with *All The World's A Stage* which went on win a host of national and international awards. His next film Dreaming Taj Mahal won the Silver Conch at MIFF 2012.

FD FILM PACKAGE

THE LEGACY OF A PEA PLANT

India/2015/No dialogue/10 minutes



Director & Script:
Ram Mohan

Animator:
Vijay Pisal

Editor:
Kedar Gogate

Music:
Shaleen Sharma

Exactly 103 years ago, 1912, Dadasaheb Phalke planted a pea plant and photographed it using time lapse methods to prove to his would-be financer that he was capable of making a film in India. The legacy of that pea plant is the huge film industry that one sees flourishing in India. Veteran animation filmmaker Rammohan pays tribute to Dadasahaeb Phalke in this four-part venture.



Ram Mohan (born 1931) graduated in Chemistry from the University of Madras and later moved to Mumbai for his post-graduate studies but gave it up to join the Cartoon Films Unit, Films Division in 1956. He left to start Prasad's Animation Department and then his own company Graphiti Multimedia (1995). Known as father of Indian Animation, he has won the National Award for Best Animation Film twice: *You Said It* (1972) and *Fire Games* (1983). He was awarded V Shantaram Lifetime Achievement Award at MIFF

FD FILM PACKAGE

THE MIZO UPRISING

India/2014/English/28 minutes



Directed:
Napoleon RZ Thanga

Camera:
Malsawmkima Chhangte

Editor:
Malsawmkima Chhangte, Napoleon RZ Thanga

Sound: Basanta Meisnam, Joe RZ Thanga

The Mizo Uprising was an armed struggle for independence in the far north-east of India initiated by the Mizo National Front (founded by Laldenga) in 1966. The main reason was the neglect by the Government and Bamboo flowering which led to famine. The armed movement started on 1st March 1966. On 5th and 6th March various places in Mizoram were bombed by the Indian Air Force. By the end of the 60s and early 70s villages across Mizoram were forcefully grouped together by the Army. The period witnessed army excess, atrocities against the civilians and women. Finally on 30th June 1986 the Peace Accord was signed, bringing a historic end to 20 years of armed struggle for Independence. This self narrated film documents the event interviewing selected people who witnessed the event.



Napoleon RZ Thanga graduated in Geography from the Guwahati University and then completed a post-graduate diploma in TV Production from the. University of Hyderabad

FD FILM PACKAGE

THE MUSICAL JOURNEY OF KHAYYAM

India/2014/Hindi/58 minutes



Director:
Suresh Sharma

This documentary focuses on Khayyam's musical journey spanning seven decades and his contribution not only to Hindi film but also teleserials and non-film music such as ***ghazals***

Suresh Sharma began his media career as a film journalist associated with Navbharat Times, first in Mumbai and then New Delhi. He made his film debut in 2011 with *The King of Romance – Shammi Kapoor* which was shown at MIFF 2012.

FD FILM PACKAGE

THE TEMPLE NAGASWARAM

India/ 2015/



Director:
Soudhamini

The Nagaswaram is known to be an auspicious instrument. If you hear it being played, you can be sure, something auspicious is happening close by. It is as if it was created solely for the temple and it has somehow managed to retain its divine link to this day. The film opens with a solo nagaswaram player in the wide-pillared hall of a temple, playing an alapana. This sets the tone of the film which is a mix of interviews and performance. The film takes a close look at the instrument, its players, makers and link with the temple.



Soudhamini graduated in Film Direction from the Film and Television Institute of India, Pune (1982-85). She made her debut in 1988 but became known with Thalarndhadu (1989) which was shown at several festivals, including BIFF 1990. Her next film Pitruchhaya was also shown at BIFF 1992. She took a break and completed a Master's in English Literature from Stella Maris College, Madras University 1992-95). She was Senior Fellow, Department of Culture, Govt. of India (2002-04) and Sarai Independent Fellow , Centre for the Study of Developing Societies (2005). Apart from making films she is a full time faculty at the Srishti Institute of Art, Design and Technology, Bengaluru, (since June 2013) and continues to teach FTII and NFAI, Pune as also Asian College of Journalism, Chennai and National Institute of Design, Ahmedabad.

FD FILM PACKAGE

VOICES OF CINEMA

India/2015/Hindi/27 minutes



Director:
Rajesh Bhatia

The film investigates how talkies came to India and how the early talkies changed the way films were being made till then. The film also documents the growth of the early talkie period and how the films established a relationship with the audience and the consequences thereafter.



Rajesh Bhatia completed a Master's Theatre from the Department of Indian Theatre, Punjab University Chandigarh. Specialization-Direction and Production and then studied filmmaking at the Film & Television Institute OF India, Pune (1987-89). He has extensive experience in television as editor, director and creative director – particularly with Sahara TV where he worked as in-house director. He has also made several documentaries.

FD FILM PACKAGE

WITH QUIETUDE – TO NIRAD



Director:
Joshy Joseph

Camera:
K S Shridhar

Editor:
Atish Nandy

Music:
Irena Havlova
& Vojtech Havel

Sound:
Ayan Bhattacharya

The film explores Bengali poet and filmmaker Goutam Sen's unfulfilled quest to make a documentary on the legendary footballer PK Banerjee, which was cut short when Sen was diagnosed with cancer. As Sen wasted away, his film seemed doomed to die along with him, but another one took birth: Joseph's account of Sen's rage against the dying of the light. The film includes conversations with Sen, his former partner and family members, scenes from the shoot of the feature film *Jongol Mohol* that Sen was making in the middle of all the excitement, and excerpts from footage that would have gone into his Banerjee documentary, had he lived to complete it. Sen died in 2013.



Joshy Joseph was born in Kochi, Kerala. He graduated in Malayalam Literature and then freelanced for 3 years before assisting Adoor Gopalakrishnan during *Kathapurushan*. He has been working as Director, Films Division at Kolkata for the last 14 years. He specializes in subjects on the Northeast. He has directed the fiction feature *Imaginary Line*. He has won five National Awards for the his films as well as one for his writing on cinema (in 2011). He has authored two books in Malayalam and regularly writes in the *Mathrubhumi*.

FD FILM PACKAGE

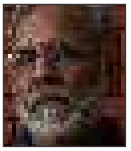
YEH KAHAAN AA GAYE HUM?

India/2014/Hindi/52 minutes



Director:
Pankaj Butalia

A film on the noted Urdu poet Nida Fazli. We travel with him as he interprets for us the world that we have lost even as we rediscover our India through his poetic imagery.

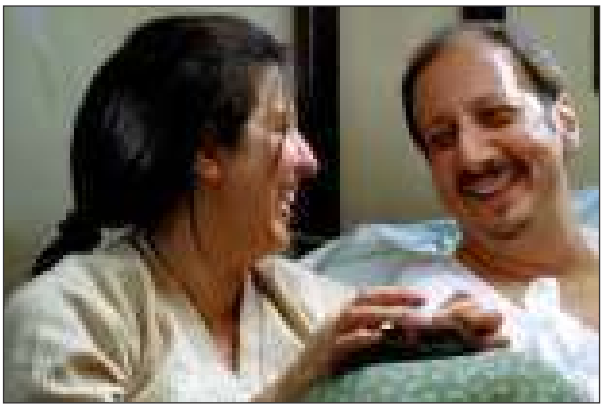


Pankaj Butalia made his debut in 1989 with *When Hamlet Came to Mizoram*. Since the he has made thirteen documentaries and one fiction film. Most of his documentaries have been screened extensively throughout the world and one of them, *Moksha*, won four major international awards in 1993-94. His fiction film, *Karvaan* won a special award at Amiens in 1999 and has been screened in film festivals in Venice, Toronto, Rotterdam, Belgium, Hong Kong, Turkey, New Delhi and Calcutta among other places. His recent films include *Manipur Song* (2008), *An Island of Hope* (2010), *Kahani Ek Gaon Ki* (2011), *The Textures of Loss* (2013) *Yeh Kahaan Aa Gaye Hum?* (2014).

IDPA FILMS

AFTERGLOW

India/2012/19:50 minutes



Director:
Kaushal Oza

Cast:
Mahabanoo Mody-Kotwal,
Sohrab Ardeshir,
Anahita Oberoi

Afterglow is a tragi-comic piece about a Parsi widow who has just lost her husband. Today is the tenth day after Minocher Mirza's death. And while his widow Meher is trying to come to terms with her personal grief, friends and relatives, according to Parsi customs, make their condolence visits and offer mock sympathy.



Kaushal Oza is a graduate of Film Direction from the Film and Television Institute of India, Pune. He has twice been awarded the National Film Award: *Vaishnav Jan Toh* was awarded the National Film Award for Best Debut Director of a Short Film in 2010 and *Afterglow* won the National Award for the Best Short Film on Family Values in 2013. His films have also won Best Film Awards in London, Mumbai, Kolkatta and Delhi and have been showcased at various international Film Festivals in Clermont-Ferrand, Los Angeles, Singapore, Florence, Setubal, New Jersey, Madrid, Potsdam, Beijing, Ljubljana, Jakarta, Mumbai, Kolkatta, Cochin etc.

Awards & Festivals

60th National Film Awards, Rajat Kamal For The Best Short Film On Family Values, 2012

Best Film (3rd), 1st London City Film Festival, London, UK, 2012

Patton Award For Best Indian Film, 10th Kalapanirjahr International Short Fiction Film Festival, Kolkatta, India, 2012

Best Short Film, 11th Third Eye Asian Film Festival, Mumbai, 2012

Gold – Best Student Short Fiction, Indian Documentary Producers Association (IDPA), 2013

Best Short Film, Jagran Film Festival, Mumbai, 2013

Special Jury Award, SAARC Film Festival, Colombo, Sri Lanka, 2013

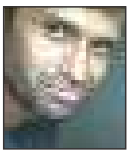
GOD ON THE EDGE

India/2012/46 minutes



Director:
Ashok Patel

The natural habitat of elephants has been fragmented by human settlements, railway tracks and roads. Numerous elephants die on these killer tracks every year while moving through their age-old 'Elephant Corridors'. The story unfolds through the dramatic life experience of Mohammed Jaan Baksh, a 60 year old 'Mahut' (Elephant Keeper), who has been serving elephants for more than 45 years. The growing 'Man-Animal' conflict is a worry for Mohammed Jaan Baksh and many other elephant lovers like him. As this battle gets intense every day elephants are fast losing their ground. On the 6th December 1961, Mohammed Jaan Baksh chose to dedicate his life to serve elephants. He was only eleven years old. His brotherhood with elephants began as the assistant Mahut (Elephant Keeper) to 'Shivprasad', the elephant who became the catalyst for much pain and disillusion in his life a few years later. He abandoned his family on more than one occasion and chose to live with elephants instead.



Ashok Patel is a Mumbai-based filmmaker who has earlier worked with Vishesh Films (owned by the Bhatt Brothers) as an associate on three of their films. He is also associated with several theatre groups including Impulse Productions, Yatri and other known theatre groups in Mumbai as an actor. His production house Elements Picture Studio makes short films, documentaries, advertising and corporate films. He has directed two other shorts: *One More Day* and *Yoddha*.

Awards & Festivals

Best film on environment at the 10th *IDPA* (Indian Documentary Producer's Association) Excellence Award, 2013, Mumbai.

Official selection (in competition) at the *'Wildlife Conservation Film Festival,* New York, 2015.

Official selection (in competition) at the *6th Nashik International Film Festival*, 2014, Nashik, India.

Official selection at the *13th Apala Paryavaran Film Festival*, 2014, Mumbai. Organized by *Paryavaran Dakshta Manch* in association with the *Ministry of Environment*, Govt. of Maharashtra.

IDPA FILMS

LAND OF WIDOWS

India/21 minutes



Director:
Aarti Shivastava

More than 70 men from 60 families have died in the last few years of silicosis caused by inhalation of dust containing free crystalline silica. Out there, they call it, not without a tinge of sarcasm, the land of widows. Their men were all mine workers employed in illegal stone quarries that have mushroomed over the past 10 years across the state thanks to record demand for sandstone, marble and other stones as people across the country built homes, offices and malls. Set in the village of Sriji Ka Kheda in the Bhilwara district of Rajasthan this film captures the exploitation the workers have to go through on a daily basis to work in illegal mines for a 'dollar a day'. Blending investigative journalism with helplessness and dark humour, the film tells the stories of average sandstone miners victimized by corporate greed and political corruption. It examines how sandstone mining has affected the local communities and also people occupied with this occupation.



Aarti Shrivastava graduated with Degree in Mass Media & Communication from Mumbai University. She then worked as a news reporter with CNBC. She subsequently worked as a researcher on an Australian documentary based on the Mumbai terror attack of 26/11 before directing her three award winning documentaries *Land of Widows, White Knight* and *Foresting Life.*

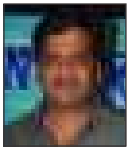
LOST AND FOUND

India/2008/Marathi-Hindi-English/30 minutes



Director:
Harshvardan Kulkarni

Lost and Found is an exploration of the reason why a white man in a foreign land did what he did. The bottle that had lain with the Englishman for a century, pops up in modern-day India, as though on a journey of self-discovery and unravels life amidst common people. Through the various characters it meets, the bottle experiences hope amidst greed, love inspite of lust, and profound meaning in the continuum of life's trifles. In touching the lives of various people it meets, the bottle harbingers life altering experiences. In the end, lives from two different generations seem to connect astrally, learning and acknowledging things that have changed from each other's generation and yet not so much. In the end also it's the chronicling of the journey of life a complete circle.



Harshavardhan Kulkarni graduated in Petrochemical engineering and then graduated from the Film & Television Institute of India, Pune in 1998, Harsh partnered with a couple of classmates right out of film school and founded the production company Tailormade Films. It has been a somewhat steady progression since then. He won the Advertsing awards (RAPA) for his corporate documentary WARNA and for the TV commercial for Maharashtra Times. He also wrote and produced *The Chosen One*, a 70 minute telefilm, shot on 16mm, for Star ONE. This film bagged 5 awards at the Indian Telly Awards, including Best Script & Best Film. He has just released a feature film *Hunterrr* (2015). He is the son of award winning Kannada poet littérateur Dr.Jeevi Kulkarni who was recently conferred the Ambikatenaya Datta Award by the Govt. of Karnataka.

IDPA FILMS

NARMEEN

India/2008/18 minutes



Director:
Dipti Gogna

Producer:
Film and Television Institute of India

Cinematographer:
G. Ranganath Babu

Editor:
Antara Lahiri

Sound:
Manik Batra

It is a story set in the times of the partition of India. The loss of identity and humanity in the trying times of the partition of India. Noor is a young woman grieving the death of her daughter. She exists in the dreamlike state, unable to come to terms with reality. One day she meets a young boy but her attempts at befriending him are blatantly thwarted by his father. Noor is torn between moving to a new country or holding on to the last vestiges of her memory.



Dipti Gogna Pandey graduated in Mass Media and Mass Communication from the Delhi University (2001-2004) and then studied Film Direction at the Film and Television Institute of India (2004-2008) She worked as Associate Screenplay Writer at Kite Films (2008) and then as Documentary Writer-Director at Point Techno, Nagpur (2009). She now works as Creative Director at Narsingh Pictures Pvt Ltd.

Awards & Festivals

Winner of the HBO Short Film Competition

Grand Jury Award at the South Asian Film Festival, New York, 2008,

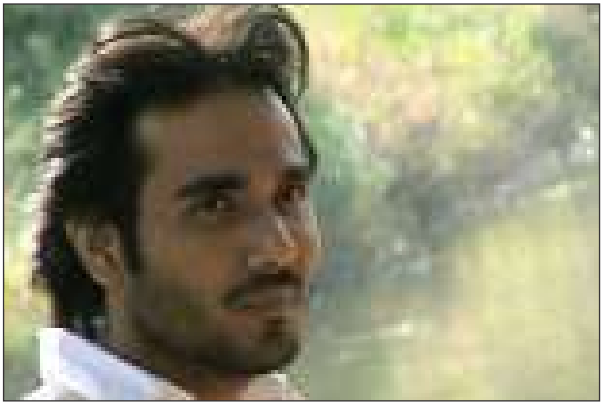
Jury Award for Best Short Film at the Indian Film Festival, Los Angeles 2009

Jury Special Mention at the Salento Finibus Terrae festival, Italy 2009.

56th National Award Winner for Best Music Director (Non Feature)

IDPA FILMS

NEWS
India/2014/18 minutes



Director:
Sarvesh Mewara

Raju, a 10 year old boy works as house help in Mumbai. His master is indifferent towards him and is obsessed with the News on television. Raju leads a mundane life....till he meets Mohini. To impress Mohini, Raju promises her that he will tell to Mohini one piece of news everyday. The two friend share a unique relationship based on News. The film is about Raju, Mohini and their 'NEWS'.



Sarvesh Mewara is an electronics engineer turned filmmaker. He worked at Mukta Arts (2008-2009) graduated from the Whistling Woods Film School. Earlier he made *The Girl and the Autorickshaw* (2012), based on a theme given by Anurag Kashyap at Wassup Film Festival, Mumbai. News is his diploma film which won at the Pune International Film Festival and won 8 other awards in India. He has also made a short fiction *All Men Are Bastards*.

IDPA FILMS

SUPERMEN OF MALEGAON

India/2008/ Hindi, Urdu/50minutes



Director:
Faiza Ahmad Khan

Producer:
KBS, Mediacorp, NHK

Camera:
Gargey Trivedi,
Parasher Baruah

Editor:
Shweta Venkat

Sound:
Gunjan Sah, Niraj Gera

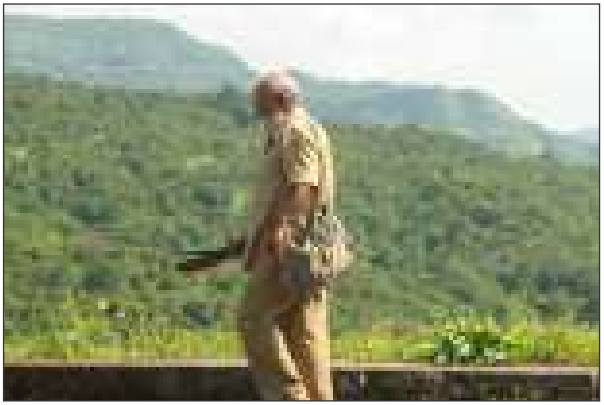
Over a hundred miles outside of Mumbai in the textile factory town of Malegaon, director Nasir has thrilled the local public with his homemade spoof films. In their most ambitious project to date, Nasir and his hard working group of actors, writers, and crew set out to shoot *Superman of Malegaon*, a story about a hero sent down the river to save the town. *This* is a documentary that captures a motley bunch of cinema fanatics in Malegaon, Maharashtra who remake Bollywood and Hollywood films on miniscule budgets, which they shoot, star in and screen for their local audience in Malegaon. The film follows them on this journey-at times funny, tragic and contemplative. Documentary filmmaker Faiza Ahmad Khan chronicles Nasir's hilarious attempts to overcome a myriad of unseen challenges from dropping his camera in the water to his lead actor getting married. Through it all, Nasir and his team use their creativity to forge ahead. *Supermen of Malegaon* will remind even the most cynical moviegoers of the sheer joy and excitement inherent in films and filmmaking.



Faiza Ahmad Khan graduated from a course in Social Communications Media in 2002 after which she worked as a production executive in an ad-film company. She has worked with director Manish Jha as chief assistant director on his feature film *Anwar.* In early 2007, she came across the Supermen of Malegaon and by October that year, they became the subject of her first full-length documentary film.

THE CABIN MAN

India/2007/ 7:23 minutes



The film is the story of a cabin man who, sits alone in a cabin in a lonely place awaiting the next train – the only event that brings some excitement in the drab and desolate place. We are all in a hurry to fulfil our dreams and reach our destination ahead of time. Then suddenly we find that time has outpaced us, leaving us behind stranded and clueless about the future. Is there a destination in life? Is there life beyond a destination?



Ashish Pandey graduated from Satyajit Ray Film & Television Institute, Kolkata in 2000. He worked successfully as a sound engineer for a year, before starting out as an independent copywriter. This is his first film. He also directed *Open Doors* in 2010.

Awards & Festivals

Best Film, Tehran 12th international short film festival (2007)

Short shorts film festival & Asia, Tokyo (2008)

11th International Film Festival Expresión en Cort, San Miguel de Allende, Mexico (2008)

6th Asiana International short film festival, Seoul North Korea (2008)

10th Mumbai international short film festival (2008)

13th Kolkata film festival (2007)

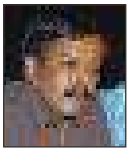
THE JAWS OF DEATH

India/2005/18 Minutes



Director:
Gautam Saikia

Kaziranga National Park, the home of one horned rhinoceros is a world heritage site. The smooth, macadamised stretch of the National Highway 37 runs across the park on its southern front. The north is bounded by river Brahmaputra. During monsoon flood water from Brahmaputra enters the park and inundates almost 80 per cent of its land area. As the water rises, the animal begins to move towards south for shelter. However they need to cross the national highway before they can reach the high hilly terrain of Karbi Anglong situated adjacent to the park. The innocent animals often fall victim and get crushed by the speeding vehicles. Every year, at least 50 animals, including deer, elephants, tigers and snakes, are killed while trying to reach the highland by crossing the highway from the flooded areas of the park. This continues unabated year after year.



Gautam Saikia studied Electronics Engineering from the Institute of Maharaja Surajmal, New Delhi but his love for nature and wildlife got him involved with wildlife filmmaking in Assam. He set up his own editing studio 'Zephyr' at Guwahati in 2002, and has edited more than 40 fictional and nonfictional films and teleserials. His recent films include *Resurgent Manas* (2009) and *Unseen Beauty Unhidden Truths* (2010).

THE RAT RACE
India



Director:
Miriam Chandy Menacherry

Ganesh is one of 50 men hired by Mumbai's Municipal Corporation to kill rats. They take to the streets armed with their weapons of mouse destruction – a torch and stick. They are led by Behram Harda the legendary Pied Piper of Mumbai who once dreamt of setting the silver screen ablaze with his boogying skills but ended up maintaining records of the 2.8 million rats killed by his department over 35 years. 2000 young men compete in tests of speed, strength and accuracy to land one of the 30 job openings for night rat killers in India's commercial capital. He motivates his team to wage a relentless battle every night against an army of rodents that threaten to overrun India's commercial capital. Home to 13 million people, Mumbai has an equal number of rats competing for the same space and resources! *The Rat Race* reveals the contradictions of a developing economy where the constant consumption and garbage accumulation allow rats to thrive.



Miriam Chandy Menacherry completed her post graduation from the AJK Mass Communication Research Centre, New Delhi and then worked for two years as a correspondent with CNBC. She is the Founder-Director of Filament Pictures, a Mumbai based production house. Her films include *Stuntmen of Bollywood* (2005), *Robot Jockey* (2007) and *The Rat Race* (2011). *The Rat Race* weaves together the narratives of rat killers in Mumbai and was among the rare documentary films to get a theatrical release in three Indian cities. It premiered at IDFA, won the Mipdoc Co-production Challenge at Cannes, and audience awards at Florence and Kerala. *The Stuntmen of Bollywood* was nominated for the most innovative film at the Showreal

Awards & Festivals
Winner of the Mipdoc Co Production Challenge, Cannes
Audience Award, Florence
Best Film, Kerala International Film Festival
Best Social Film, IDPA Awards

THE TIGERS; THEY'RE ALL DEAD

India/2012/English; Hindi and Marathi/15 minutes



Director:
Reema Sengupta

Producer:
Surekha Sengupta

Cinematographer:
Milind Jog

Music:
Arjun Kanungo

Cast:
Parth Chavan, Rohan Gujar, Sheikh Noor Islaam

India's last surviving tiger, Sheru, has been found dead in his enclosure at the National Tiger Reserve. What will Mumbai do now? *The Tigers' They're All Dead* is a satirical comedy about the panoramic reaction of a city that has taken too many hits to care anymore. The film shows individual reactions; mindless media debates and irrelevant social activism; the politics of religion and the mileage political parties seek to derive out of the tiger's death; underscored by a child's innocent query on whether all tigers are dead.



Reema Sengupta graduated with B.A. (Hons.) Contemporary Media Practice from the University of Westminster; London in 2012. She has directed documentaries; stop motion animation projects; interactive video installations; and narrative films spanning India; UK; US and South Korea. She was one of only 24 filmmakers from all over Asia to be awarded an Asian Film Academy Fellowship (2012). Her works include *The Holiday* (2012) as co-director, and *Tyu's Company* (2012).

USS PAAR

India/ Hindi/13Minutes



Director:
Arati Kadav

Cinematographer:
Chetan Vhora

Editor:
Sushant Mishra

Music / Sound:
Neepun Cheema

Actors:
Jackie Shroff, Ovi Dixit, Vijay Suriyan

Its Ganesh Festival time and Mukta wants her sculptor father to make another Ganesh idol for her. She has picked mud from the riverside and she wants to fulfill her part of the custom by providing the sacred mud to her father. However the father has migrated to Mumbai as a taxi driver. She meets an old railway TT (Kishen) who embarks on train journey to Mumbai every day. Kishen has his own demons and has stopped believing in happy endings. Between hope and despair, where would the balance tilt? What is the significance of that mud for Mukta, for her father and for Kishen? This the girl doesn't know. All she can do is hope and wait for her father - who lives on the other end of the tracks.



Arati Kadav is a software engineer who took to the movies. Excited about movie-making, designs, creativity, knowledge and human behavior. She has been blogging since 2004.

GIALLO A MILANO



Directors:
Lorenzo Latrofa, Sergio Basso

Production:
La Sarraz Pictures S.r.l.

Animators:
Pamela Poltronieri, Giovanni Braggio

Giallo a Milano is a ballad on the Chinese community in Milan. The Narrator is a police informer named Longxing and the story describes his travel from China to Milan where he becames a witness to bloodshed and meets a policeman.



Sergio Basso graduated from the Oriental Languages Department of Venice University (1999) and then assisted Gianni Amelio on *The Missing Star* (2005). He graduated in Direction from the Centro Sperimentale di Cinematografia (2006) and later studied the Classics at Milan University (2011). He taught at CSC and held several workshops abroad. His first fiction feature is *Elementary loves* (2014). In 2015 he directed a documentary series in Beijing for the Chinese National Television Channel.



Lorenzo Latrofa was born in Rome where graduated in Architecture in 2005. Simultaneously he worked with Arturo Leone at his La Testuggine Studio, focussing on 3D and graphic design. In 2006, he studied Animation at Centro Sperimentale di Cinematografia. He now works as art director and animator producing animated videos for feature films, documentary and advertising.

ITALIAN ANIMATION

HASTA SANTIAGO

Switzerland /2013/12 :45 minutes



Director & Script :
Mauro Carraro

Animators:
Clement ESPINOSAS, Shinta JUILLAND, Natacha BAUD-GRASSET

Editors:
Mauro CARRARO, Zoltàn HORVÁTH

Sound :
Etienne Curchod

Music:
Pierre MANCHOT

The Mapo's journey on the St James Way. On this legendary route he will cross cities and will meet other walkers who do not necessarily carry their backpack ...



Mauro Carraro was born in the North-East of Italy. After studying engraving, photography and graphic design at the Polytechnic of Milan, he enrolled at *Supinfocom Arles* in France. As a student he worked with the team of *Muzorama,* A journey into the world of the illustrator Muzo, which was shown at SIGGRAPH 2009. His graduation film *Matatoro,* based on the world of bull fights, was screened at KROK 2012. He now lives in Geneva (Switzerland), where he works at Nadasdy Film studio.

LA PARTITA/THE MATCH

Italy/2002/4 minutes



Director:
Ursula Ferrara

On one side the players, on the other side the spectators. The spectators are people with their “inside”, which is normally invisible; here they are transparent to themselves. Everyone gets in and off their own mind, following the rhythm of the match. Finally, the spectators join the match on the same ground together with the players.



Ursula Ferrara studied Photography, Graphic Arts and Art History at the Porta Romana Art Institute in Florence. At college she attended workshops on Painting techniques. and experimented with Super 8 and then 16 mm cameras. The Paris exhibition “Portrait d'un studio d'animation” which presented the works of the National Film Board of Canada inspired her and she began working on her first short film *Lucidi Folli* which was completed in 1986. Her early animation work is heavily influenced by contemporary Art. Her particular style of animation using oil paints was first seen in 1997 in *Quasi Niente*. In *News*, she experimented with mixed media combining drawing, photography, decoupage and painting.

ITALIAN ANIMATION

LA TESTA TRA LE NUVOLE/ABSENT MINDED

Italy/2013/7 minutes



Director:
Roberto Catani

A child's daydream during a school lesson is abruptly interrupted by the teacher. The "instructor" threatens to cut off an ear to his young student to "stimulate" the concentration and prevent further escapes into the realm of imagination.



Roberto Catani is an animator and illustrator who has been making animated films since 1995. He has been teaching Animated Drawing at the Istituto Statale d'Arte in Urbino since 1989. His illustrations have been published in Edizioni Fatatrac, Lo Straniero, Bologna Children Book Fair. He has also the illustrated the posters for the Clermont Ferrand and Siena international film festivals.

LA VALIGIA

Italy/2014/14:51 minutes



Director:
Pier Paolo Paganelli

Animator:
Giacomo Giuriato

Producers:
Ivan Olgiati, Stefania Marconi, Daniele Paganelli

Camera:
Gianmarco Rossetti

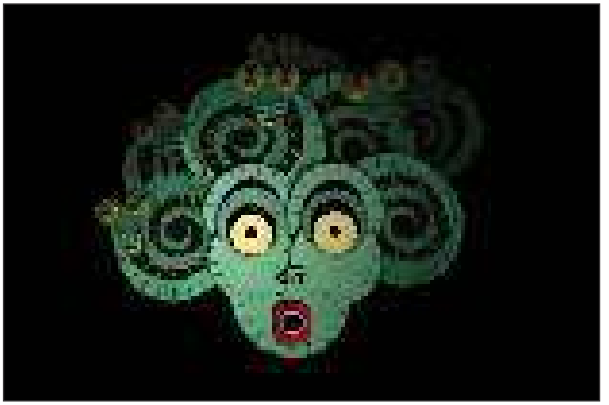
Editor:
Davide Rossetti

Secluded from the rest of the world in a bare and anonymous room, a man recalls the most important moments of his life thanks to the memories contained in a mysterious suitcase.



Pier Paolo Paganelli was born in Bologna in1969 and has been working for more than two decades as a theatre and film actor, screenwriter, producer and director of short films and feature films. His best known works are: the experimental trilogy, *Principi dell'indeterminazione* (2006-11), sponsored by the Cineteca of Bologna; the stop-motion short film *486* (2010) and the short film *Vai col Liscio* (2012).

PANDEMONIO
Italy/2015/3 minutes



Director & Animator:
Valerio Spinelli

Editor:
Valerio Spinelli

Fairy tales, nonsense and superstitions, myth, mythomaniacs and polyrhythms Everything blends and mingles in an unusual wedding. Everything is adorned and composed in a harmonic pandemonium.



Valerio Spinelli has been working as a graphic designer, illustrator, animation artist and sound designer since 1980. A traditional animator at heart he uses the digital medium to explore, deform, experiment, manipulate, blend and combine sounds, music, graphic, illustration and animation, moulding pixels as if they were modelling clay. His films include Test Balloon (2010), Zarina (2011) and Pandemonio (2015).

ITALIAN ANIMATION

PLANETS
Italy/2015/ 9:10 minutes



Directors:
Reinis Pētersons

The film tells the story of a little trip between planets. A boy and a girl start to play and then are overwhelmed by the rules of this universe.

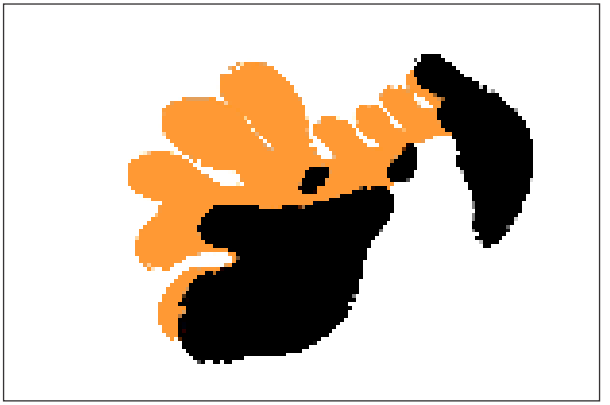


Igor Imhoff graduated from the Academy of Fine Arts and now teaches animation and 3d modeling at the International School of Comics. He works mainly in areas of animation and art/experimental film/video. He has held several solo exhibitions and participated in animation film festivals like Clermont Ferrand , Annecy, Animateka , Animamudi.

ITALIAN ANIMATION

PLUTO 3000

Italy/2014/1:16 minutes



Director-Animator:
Fabio Tonetto

Sound:
Enrico Ascoli

PLUTO 3000 is an unsuccessful attempt to create the best Pluto of all time.



Fabio Tonetto graduated with the Animation Triennial Course from the Italian National Film School (2006). he then worked as animator for Cartoon Network and directed music videos and advertising. His illustrations and comics can be found in Rolling Stone and Frigidaire as also several self-published projects. He lives in Turin. Pluto 3000 is his first animated film.

ITALIAN ANIMATION

WHEN APPLES ROLL
Latvia/2009/6:46 minutes



Director:
Animator: Donato Sansone

Sound:
Enrico ascoli

Portrait is a slow and surreal video slideshow of nightmarish, grotesque and apparently static characters.

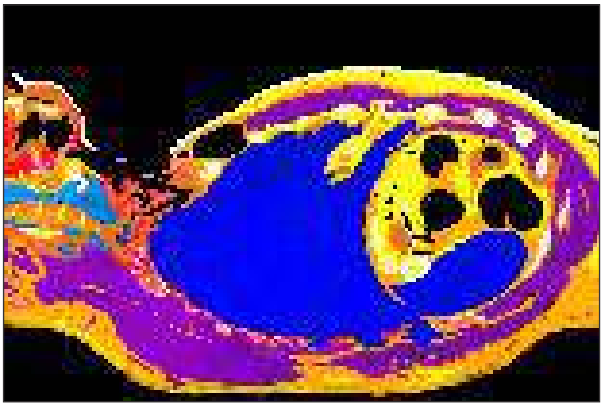


Donato Sansone graduated from the Fine Arts Academy in Naples, and then studied at the Centro Sperimentale di Cinematografia in Turin, where he specialised in mixing traditional and experimental animation techniques to live action. He has worked on videoclips, TV commercials and short films. Cinemateque Quebecoise screened his film *Videogioco* among the 50 films which changed the history of animation. His films have been shown at most important animation festivals around the world.

ITALIAN ANIMATION

RECORDARE

Italy/2015/5:47 minutes



Directors:
Leonardo Carrano,
Alessandro Pierattini

The animation of Recordare was made by filming in sequence the anatomical sections taken of a man and a woman's cadaver.(realized by the U.S. National Library of Medicine). The resulting animation is a video that goes from abstraction to figurative references that may recall some of Francis Bacon's paintings.



Leonardo Carrano (Rome, 1958) is a painter and graphic artist who has been working with experimental animation cinema since 1992. His works, resulting from the combination of different techniques and languages, experimental and half-way between the abstract and the referential, were selected for major festivals in Italy and abroad.
Alessandro Pierattini (Naples, 1978) studied Architecture in Rome. He began expressing his art through installations, paintings and videos and his work was shown at exhibitions around Italy and beyond. His research explores the boundaries between visual arts, cinema and architecture.

VENDITORI AMBULANTI

Italy/2015/5 minutes



Directors:
Michele Bernandi

Animator:
Michele Bernandi

Alfio Antico is a Sicilian musician deeply attached to his land with its traditions and rituals even when these are cruel and painful. The images of the wind, the earth and dreams merge in an obsessive and tantric music based on the repetitive voices of the street vendors.



Michele Bernandi trained at the Studio Secondo Bignardi e Glm(Pimpa from Altan and Linea from Cavandoli). He has made music videos for several Italian musicians.

VIA CURIEL 8

Italy/2011/10 minutes



Directors:
Mara Cerri, Magda Guidi

Camera:
Federico Tamburini.

Editor:
Mara Cerri, Magda Guidi, and Boubkar Benzabat.

Sound:
Stefano Sasso.

A painful separation. A distance too big to be bridged,in the life of Emma and Dario. The need to distort the memory, to imagine a meeting that never happened, maybe, but keep it as true. The film is Based on the book Via Curiel 8 by Mara Cerri.



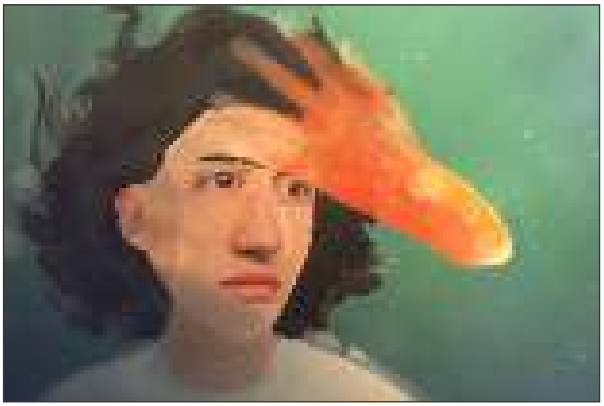
Mara Cerri began her career as an illustrator of children books in 2003, which has allowed her to work with several publishing houses and magazines. She has shown her works at the Biennal Illustration Exhibitions in Bologna, Bratislava and Lisbon. In 2008 she received the Lo Straniero Prize.She also works with the American agency Riley Illustration.



Magda Guidi studied animation cinema in Urbino. She is an illustrator and an author of animated short films. She has collaborated on theatre productions, short fiction, spots and commercials.

WATERWALLS

Italy/2015/5:24 minutes



Directors:
Macciò Francesca,
Francesca Quatraro

Animators:
Macciò Francesca,
Francesca Quatraro

In a dull city, the rain turns David's day into an underwater visionary journey into the depth of music. Waterwalls was born from the desire to convey the emotions evoked by music through colors, images and movement.





Francesca MACCIO graduated in Design with a dissertation on the relation between music and image. She then studied Animation at Centro Sperimentale di Cinematografia - Scuola Nazionale di Cinema (2013). Waterwalls is her graduation film. She worked as apprentice at Little Bull srl - Gruppo Armando Testa. She now lives in London and works as art director, 2d animator/motion graphics, compositing.

Francesca QUATRARO attended Art School along with developing an interest in narrative. Later on she approached the world of children's illustration and animation. She specialised in Animation at Centro Sperimentale di Cinematografia (2013). Waterwalls is her graduation film. She now lives in Turin and works as a 2d and stop motion animator.

ITALIAN ANIMATION

DELL'AMMAZZARE IL MAIALE/ABOUT KILLING THE PIG

Italy/2011/6:20 minutes



Director:
Simone Massi

Camera:
Julia Gromskaya

Sound:
Stefano Sasso

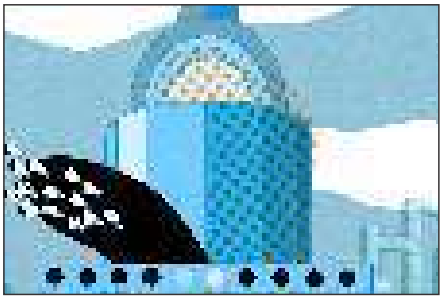
"While the pig is being dragged out from the sty he has the chance to see the sky," goes a popular saying in Italy. The film uses oil pastels on paper.The film has won 16 awards.



Simone Massi was born in Pergola (Italy) in the month of May. As a fiercely independent animator, he has conceived and realized a dozen small animation films that have been shown in 60 Countries on 5 Continents and have collected over 200 awards. His recent films include *Venezia/Massi* (2012), *Lieve, dilaga* (2012), *Animo resistente* (2013), *L'attesa del maggio* (2014).

LATVIAN ANIMATION

CHOIR TOUR
Latvia/2012/5 minutes



Director:
Edmunds Jansons

A world-famous boys' choir goes on a tour. In the hands of their severe conductor they are an obedient musical instrument. But left alone without supervision, they are just playful children. Once in Seoul the conductor is accidentally trapped in the elevator, and the boys are left alone.

INSOMNIA
Latvia/2004/7 minutes



Director:
Vladimirs Leshchovs

She comes at night, quiet as a cat, to take his sleep away until he feeds her. All she needs is milk brought by him somewhere between sleep and reality. Her name is Insomnia.

NATIONAL HERO
Latvia/2012/13:52 minutes



Director:
Rūta Mežavilka

A comic fantasy of the most famous characters in the Latvian literature. A story about their adventures throughout the 800 year-long history of city Riga

LATVIAN ANIMATION

THE PRICKLY

Latvia/2004/11:09 minutes



Director:
Aija Bley

Once upon a time an old married couple lived in love and happiness, but they did not have any children until one day the old man found a small hedgehog in cabbages. So the fairy-tale about the endless power of love and faith begins, the fairy-tale about the Prickly.

NORĪT KRUPI/TO SWALLOW A TOAD

Latvia/2010/9 minutes



Director:
Jurģis Krāsons

Once some “round” intellectuals lived in a small town. They were smart, kind, farsighted and successful. The reason for their success – they could swallow toads. But some that were “square” also lived in the small town. They were pragmatic realists – good was repaid with good, evil with evil, and no toads were ever swallowed. They lived in peace until one day a “square” discovered that the “rounds” swallowed toads…

URSUS

Latvia/2011/10:30 minutes

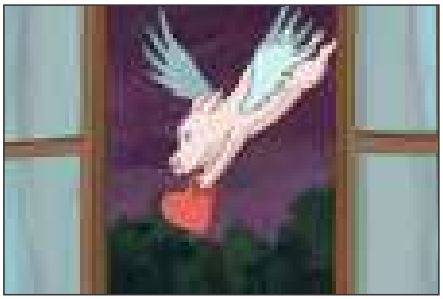


Director:
Reinis Pētersons

A story about an anthropomorphic bear who works as an acrobat-motorcyclist in a traveling circus during the day but yearns for wildlife and forest where his true happiness seems to dwell at night. One day, the bear decides to leave everything and takes off to the forest to pursue his happiness.

VETERINĀRĀRSTS/VETERINARIAN

Latvia/2007/18:30 minutes



Director:
Signe Baumane

Every day veterinarian is saving and treating all kind of animals, but once he does not succeed. After death of one of his patients the heart of kind man is tearing apart until he finds forgiveness.

SKATU MEKLĒTĀJS/VIEWFINDER

Latvia/2010/3:17 minutes



Director:
Pēteris Noviks

A blind man waits for the traffic light to turn green. He experiences mind visions that reveal his inner world and the emotions created by his blindness. With no connection to the real world, he lives a dream within a dream

WHEN APPLES ROLL

Latvia/2009/6:46 minutes



Director:
Reinis Kalnaellis

Cat lives in an antique wood cabinet with his devoted friend Mouse. There is an apple orchard on the fringes of the old town. But this autumn, while Cat is picking apples, things turn out differently. All of a sudden a strange egg rolls into the orchard.

LATVIAN ANIMATION

THE WORLD OF ARNOLDS BUROVS



Arnolds Burovs (29th April 1915-13th January 2006) is widely considered the father of Latvian animation. A pioneer of puppet animation in Latvia and, for a long time, the sole stand-out representative of this genre, he was a steady leader of his team of contemporaries. As a youth he tried his hand at various professions – gardening, music, shop-window design, and painting theatre decorations. Beginning with 1944 Burovs worked at the Puppet Theatre, where he achieved recognised heights in production and stage design. In 1964, at the age of 49, he made a radical change, swapping his ascendant career at the Puppet Theatre for the challenge of organising Latvia's first puppet film production group.

In 1966 the first puppet film by the Riga Film Studios, "Ki-ke-ri-gū" ("Cock-a-doodle-do") was made, based on a Latvian folk tale. The very robust puppet animation school under Burovs was in existence for several decades. There is a particular plasticity to the puppets in all of Burovs's films, even though he has collaborated with different artists; bold close-ups, complicated staging and multi-figure compositions. The most important feature, however, is the individuality and nuanced characterization of each and every puppet.

His films are thematically varied. He greatly appreciates Latvian and international literary classics and has invited talented screen writers and actors to work on his films. A few films are based on the stories by O'Henry using the iconic image of Chaplin's Tramp. Some other films are based on original scripts and deal with contemporary issues. He has often been the script writer of his films and, at times, actor.

In 25 years of work he has created 35 puppet animation short films in his particular “Burovs style”, which allows for a diversity of moods and genres, from playful comical pieces to poetically philosophical allegories.

ANSIS FLOWER

Latvia/1968



An old gardener's son inherits a cat named Ansis and a jar with flower seeds. His father's wish is that he should ensure that people enjoy the beauty and joy of the flowers. Together with his friend the cat Ansis he goes around the world to fulfil his father's wish. Everywhere in their footsteps bloom glamorous flowers and gardens.

LATVIAN ANIMATION

DAUKA CRAZY
Latvia/1968



Dauka is a boy from a small fishing village boy whose main feature is that he is persistently curiosity. Dauka helps his mother make a living, herding pigs, and yet, he has a lot of time to think about the exciting issues: Where the sun stays in the evenings when it immerses into the sea? And is it true that the earth is round and turning? The film is one of Arnold Burova early masterpieces demonstrating his principles - talented writers attracting film script and a talented film artist who works with chiaroscuro and puppet sculptural form. Burova movie dolls are not mimic, life inspires the camera angles, the lighting change and highlighted at the right time close-ups.

VANADZIŅŠ/LITTLE HAWK (1978)
Latvia/1978/10 minutes



In this film the action and emotions are focused on three main characters: the little boy nicknamed Vanadziņš, his playmate, the kitten, and Vanadziņš's father, the fisherman. The ascetic expressionism of the film with its flashes of poetic metaphors (in the arms of his father Vanadziņš, the Little Hawk, feels "as if he had wings") and the subdued colour palette allow Burovs to create the atmosphere of a poor fisherman's shack, the harsh everyday life in the village, which culminates in a tragedy: one day Vanadziņš's father does not come home from the sea. The unhurried rhythm of the film, even the ritual of the daily routines, the close relationship between father and son help to set the existentially tragic finale in high relief.

LATVIAN ANIMATION

BOOM AND PYRAMIDON

Latvia/1969/

This film is about a hunter named Boom and his loyal friend, a Dachshund named Pyramidon. Both friends are always ready to rush to the aid of little creatures – anyone who is weak and vulnerable. Boom's unusual shotgun shoots carrots, pine cones and mushrooms and is occasionally useful in “rescue operations”. The film has a classic serial structure: two heroes with different dispositions, who together create an attractive and good-natured team, do good deeds and are able to handle any situation

COCK-A-DOODLE-DOO!

Latvia /1966/

Based on themes from Latvian folk tales, film tells of how a rich man steals a magic mill from a poor farmer. Eventually the farmer wins back the mill with the help of two loyal friends – a dog and a rooster. This is the first stop-motion animation film by the Riga Motion Picture Studio, created by four professional puppeteers from the Latvian Puppet Theatre and directed by Arnolds Burovs. The film constituted a successful beginning for a stable and long-standing tradition and is evidence of the intuitive skills of the filmmaker required for stop-motion animation, namely, the ability to work with precision and economy of expression.

TIGER THE CAT

Latvia/1967/

A young boy is careless about his toys and has a similar attitude to his best friend, a ginger-coloured kitten. When imagining new games, the boy accidentally annoys a magician, who, in his anger, changes the boy into a doll. As a result, the kitten grows to the size of a tiger in the eyes of its tormentor. A challenging situation ensues – the boy needs to escape from the animal and put everything back in its rightful place. Tiger the Cat is evidence of the “practicable” nature of puppet animation – a domestic tale addressed to a children's audience in a visually attractive form with elements of the fantasy genre and a clear moral framework.

AMALPRAVA DAS: A LIFE LIVED FOR OTHERS

English/21:23 minutes (Epsiode I) 22:07 minutes (Episode II)



Producer:
Indira Amma

Amalprava, a true Gandhian, was a rare personality who was imbued with the teachings of great men and women of ancient India. She identified herself with the ideals of Vinoba Bhave, the great progressive thinker of the age, and rendered yeoman's service to the cause of Bhoodaan movement in Assam. She was the soul of the Kasturba Memorial Trust in Assam. During 1950's earthquake she was the first civilian to reach the affected area to render all possible help to the villagers.

BIPLAB SILPI

Assamese/17:40 minutes



Producer:
Debabrata Goswami

This is a documentary on Rupkonwar Jyoti Prasad Agarwala, the noted Assamese playwright, songwriter, poet, writer and film maker from Assam who is regarded as the founder of Assamese cinema for having madethe first Assamese film *Joymati* in 1935. He was considered as Assamese cultural icon, deeply revered for his creative vision and output and is popularly called the Rupkonwar of Assamese culture. His death anniversary (January 17) is celebrated as Silpi divas (Artists' Day) in his honour.

DOORDARSHAN NORTH EAST

DADASAHEB PHALKE LAUREATE: A JOURNEY THROUGH HIS FILM AND FILM MUSIC English/46:26 minutes

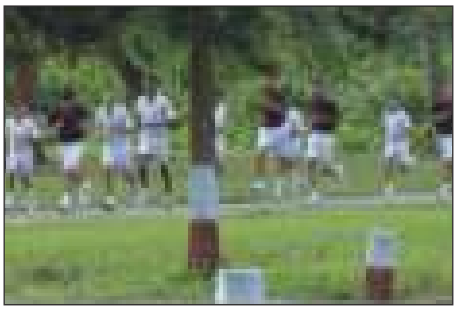


Producer:
Khanin Das.

This is a documentary on Dadasaheb Phalke awardee BhupenHazarika, the Father of Assamese Culture and Music who strived for the upliftment of Assam and Assamese Society through his numerous works of music, literature and films. The film depicts the maestro as a filmmaker and composer par excellence and his inherent musical contribution to films of different genres and languages.

GUTS AND GLORY

English/28:30 minutes



Producer:
Gautam Sharma.

This is a documentary on Sainik School, Goalpara, Assam, which was established on 12th November 1964, under the Ministry of Defence. The school is now 52 years old. The idea of Sainik schools were presented by the then Defence Minister V.K.Menon in 1961 and 18 of them were established. The aim of the school is to prepare students for the National Defence Academy exam. Till date more than 200 students have joined NDA.

MUKTI SANGRAM

Hindi/23:24 minutes



Producer:
Debabrata Goswami

This is a docudrama on Kanaklata Barua, the freedom fighter from Assam who was shot dead while leading a procession bearing the National Flag during the Quit India Movement of 1942. The film depicts her patriotism and sacrifice.

JAHNBOI

English/30 minutes



Producer:
Gautam Sharma.

A documentary biopic of an AIDS victim.

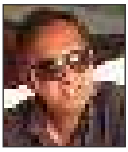
BAHURUPIYA

India/2015/English/52 minutes



Director:
Sidharth Srinivasan

Bahurupiya is an exploration of identity, as told by two folk performers whose fading, hereditary profession involves "wearing many faces" in order to eke out a living. Kishan Bahurupiya is a lower-caste Punjabi Hindu who literally transforms into a monkey, while Abdul Hamid is a Muslim Bhand from Rajasthan who inhabits the mythical role of the Hindu demon king Ravana so completely that it has become second nature to him. These are their favourite "roles". But despite hailing from very diverse castes, religions, regions and communities, these two Bahurupiyas express the life of an entertainer in common.



Sidharth Srinivasan graduated with Honours from St. Stephen's College, Delhi University (1994-97), and then assisted Kumar Shahani on *Bamboo Flute*. He made his debut with *Swamohita* (*The Tightrope Walker*), which was screened at the Venice Film Festival in 2000. He has made documentaries for UNESCO (*Where the Ruins Speak*) and PSBT (*An Outpost of Delhi*). His features include *Divya Drishti* (*The Divine Vision),* screened at the Kara Film Festival in Pakistan (2001), *Amavas* (2005) and his latest *Pairon Talle* (*Soul of Sand*) which world premiered at the Toronto International Film Festival in 2010. He has also served on the NETPAC jury at various festivals

BENEGAL'S NEW CINEMA



Director:
Iram Ghufran

A pioneer in the New Cinema Movement, Shyam Benegal's career spans four decades of consistent work within the Hindi film industry. The film is a foray into the mind of this great filmmaker and an attempt to understand his motivations and impulses for making cinema. The documentary also seeks to explore the time, ethos and concerns of the New Cinema Movement in India through his oeuvre.



Iram Ghufran is a Delhi-based filmmaker and artist working on moving image, sound and text. Her work has been shown in several international art and cinematic contexts including the Berlin Film Festival, Experimenta India, World Social Forum and ISEA among others. Between 2004 and 2011, Iram, as a member of the Media Lab at Sarai CSDS, was part of several experimental and multi-disciplinary processes and collaborations. Her first documentary essay film *There is Something in the Air* won several awards including the National Awards for Best Direction and Best Editing.

CITY WITHIN THE CITY

India/2014/English/54 minutes



Director:
Tuhinbha Majumdar

Three Indian cities, multiple migration stories, a filmmaker, his late father's diaries and a film which re-examines the changing face of the' inner exile' of the Indian metropolis. The filmmaker records simultaneous stories of cryptic journeys of immigrants from Indian villages to three Indian global cities to trace their local identity and its existence amidst the limits of the city, told in the form of a video-letter written to his father.

The journey begins and revolves around the filmmaker's father's diary to rework the myth of the journey from village to global city. The film records meetings and interactions with multiple characters (immigrants): like bonded labourers working on the highway, construction workers from Bihar, taxi drivers from UP and Bihar, ex-mill workers in Mumbai, IT professionals from the North-East working in Bangalore. The locales vary: a Jew cemetery and a Kannada novel that talks about Jewish migration, closed and sold out mills of Bombay/Mumbai, a song writer-musician who works on migrating sounds, a poet in Bangalore, a theatre director, an architect, a social anthropologist and so on. The story unfolds in the context of new global economy and explores the changing face of Indian cosmopolitan cities like Bombay, Calcutta, Bangalore, etc



Tuhinbha Majumdar graduated from the first batch of the Satyajit Ray Film and Television institute of India, Kolkata and then a certificate course in Film Appreciation from NFAI. He been working as a writer, editor and director for more than eighteen years. His film *Raater Bioscope/Midnight Bioscope* won the Golden Conch Best Fiction Film and the Best Film of the Festival award at MIFF, 2012. He has recently made *City Within The City* for PSBT. He also teaches as a guest faculty in various media schools and film Institutes.

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IN HER WORDS

India/2015/English/42 minutes



Director:
Annie Zaidi

This documentary film traces the historic and social journey of Indian women's lives as revealed through the literature they created in every era. The story of how women lived, and their march towards freedom and self-definition was not officially documented. However, through the verses of nuns, bhakti devotee rebels, folk songs, verses written by courtesans, amateur anthropologists, the memoirs of activists, and modern literature, we witness the oppressions and aspirations of Indian womanhood over two millenia. The film traces these changes through the translators, publishers, historians, and contemporary writers and readers who are pushing towards a more gender equal society.



Annie Zaidi writes across various genres – journalism, poetry, fiction, drama. Her books include *Gulab*, *Love Stories # 1 to 14, Known Turf: Bantering with Bandits and other True Tales*, which was shortlisted for the Crossword Book Awards (Non-fiction). She is also the co-author of a series of inter-linked coming-of-age narratives called *The Bad Boy's Guide to the Good Indian Girl*. Her play *So Many Socks* was short-listed for the prestigious META awards. Over the years, she has written for a range of newspapers and magazines including *Mid-Day, Frontline*, *Tehelka*, *Caravan, Mint*, *Elle*, *Femina, DNA, Forbes*.

MARDISTAN/MACHOLAND

India /2015/English/26 minutes



Director:
Harjant Gill

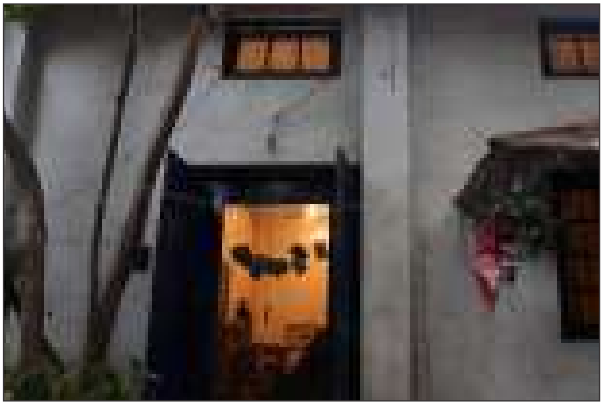
The film is an exploration of Indian manhood articulated through the voices of four men from different generations and backgrounds. A middle-aged writer trying to make sense of the physical and sexual abuse he witnessed studying in an elite military academy, a Sikh father of twin daughters resisting the pressure to produce a son, a young 20-year-old college student looking for a girlfriend with whom he can lose his virginity, and a working-class gay activist coming out to his wife after twenty years of marriage. Together, their stories make up different dimensions of what it means to be a man in India today. *Mardistan (Macholand)* starts a conversation on critical issues including patriarchy, son preference, sexual violence and homophobia in a nation increasingly defined by social inequalities.



Harjant Gill is an assistant professor of anthropology and cultural studies at Towson University, Maryland. He received his PhD from American University in Washington DC. His academic research examines the intersections of masculinity, modernity and migration in India. Dr. Gill is also a documentary filmmaker and has made several films that have been screened at film festivals worldwide and won numerous awards. His previous documentary, *Roots of Love* explored the changing significance of hair and turban among Sikhs and is being screened on BBC World News, BBC America, and Doordarshan (Indian National TV). He is also co-director of Society for Visual Anthropology Film and Media Festival.

MEMORY OF A LIGHT

India/2014/English/26 minutes



Director:
Sandhya Kumar

Memory of a Light is a visual essay on nostalgia for the childhood house. What makes the experience of the first home so unforgettable? Does the core of this experience lie in the structure and design of the house or in things that cannot be measured, yet make impressions on the senses? From memories of architectural details to accounts of lived experience, the film moves between many rooms, many corners of a past and windows of the present, exploring the core of the childhood home.



Sandhya Kumar is a Bangalore-based filmmaker who has been making documentary films and experimental shorts since 2007. All her work is rooted in non-fiction and inspired by the desire to make visible the poetry of everyday life. Sandhya holds an MFA in Film from San Francisco Art Institute, and an MA in Mass Communication from Jamia Millia University, New Delhi. Her work has been shown in international art and film contexts, such as The Pacific Film Archive, Berkeley; SF MOMA; The Third I South Asian Film Festival and the International Documentary and Short Film Festival of Kerala. Sandhya is a recipient of a film grant from the India Foundation for the Arts in 2010, and has been an ARThink South Asia (ATSA) Fellow in 2011.

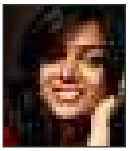
MY SACRED GLASS BOWL

India/2014/English/26 minutes



Director:
Priya Thuvassery

The 'first' is often accorded a larger than life proportion on many fronts; and so is a woman's first sexual experience. *My Sacred Glass Bowl* looks at the concept of virginity as it is perceived by contrasting communities, from the vantage point of the filmmaker, sandwiched between two mothers bringing up their daughters in contemporary times. Virginity is premarital chastity and within the power equations with regard to men, like the expected post marital chastity, fidelity. It thus forms the first part of a woman's life. The film is a document of how women made their sexual choices in the generation that just passed by.



Priya Thuvassery is a post-graduate in Mass Communication from A.J.Kidwai Mass Communication Research Centre, Jamia Millia Islamia and is currently employed as an Assistant Producer with a commercial broadcasting television network. Her graduate film, *Khanabadosh*, connecting the artistic expressions of the mother-daughter duo, Ajeet & Arpana Caur, with two traumatic periods in modern Indian history brought for her team the Silver Conch at the 11th Mumbai International Film Festival. *My Sacred Glass Bowl* marks her debut as an independent filmmaker.

PSBT FILMS

ON AND OFF THE RECORDS



Director:
Pratik Biswas

The history of 20th century Hindustani classical music and the travelogue of recording in India are inseparable. How does this constant and continuous interplay affect the aesthetics of one of the oldest musical traditions of the world? What is the impact of this influence on the overall musical experience of both the musician and the audience of Hindustani classical music? This film attempts to understand this equation through intimate discussions, even as it celebrates the music and art of some of the most beautiful musicians the world has ever known.



Pratik Biswas is a self-motivated, self-taught sound technician with over 18 years of experience. He has worked with reputed music labels on more than 100 audio albums of Indian classical, devotional, contemporary and experimental music, including legends like Ustad Bismillah Khan, Ustad Zakir Hussain, Pandit. Jasraj, Pandit. Shiv Kumar Sharma, Gangubai Hangal, Kishori Amonkar and so on. Son-et-Lumière shows installed at prominent heritage sites of India are an expression of his technical as well as creative ability. Besides sound and filmmaking, Pratik has an active interest in photography, sculpture and painting.

QISSA-E-PARSI

IIndia/2014/English/30 minutes



Director:
Divya Cowasji,
Shilpi Gulati

The film explores the history of the Parsi community, its relationship to the Indian state and association with the city of Mumbai. It strives to understand the Zoroastrian faith, the philosophy to live, laugh and love that is the backbone of the Parsi way of life and what makes it so endearingly unique and beloved. As the community is plagued with anxieties over its dwindling numbers, the film looks at current debates on issues of inter-faith marriage. It is an attempt to understand a community that has always been numerically small, yet, culturally and socially formidable.



Divya Cowasji and **Shilpi Gulati** have been working in the field of documentary filmmaking, photography and research for the last four years. Their body of work engages with issues of gender, public space and documenting oral histories of minority communities in India. In addition to independent work, they have collaborated with NGOs and institutions across the country, generating archival, training and research material which has been showcased as films, audio visual exhibits and online archives. Currently they live and work between Mumbai and Delhi.

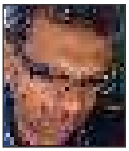
SONEPUR MELA

India/2013/English/26 minutes



Director:
Sudhesh Unniraman

As the country's landscape gets covered with malls and hypermarkets, what is happening to the large ***melas*** and ***haats*** that used to thrive in the villages and smaller towns of rural India? Some of them, like Pushkar, have managed to transform themselves into a hyper tourist experience by changing their core nature. Others, like Sonepur, remain unknown to most Indians outside Bihar. Yet, these ***melas*** are growing in size, engaging a larger number of visitors each year. Sonepur offers a variety of experiences. This is where faith, commerce and entertainment meet. The film looks at the experience of the Sonepur Mela through the eyes of visitors, some of who have been coming for years and others who have returned after several years and are surprised at what it has to offer.



Sudhesh Unniraman has a professional degree in Mass Communication with more than two decades of experience on projects for television and development-focused organisations. Having produced over 500 hours of broadcast programmes as Producer, Director and Media Consultant, Sudhesh has worked with subjects ranging from popular science, travel to climate change for broadcasters such as BBC World, Travel Channel UK, Doordrashan and Star TV among others. He has also directed advocacy films for UNICEF, UNIFEM, BBC Trust, PLAN International and The Hunger Project. He has also been a trainer for UNDP workshops on topics such as gender and HIV. His 1997 film as Executive Producer, *Nirankush* bagged the National Award for Best Socially Motivational Film. His recent projects include three films in the Revealed series for Discovery Networks: *Rashtrapati Bhavan, National Defence Academy* and *Line of Control*.

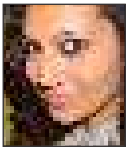
THE HOPE DOCTORS

India/2014/English/52 minutes



Director:
Diya Banerjee

The film is a bittersweet journey into the lives of ordinary people and their extraordinary worlds. Told through the lens of medical clowning, it questions the gaps plaguing our healthcare sector while also interpolating the complex worlds of two clowns. Through their artistic and intimate life experiences, these clowns stand out as non-conformists who firmly believe in pursuing untainted optimism. Using theatre as psycho-social counseling strategies, they reach out to those stuck in difficult medical scenarios.



Diya Banerjee is an alumna of the University College London and the Mass Communication Centre, Jamia Millia Islamia. In the past, she has worked as a television documentary producer with *Times Now* and as a senior journalist with *Times of India*. In recent years, Diya has been actively working as a communications consultant in the international development sector with reputed think tanks. She has been a recipient of a number of research and creative fellowships such as Charles Wallace, Art Think South Asia, ASHA-STANFORD and UNDP Human Development Media Fellowship. This is Diya's first film with PSBT.

VOLUME ONE

India/2014/English/52 minutes



Director:
Spandan Banerjee

Who is a guide? In these changing times, where guidebooks are replacing people, who can tell the story of this nation and its monuments? *Volume One* is a story about us, as tourists and guides to our own nation. It is about the eclectic extravaganza that India is presented through characters, who show us their little bit of the nation. A journey bound by the language of necessity but never of intimacy, English.



Spandan Banerjee is a National Award winning filmmaker. His films *Thekey Pey Kya Karte Ho* (2006), *Beware Dogs* (2008), *You Don't Belong* (2011) and *To-Let* (2013) have been shown in film festivals all over the world. His production company Overdose Films has produced over 100 films in the last 10 years including films for MTV, UNICEF, Ministry of Women and Child Development, Ministry of Tourism, National Geographic Channel, Pratham, JWT, OPEN Magazine, NFDC, PSBT etc. He is also Creative Director, National Film Development Council, New Delhi.

THE WADIA MOVIETONE VARIETY SHORTS

The Wadia Movietone variety shorts made between 1933 and 1947 opened the doors for the higher traditional arts in India to find in films the means of largest audience and public contact. Popular films gained cultural status by being played along with the film performances of recognised classical artistes. The exclusively made shorts, screened with the main film, featured the performances of important poets, musicians, classical singers, instrumentalists, and even showed major national events and political personalities.

Azim Qawwal –Nisare Khwaja

India/15 minutes



Director:
J BH Wadia

Azim Qawwal Nisare Khwaja: Bestowed with the title of *Premraagi*, he renders two numbers *Iss Kaya Ki Rail Rail Se Ajab Nirali Hai* and *Ay Jawano Tum Hoshiyar Bano.* He also renders another number *Khuda Kisi Ko Mano* and *Koi Nahi Gair Baba Watan Ki Bigadi Hui Jawa Ko Khush Gawar Banane.* His numbers had nationalistic shades. This reel was shown before the Wadia Movietone film *Jai Bharat*. In this reel, the announcer recites Sir Mohammed Iqbal aka Allama Iqbal's quote "*Mazhab nahi sikhata bair rakhna, hindi hai hum watan hai Hindustan hamara"*.

Kumar Gandharva

India/3 minutes



Director:
J BH Wadia

Kumar Gandharva was a Hindustani classical singer, well known for his unique vocal style and his refusal to be bound by the tradition of any ***gharana***.

THE WADIA MOVIETONE VARIETY SHORTS

Miss Saritadevi
India/4 minutes



Director:
J BH Wadia

A leading singer of Wadia Movietone, she has given playback in films like *Punjab Mail/1939* and many others. She mesmerized the audiences by her singing in Raga Kafi Holi in Deep Chandi Taal.

Sardar Mansur
India/5:05 minutes



Director:
Homi Wadia

A Wadia Movietone star, Sardar Mansoor renders one of the Gazals of India's famous Urdu poet **Hazrat Azghar Gondavi**, *Wajah Khamoshi Ki Na Poocho Aap Mujhe* in Raag Mishra Kafi.

THE WADIA MOVIETONE VARIETY SHORTS

Fida Hussain Jalandhari



Fida Hussain Jalandhari sings a popular ghazal *Woh Kahte Hai Unko Ruswa Na Kijiye, Tanhai Mein Baith Ke Roya Na Kijiye.* This short was screened before the Wadia features *Manthan/1941* and *Bambaiwali/1941.*

Zohrabai Ambalewali

India/8:05 minutes



Director:
J BH Wadia

A leading first generation playback singer of the Hindi film industry, she has sung *Hum Ishq Ke Maro Ke* and *Tumhe Yeh Dil Ke Nazare Salam Kahte Hai.* A popular radio artiste, she rendered classical and semi-classical numbers and came to the forefront with the success of Naushad's musical *Rattan* in 1944.

Ram Panjwani

India/9 minutes



Director:
J BH Wadia

The reel contains song recitals in Sindhi on Hindu-Muslim unity. The story and dialogues are by Ram Panjwani himself.

Tabla Solo- Khan Sahib Ahmed Jaan Thirakwa

India/10 minutes



Director:
J B H Wadia

Tabla solo recital by the famed table player. Kinaar, Purab, Farrakkhabadi Chalan are played with elan by Ahmed Jaan “Thirrakhwa”.

THE WADIA MOVIETONE VARIETY SHORTS

Mallika Pukharaj
India/11 minutes



Director:
J B H Wadia

A popular Ghazal and folk singer of British India from Jammu, Mallika Pukhraj sings *Dillagi Meri Koi Kya Jaane* and a Punjabi song *Haan Jo Mariye*. She was known for her *Pahadi* folk songs. This variety short was shown before Wadia Movietone's 1939 feature film *Kahan Hai Manzil Teri*.

Netaji Subhashchandra Bose and M.N.Roy:



Director:
J B H Wadia

Wadia Movietone made short films on leading political personalities also. Speeches delivered by Netaji Subhashchandra Bose and M.N.Roy were filmed. Unfortunately, this reel is without sound, but this rare footage showing our national leaders is preserved for posterity.



STUDENTS WORKSHOPS

NABARD FILMS

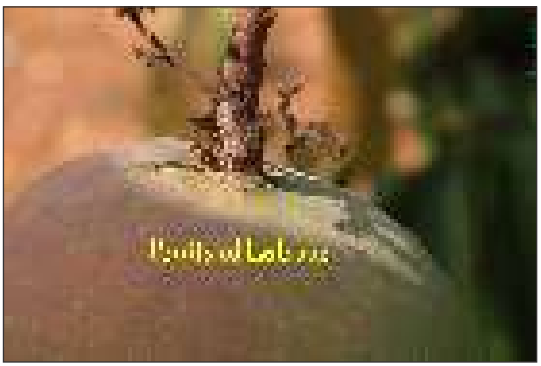
CONNECTING MEANS TO ENDS
India/2015/4:18 minutes



Student Directors:
Nayani Khurana, Rucha Satoor, Sruthi Kutty, Shubaangi Sharma (all from Xavier's Institute of Communication)

A film on how a bridge constructed under NABARD's Rural Infrastructure Development Project has opened doors of opportunities for people of Udhampur district in Srinagar in helping children get better education, connecting youth to better job opportunities and availing timely treatment for the sick among others.

FRUITS OF LABOUR
India/2015/5:21 minutes



Student Directors:
Munmun Dhaleria, Aditi Sivaraman,Kritika Trehan(all from Shristi School of Design)

A short film about how NABARD's Tribal Development Fund is changing lives in the poor and backward blocks of Mysore and Tumkur Districts in Karnataka through “mango wadis”

NABARD FILMS

GOAT VILLAGE
India/2015/4:54 minutes



Student Directors:
Janvi Karwal, Prachee Bajania, Najeeb Khaled, Sreelatha Kumar Abel Mathew, Akshita Chandra (all from Shristi School of Design)

An innovative approach in association with State Government of Kerala in which Joint Liability Groups of poor women were formed to take up goat farming on a homestead basis.

GOD'S OWN RECIPE
India/2015/4:30 minutes



Student Directors: Kasturi Gandhi, Mahima Shasank, Taarika Chandy, Mohit Juneja, Prathishta Chhetri (all of XIC)

A documentary about the valiant and progressive efforts of a group of farmers to go organic, go green.

NABARD FILMS

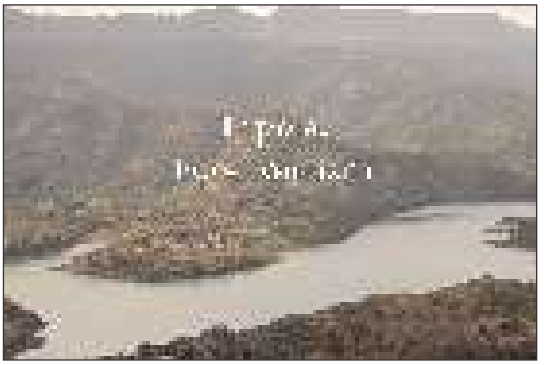
HIMPINE
India/2015/4:32 minutes



Student Directors:
Kevin , Sagar, Vishal ,Mohit, Avik(all from Whistling Woods International)

A documentary about local women communities coming together to make and market exquisite handicraft items out of pine needles, a waste product of pine trees.

TAPOLA
India/2015/5:58 minutes



Student Directors:
Chitralekha Dhar , Irwin Rodrigues , Rucha Satoor, Sruthi Kutty, Shubaangi Sharma,Vertika Singhal (all from Xavier's Institute of Communication)

A film on Eco Agro tourism Producer Company set up in Tapola, near Mahabaleshwar in Maharashtra with assistance from NABARD'S Producers'Organisation Development Fund. This NABARD supported project has created employment opportunities for the Rural Youth and made tourism affordable.

NABARD FILMS

THE INNOVATOR
India/2015/4.24 minutes



Student Directors:
Munmun Dhaleria, Rajshekar, Nupur Balasubramanyam, Ram Alluri, Aditi Sivaraman, Sagarika Bhatia (all from Shristi School of Design)

A short film about farm innovations of a dedicated son of the soil, encouraged under NABARD's Rural Innovations Fund.

THE RIPPLE EFFECT
India/2015/6:16 minutes



Student Directors:
Kasturi Gandhi, Mahima Shasank, Taarika Chandy, Mohit Juneja, Prathishta Chhetri (all of XIC)

A film on how improvement and modernization of canals in Bharuch and Surat districts of Gujarat under NABARD's Rural Infrastructure Development Fund (RIDF) helped save 30% of water due to reduction in leakages and seepages. The project increased the flow of water and enhanced availability of water to tail end farmers and industries.

NABARD FILMS

WATERSHED
India/2015/4:18 minutes



Student Directors:
Saim Shaikh , Jaison, Nivia, Mihir Sinha (all from Whistling Woods International)

A look at how the Pallikandam Watershed Project running in over 30,ooo hectares of land in Kottayam district of Kerala has made a positive impact on lives of farmers in a variety of ways.

WEALTH IN MY BACKYARD
India/2015/5:57 minutes



Student Directors:
Janvi Karwal, Prachee Bajania, Dr. Sency, Dr. Sindhu, Abel Mathew, Anshruta Aniruddh (all from Shristi School of Design)

A NABARD project undertaken in association with Krishi Vigyan Kendra, Pattanamthita, Kerala which encouraged farmers to undertake homestead poultry as an additional source of income with amazing results.

PRAYASAM FILMS



The Bad and Beautiful World Film Festival is a festival of films by disadvantaged directors who seek to improve their social environment. Now in its second year, the festival is hosted by the Satyajit Ray Film and Television Institute. The activity itself is supported by the Kolkata-based NGO Prayasam.

The young directors are essentially youth from the adjoining slums and colonies of CG Block, Salt Lake, Kolkata. Working with Prayasam on areas like community health and sanitation while undertaking in-house courses in soft skills and spoken English, they realised that it's not enough to plant trees, conserve water and reduce use of fossil fuel. Environment means not just one's natural surroundings but one's social ambience as well. Verbal and physical abuse, stereotyping or gender discrimination can play havoc with an individual's life, no matter how clean and green the neighbourhood is. Their parents may be working as cooks, drivers or vegetable sellers and they may be staying in cramped conditions in cubby holes, but these youths have a dream to bring about a change in their surroundings.

They are now being trained at its newly opened Visual Basics Studio for Community Youth, which is supported by a global programme of Adobe Foundation called Adobe Youth Voices. At the centre, teenagers and youngsters have been learning technical skills in still photography, videography, film making, script writing, aesthetics, direction, storyboard development and editing to tell their stories in a bid to inspire change in their own community and also share them globally through the Adobe platform.Film is such a powerful medium but is sometimes perceived as a non-issue, like verbal abuse, can be highlighted and awareness can be built around it. We had 16 students pitching with 10-minute audio-visual presentations. Of them, eight were given the go-ahead. Each got Rs 5,000 and the use of the camera for a specified period. This way they got lessons in finance and time management too," said Amlan Ganguly, founder-director of Prayasam.

AHSAAS 2015/4:15 minutes

The film is the story of Manish, an inhabitant of Nazrul Pally, who drinks all day and neglects his family. When his wife urges him to give up drinking and take care of their child he abuses her. The film ends with Manish stumbling out of home taking swigs from a bottle, revving up his bike to speed off and finally getting hit by a bus and lying by the wayside.

Directorspeak:

At the unlit entrance to our locality, to the left of the bridge leading towards Technopolis, there is a hooch den inside an under-construction building. In 2013-14 seven to eight fatal accidents took place in our area. The victims were all drunk and had lost control of their bikes. We went around speaking to the families of the deceased. The film is made in the hope that these liquor parties are put to an end.

Manish Chowdhury is 19 years old and hails from Nazrul Pally. He is training since 2011 and this is his third film.

ASTEY LADIES

India/2011/Bengali/5:24 minutes

"Astey Ladies!" or "Slow down for the ladies!" is a cry common to bus conductors when women alight or board a bus, the idea being that women are fragile and need to be protected. It highlights gender discrimination at every step in a girl's life be it in restrictions on her movement or moral policing on her clothes. At the same time, women's bodies are objectified in popular culture.



Directorspeak: "We grow up seeing girls being expected to help out mothers while boys are exempt from domestic chores. Yet, homemakers are slighted as unproductive by men and women alike. On buses, women are clearly perceived as the weaker sex, with seats being reserved for them just like the old, infirm and challenged. Bus conductors alert the driver to slow down when they have a woman passenger alighting. I want to show the lack of gender equality in every step."

Salim Seikh is 17 years old and hails from Rishi Aurobindo Colony. He is training since 2011 and this is his fifth film

PRAYASAM FILMS

AWAAZ

India/2011/Bengali/7:20 min

Laxmi faces eve-teasing as she comes home from school every day. She seeks guidance and support from her mother, but her mother blames her instead. One day things come to a head with one of the boys snatching her dupatta. A crest-fallen and helpless Laxmi decides to end her life by hanging herself. Luckily her friends arrive in the nick of time to stop her and together they take on the boys



Directorspeak: "I had heard of such an incident in which a girl was being teased by boys of the same area. Her parents refused to hear of it and blamed her. There is a perception that eve-teasing occurs when girls wear western dresses. I wanted to show that girls are not safe even if they are in the most modest of attires like ***salwar kameez***."

Priya Murmu is 18 years old and hails from Nazrul Pally. She is training since 2015 and this is her first film.

BEHUDA

India/2011/Bengali/5:14 minutes

17-year Rahul likes playing with kids who are younger than he is but he is ridiculed for this by his neighbours and family. His father is an alcoholic. One day when he confronts his father about his drinking habit he retorts that he drinks because he is a man and that Rahul needs to grow up as well. This pushes the mild-mannered Rahul to the bottle but his friends provide him proper counsel.

Directorspeak: "When I had enrolled in Prayasam's junior group (for ages 7 to 13 years), I was tauntedfor spending time with children. Neighbours even complained to my parents who in turn scolded me. I tried to mix with boys from my college over Facebook but found I has nothing to say. The girls dis not want to mingle as friends. I suffered from an inferiority complex and, just as the father in my film offers liquor to his son as an escape, I took to smoking and drinking. The film is inspired by my own experience."

Loknath Pradhan is 21 years old and hails from Nazrul Pally. He is training since 2015 and this is his first film

PRAYASAM FILMS

CHHAPPA
India/2011/Bengali/4:41 minutes



Tarak is a studious boy but he is effeminate and more sensitive than his overly masculine peers who are coming of age. Tarak is subjected to bullying by his friends, family and community and, as a result, becomes depressed and confused about his identity. One day, Tarak's father beats him up after he hears people gossiping that his son has proclaimed himself as gay on a social network (a cruel joke played on him by a local boy) and turns him out of the house. Tarak's story offers a unique perspective on social expectations tied to gender stereotypes as also on bullying and cyber crime.

Directorspeak:

"There are effeminate people in our midst. We are ashamed to socialise with them but do not stop from using them when the need arises. We never stop to think what they are going through. This constant rejection and ridicule destroys their relationships and sometimes their lives. We used to taunt such a boy in school who finally quit studies. The realisation of what we did to him dawned much later and since I did not know his address there was nothing I could do about it then. This film is my penance."

Sujit Dutta is 21 years old and hails from Rishi Aurobindo Colony. He is training since 2015 and this is his first film

GAALI India/2011/Bengali/6:07 min

A young girl Priya is stigmatised by her family and community for hanging out with boys. Priya's family starts to think she has become a bad girl and so, they tell her that they do not care what she does with herself or with whom, as long as she brings home her earnings. Priya also starts a relationship with a boy but he too begins to control her, by putting curbs on what she wears and whom she meets.



Directorspeak: "A girl next door to us gets verbally abused by everyone around her which makes her bitter and cynical. Her mother says she does this to keep the girl under control. But she does not realise that the girl has stopped respecting her. This is a stifling atmosphere. That is why I chose a tight frame with the camera focussing just on the girl's face for the entire length of the film. The claustrophobia that the audience would feel would make them empathise with the girl being cornered on all sides. I had seen a foreign film using such a technique. Since expressions become vital in close shots, we shot for four hours. Each of the abusers took position on different sides and at varying heights to Priya Sutradhar, the actress, during shooting so that she can turn that way to hear their abuses and react. It took us another three hours on the editing table to find the shots with the right expressions from the pile of retakes."

Sikha Patra is 17 years old and hails from Rishi Aurobindo Colony. She is training since 2011 and this is his fifth film.

PRAYASAM FILMS

SHURUR SHURU

India/2011/Bengali/2:51 minutes

Mou is a studious girl and has a supportive mother but her father cares little for her zeal. One night, he comes home drunk and beats up her mother. The next morning, Mou has to appear for her examination. But after her mother, a domestic help, leaves for work her father forces her to do chores at home which delays her and affects her performance in the exam.



Directorspeak: “I have seen fathers come home drunk and throw a fit if they find their daughters studying. Drinking has gone down a lot due to Prayasam's awareness activities. This film, if screened in the neighbourhood, would help tackle the problem better.

Monalisa Mondal is 15 years old and hails from: Mahisbathan. She is training since 2015 and this is her first film.

THE DREAM

India/2011/Bengali/3:06 minutes

A young boy in the colony dreams of going to college but whenever he talks to his friends about his dreams, his friends dissuade him. His father is sceptical about the need for an education and pushes him to get a job and support his family. But even as he goes from door to door to deliver newspapers, he nurtures a dream of higher education and a better life. He finally saves enough to pay his fees himself and thus attains his dream of getting admission to a college.

Directorspeak: “I know of a boy whose father had set his text books on fire. Relations were so bad between them that he hit his father. Finally he had to quit studies and start working. But now he is back in college and is also working part time. Through this film, I want to show boys of our area that we can do both.”

Gopal Roy is 21 years old and hails from Rishi Aurobindo Colony. This is his first film.

RYAN TV

Ryan TV was started in 2008 by the Ryan International Group of Institutions (RIGI), with the aim of providing media development for its students. Dr. A. F. Pinto, Chairman of the Ryan International Group of Institutions, believes in “Equipping the students with skills to explore and realize their multiple talents”. Thus the group's media initiative Ryan TV carries out various media courses for students through short term training courses. Ryan TV has been designed keeping in mind the web as well as other media.

Basic all round media development to students, is being given in the fields of content creation for production and post production work in short films, advertising, and TV News Presentation and Production; for young students in the age group 11 to 21 across three Ryan TV Studios at Ryan International Schools in Malad (W) and Chembur in Mumbai and Kundalahalli in Bengaluru. Since its inception, students from Chandigarh, Punjab, Haryana, Delhi, Uttar Pradesh, Karnataka, Rajasthan, Tamil Nadu and Maharashtra have participated in these media initiatives.

Prominent among its activities is the ad film making competition called 'Ryan's Iceplex Ad Film Awards' (IAFA). Students send audio visual ads in various categories to highlight Public Service Messages. The session will showcase some award winning PSA's (Public Service Ads), made by students individually as well as some PSA's made through team work and teacher support. The package will also include a 15 minute session on PSA creation.

STUDENT FILMS

Plant a tree

2015/1 minute-Age Group: 11-13 years



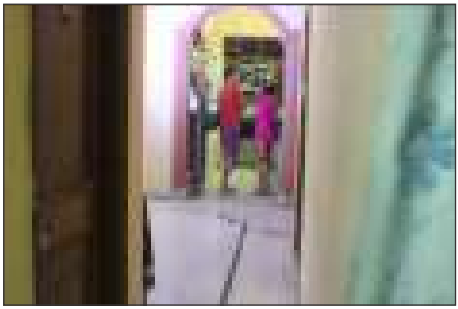
Director:
Nihar Vyas (11 - 13), Ryan International School, Kharghar

A simple idea brilliantly portrayed. This PSA offers a simple solution to defores tation.

RYAN TV

Emotional Safety

2015/1 minute-Age Group: 11-13 years

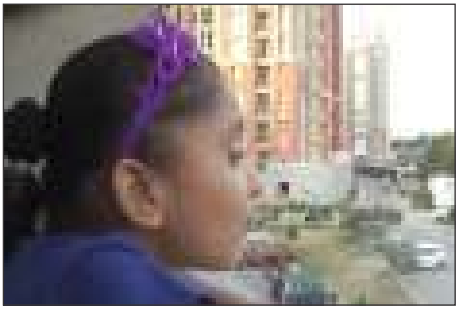


Director:
Yash Arora (11 - 13), Ryan International School, Chandigarh

This PSA is a heart touching ad is about how parental strife affects a child.

Protect the Environment

2014/1 minute-Age Group: 11-13 years



Director:
Vinayak Joshi (11 -13) Ryan International School, Gr Noida

The PSA "Give Colour to your life" is from a child's perspective. The importance of flora and fauna and therelation of one with the other is beautifully depicted.

Water Conservation

2008/1 minute-Age Group: 11-13 years



Director:
Siddhant Kumar (11 -13) Ryan International School, Gr Noida

If a little child can think about water harvesting, why can't we?

Safety (Yamraj is Calling)

2008/1 minute-Age Group: 14-16 years



Director:
Upmanyu Raju (14 - 16)

This PSA is a Comic Look at why using mobile phones while driving isdangerous.

Stop Global Warming

2014/1 minute-Age Group: 14-16 years



Director:
Nida Shaikh (14 - 16) St. Xavier's High School, Virar

Global Warming, shown beautifully and artistically with the help of sand animation in this PSA.

Water Conservation

2015/1 minute - Age Group: 11-13 years



Director:
Aayush Rangpariya (14-16 yrs.) St. Josephs High School, New Panvel.

A heart touching ad showing the importance of saving every drop of water.

Environment

2012/1 minute - Age Group: 14-16 years



Director:
Mihika Bhaskar (14-16 yrs.) Ryan International School, Kunrdanahalli, Bglr

This PSA uses simple clay animation to highlight the woes of our environment. Is deforestation the only way to progress.

Child Nutrition

2015/1 minute - Age Group: 17-21 years



Director:
Rishabh Nahar (17 - 21), Index Medical College, Indore M P

Child malnutrition is one of the biggest killers in our country. This PSA is a wake-up call to the nation.

Education - the way to progress

2013/1 minute -Age:17-21 years



Director:
Sanket Pradip Gomase (17 - 21) Visvesvaraya National Institute of Technology Nagpur

This PSA has original music beautifully highlighting the importance of going to school.

I wish I were blind.

2011/1 minute - Age Group: 17-21 years

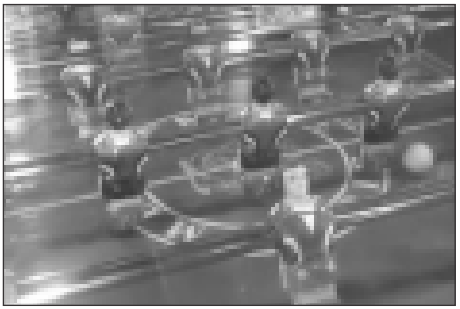


Director:
Aettreya Sen (17 - 21) M M K College Bandra

This PSA is a sensitive depiction of how we are all turning a blind eye to everything that is wrong in our society.

Safety

2009/1 minute - Age Group: 17-21 years



Director:
Ninaad Shukla (17 - 21) K C College

Sometimes cutting across tracks and cut your dreams. This PSA is a poignant look at shattered dreams.

Women Empowerment

2015/1 minute - Age Group: 17-21 years



Director:
Kapish Agarwal (17 - 21), Shri T P Bhatia College of Science, Kandivli

Women empowerment is the need of the hour in our country today.call to the nation.

RYAN TV

Don't Drink and Drive

2015/1 minute - Age Group: 17-21 years



Director:
Anubahv Nagpal (17 - 21) Ryan International School, Noida

Not only does the person who drinks and drives suffer, so does the unfortunate one who is the victim.

Street food

2013/1 minute - Age Group: 17-21 years



Director:
Karan Chaudhary (17-21) Ryan International School, Mayur Vihar

Street food is popular all over the world and on the list of many a tourist. This PSA's comic representation will make you rethink.

TEACHER ASSISTED FILMS

Car Pooling

2015/40 seconds



Ryan International Schools, (Jamalpur & Dugri) Ludhiana & Udaipur

St. Xavier's High School, Hewry Nagar, Nagpur

Don't Pollute, Use Carpooling to Commute. This simple message is given in this PSA using simple camera tricks school.

RYAN TV

Chalta Hai, Nahi Chalta Hai
2012/1:35 minutes



Ryan International Schools, Mayur Vihar & Noida

This PSA highlights the 'chalta hai' attitude, should not be encouraged.

Donate Blood
2010/1:25 minutes



Ryan International Schools, Goregaon & Mayur Vihar

Ryan Global School, Andheri

A very different topic taken up by children. This PSA takes a different look at blood donation.

Dyslexia Is A Disability Not A Sin
2013/57 seconds



Ryan International Schools, Nashik, Goregaon, Kandivli & Malad
Calibre International School, Chennai

This PSA takes a look at Learning Disabilities, and why we should not be discouraged by them.

Horn NOT OK Please

2014/1:03 minutes



Ryan International Schools, Kundanahalli, Yelahanka & Bannerghatta

This PSA takes the ubiquitous message to give a message about noise pollution.

Mobile Manners

2012/1:24 minutes



Ryan International School, Chembur & Sanpada

A Comic PSA on mobile ettiquette.

My Son is not mad!! (Week 4C)

2015/1:31 minutes

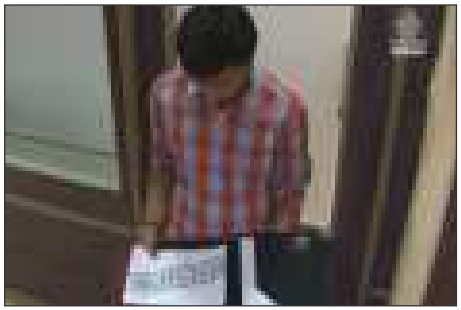


Ryan International Schools, Jaipur, Ghaziabad & Gurgaon

Seeking help is seen as a taboo in India. This PSA tries to break the barriers of seeking professional psychiatric help.

RYAN TV

Only hard work pays
2015/39 seconds



Ryan International Schools, Faridabad, Mayur Vihar, Rohini & Pune

This Comic PSA gives the message that success can be achieved only through hard work.

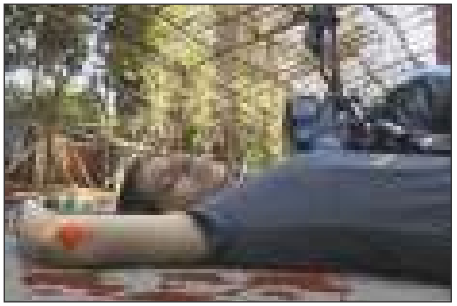
Prevent Asthma
2013/1:18 minutes



Ryan International Schools, Malad , Cambridge School, Kandivli

A PSA to raise awareness about asthma, using 'vox pop' as a means of getting the message across.

Save a Life
2015/1:50 minutes



Ryan International Schools, Vasant Kung, Noida & Nashik.

This PSA is a harsh look at the insensitivity of today's world.

RYAN TV

Smile Bank
2014/1:31 minutes



Ryan International Schools, Faridabad, Gurgaon, Malad (CBSE) & Nashik
Cambridge School, Kandivli

St Xavier's High School, Gondia

This PSA reminds us that the simplest thing in life can bring us happiness. Creating a smile bank is what we all should do.

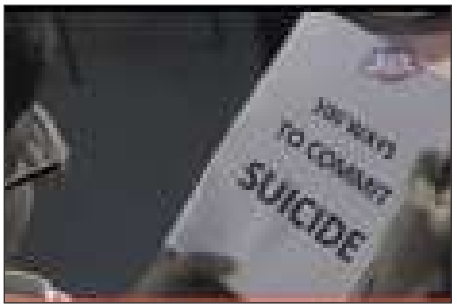
Stop Female Foeticide
2014/1:10 minute



Ryan International Schools, Jaipur, Ghaziabad, Kandivli & Rohini

This PSA is a reminder to the nation to stop female foeticide. The gender imbalance may be irreversible.

Suicide is not the solution
2011/1:25 minutes



Ryan International School Chembur

Ryan Christian & St Lawrence High Schools, Vashi

This PSA is a very innovative way of advising against suicide.

RYAN TV

When does noise become pollution?

2015/2:33 minutes



Ryan International Schools, (Jamalpur & Dugri) Ludhiana & Udaipur & St. Xavier's High School, Hewry Nagar, Nagpur

This PSA takes a look at the least spoken about pollution. Noise Pollution.

TELLING TALES OF NORTH EAST

A MISTY VOYAGE



Directors:
Manesh Madhavan, Sumit Ghosh, Namita Nayak Chopra, Joshy Joseph



A short film on the voyage of cinema in Aizwal,where cinema theatres do not exist.

ANUNGLA



Directors:
Manesh Madhavan, Sumit Ghosh, Namita Nayak Chopra, Joshy Joseph



An experimental, non-linear version of the same story-line of *Untitled*.

TELLING TALES OF NORTH EAST

BIRTH OF A POEM



Directors:
Parth Sarthi Gupta, Randeep Deb, Arup Mazumder, Sobhraj Chakraborty, Pallabi Chowdhury, Chandrima Syam, Th. Chitrangada Devi



A poetic film about a poet waiting for his darling at the bus-bay and the muse arrives through a poem.

SONGS OF MARBLES



Directors:
Tiakumzuk Aier, William Chishi, Limatula Longkumer, Rokosato Dikha, Bokavi Swu, Temjen Imsong, Esther, Arenla Subong, Arilong, Rosy Yanthan



A metaphor of the spiral of violence through children playing marbles.

TELLING TALES OF NORTH EAST

TRANQUILITY



Directors:
Aldrin Zosangliana, Malsawtluanga, Irene Lalruatkimi, Napoleon R.Z. Thanga, Louise Hauhnar, V.L. Peak Zote, Lallianpuii, C.V.L. Ruata, Lalzidinga



A short film about the “No-Horn City” Aizwal.

UNTITLED



Directors:
Anungla Longkumer, Megotsolie Dolie, A Kumyager Jamir, Menang Jamir, Letminthang Kipgen, Ravinder Chetri, Moasangba LKR, Moa Supong, Nikolo Tsuzu, Supong Alingri

A short film capturing the implosion of a woman



RETROSPECTIVES

ARARAT 14 VIEWS



The film is a series of controlled improvisations that focus on the holy Armenian mountain Ararat that is out of reach in Turkey. Ararat is a holy mountain for Armenian because,according to Biblical tradition, Noah saw the first land here again after the Great Flood. So it is difficult for Christian Armenians that the mountain is just over the border in Islamic Turkey. They can only look at it. That is also what Don Askarian does with great dedication and using all his visual inventiveness. He looks at his mountain as a poet, a dancer, a painter. And of course, eventually also as a filmmaker. The filmmaker studies his mountain from every conceivable angle, just as the great French painter Cézanne once studied Mont Sainte-Victoire, or like the equally great Japanese print maker Hokusai studied Mount Fuji. Askarian improvises on his fourteen views in such a monitored and imaginative way that a new reality seems to emerge – a reality that seems to float between magic and truth and wants to shrink time and space. The view of Askarian, or maybe rather his vision, of the mountain is deeply rooted in Armenian culture – a culture that had to be fought for in a tragic history. The film makes this tangible too. Based on the short stories *Rusya* by Ivan Bunin & *The Ear of Consultant* by Alexander Delphinov

Script: Don Askarian
Camera: Sargis Kharazyan
Editor: Don Askarian
Sound: Nune Hovhannisyan, Kees van der Knaap, Lilit Gulyan

DON ASKARIAN

AVITEK

Germany/1992/84 minutes



Hovering between the realms of poetry and history, this stunningly photographed, elegiac work – mostly in long takes – mixes cryptic metaphor and fantastic symbolism to tell the story of Avetik, an Armenian filmmaker exiled in Berlin. Don Askarian employs dreamlike images – a crumbling, ancient stone chapel gradually reduced to nothing by the rumbling vibrations of passing military vehicles; a ghostly cemetery of carved tombstones in which a woman takes a starving sheep in her arm and breast-feeds it back to life-to reflect the history of his homeland and shades of his own exile in Germany. In sensuous, lyric tableaux, Askarian explores German racism, the 1915 Armenian genocide, the disastrous earthquake of 1989, tranquil childhood memories, and images inspired by erotic medieval poetry.

Script writer: Don Askarian

Camera: Gagik Avakian, Martin Gressmann, Andreas Sinanos

Editor: Don Askarian

DON ASKARIAN

FATHER

Exercise in death - look at the terrible face of father.



FATHER
Exercise in death - look at the terrible face of father.
To hear his hoarseness is the preparation for death.

We will do it not better before our death. Study accurate death - was written 16 years back in the text to my movie AVETIK. In fact, we can not speak about death. Not a word. Even more so in a movie.

Cinematographer: Artak MarkaryianArtak Markaryian
Screenwriter: Don Askarian
Editors: Don Askarian & Nune Hovhannisyan

DON ASKARIAN

KOMITAS

Germany/1988/96 minutes



The film is dedicated to the Armenian monk and genius composer Komitas, and the 2 million victims on his people in Turkey in 1915. The final 20 years of Komitas life were spent in various mental hospitals. The destiny of Komitas? This is the magic beauty of Armenian culture and the abhorrent brutality of Armenian history. A cultural and artistic world that was slaughtered with a curved knife. A humanity that doggedly advances towards an apocalyptic catastrophe, that does not recognize its own original purpose, eradicates its own memory, its final roots

Director's POV: Guided by pain, I extend my hand and it thrusts against them. The souls of 2 million murdered circle over your and my head, over Ararat...Tobacco, from which the "Camel" cigarette has been made, that I am just lighting, reflecting on written phrases, grow out of the cracked skull of my grandfather, who perished in Erzurum. On October 10,1984, I sat in the kitchen of our apartment in Berlin, opposite me, on the electrical fuse box, stood the angel and looked at me through the leaves of a philodendron plant, I raised my head and it was no longer there.Then they both appeared. more...

Script writer: Don Askarian

Camera: Jorgos Arvanitis & Martin Gressmann

Editor: Rene Perraudin & Marion Regentrop

MUSICIANS



Folk-musicians earn their money on the streets of Armenian capital Yerevan, the ropewalkers dance in front of the old monastery Khor-Virap. Their improvisations appear like a poetic mirror for the psychical sensitivity of Armenians.

Director's POV: What happens after the empire? - All know and expect it in the advance, only one thing they don't know: Despite the destruction, the disintegration, the humiliation, the social catastrophes of the war... despite the poverty, the betrayal... despite the annihilation of all bases of the life - the music sounds, and how it sounds! Higher and higher, over the human sorrow and over the pain! It is also one, daily practiced mental attitude, stand and exercise, that awakens a hope in the abandoned and in those, who already has lost the last hope. The film reports on the drummers, who can drum with the cut-off hands the way that... About... that it is easy to go over the water, try it once in the air.

Camera: Artak Markaryian
Editor: Don Askarian
Screenwriter: Don Askarian

FERNAND MELGAR



Fernand Melgar was born into a family of Spanish anarchists exiled to Tangiers(Morocco). His parents smuggled him in with them when, in 1963, they clandestinely emigrated to Switzerland as seasonal labourers. In the early eighties, he cut short his business studies in order to found, together with several friends, Le Cabaret Orwell, a mecca of underground culture in western Switzerland, followed by the internationally famous rock venue La Dolce Vita

Following a screening of experimental films, he turned himself into a self-taught independent film director and producer. He created experimental films and iconoclastic television segments in 1983. In 1985 he joined the production company Climage, a collective which groups together several individualists who have similar ideas on independent and engaged filmmaking. Since then he has stayed a faithful collaborator, and has produced over twenty well-regarded documentaries on the subjects of immigration and identity. He was the editor for the films of Jacqueline Veuve, whose Le Journal de Rivesaltes was awarded with the Swiss Film Award in 1998.

His 2005 documentary –Exit The Right to Die received several international awards including the prestigious Golden Link UER Award for the best European co-production and also the Swiss Cinema Award in 2006. In 2008 his documentary The Fortress won the Golden Leopard at the Locarno Film Festival as well as many other international awards.

His film Special Flight, shot in 2011 in an administrative detention centre, received more than thirty international awards including the Swiss Film Award and the Prix Europa.

In his 2013 follow-up The World is Like That, Fernand Melgar tells the story of some of Special Flight's protagonists after their expulsion from Switzerland. His last film The Shelterwas filmed in an emergency shelter for homeless people in Lausanne.

FERNAND MELGAR

SPECIAL FLIGHT

French/100 minutes



Each year, thousands of men and women in Switzerland are imprisoned without trial orsentence. Simply because they stay in the country illegally, they may be deprived of liberty for up to eighteen months befor being deported. Frambois in Geneva is one of the 28 deportation centresfor the paperless in Switzerland.

Frambois accommodates rejected asylum seekers and illegal migrants. Some have been established in Switzerland for years, they started a family and they work. They pay their social insurance contributions and send their children to school. Until the day the cantonal immigration authorities arbitrarily decide to imprison them to ensure their departure. The problem is that no inmate is willing to leave the country voluntarily. Thus begins a relentless administrative procedure to force them to leave.

Behind the closed prison doors, the confrontations between staff and inmates sometimes become unbearably intense over the months. Relations of friendship and hate, respect and revolt, gratitude and resentment are formed, until the announcement of deportation, which prisoners often experience as a betrayal, as an ultimate stab. Crushed by the law and its relentless administrative spiral, those who refuse to leave voluntarily are handcuffed, tied up, forced into wearing helmets and diapers and then forcibly put on a plane. In this extreme situation, despair has a name: Special Flight

Camera: DENIS JUTZELER
Editor: KARINE SUDAN
Sound: CHRISTOPHE GIOVANNONI

FERNAND MELGAR

THE FORTRESS

2008/French/100 minutes



Men, women and children from Romania, Togo, Georgia, Kosovo and Colombia arrive each week on Switzerland's doorstep. They are running from war, dictatorship, persecution, climate change and economic problems. After life threatening struggles to reach Switzerland they are guided to one of the five processing centres of which Vallorbe is one. In this austere environment they are held in conditions that closely resemble detention while they wait idly for the Swiss authorities to decide what will become of them. The film puts us in the middle of this daily sorting of human beings. We gained access inside this former luxury hotel now surrounded by barbed wire only after long negotiations with the authorities. This is an unprecedented, respectful look into the sometimes very emotional daily life at the Centre. The film's narrative which almost resembles fiction at times follows these “characters” through their pain, doubt and joy. Without taking sides and with sensitivity and emotion this film offers a raw human experience. Inevitably this film asks the question of how we treat others as citizens but also as human beings.

Camera: CAMILLE COTTAGNOUD
Editor: KARINE SUDAN
Sound: MARC VON STÜRLER

FERNAND MELGAR

THE SHELTER

2014/ French, Spanish, Wolof, English, Romani, Peul/101 minutes

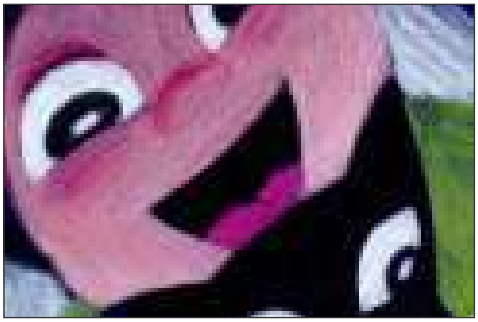


A winter spent in the heart of an emergency shelter for homeless people in Lausanne. At the entrance to this hidden bunker there unfolds every night the same dramatic ritual, leading to occasionallyviolentconfrontations. The watchmen have the difficult task of “sorting the poor”: women and children first, men later if there is room. Even if the shelter can hold 100 people, only 50 “chosen ones” will be allowed inside to receive a hot meal and a bed. The others know that the night will be a long one.World Premiere in the International Competition of the 67th Locarno Film Festival

Camera: FERNAND MELGAR
Editor: KARINE SUDAN
Sound: ELISE SHUBS

GITANJALI RAO

BLUE
2000/English/1 minute



Blue is a little girl's dream about exploring space, with her cat.

Director's POV: *Blue* was an exercise in story telling without using words. It was created in the traditional style of progressive animation using coloured pencils on coloured paper. It was made in the days were computers were not used too widely for animation in India.

ORANGE
2006/English/4 minutes



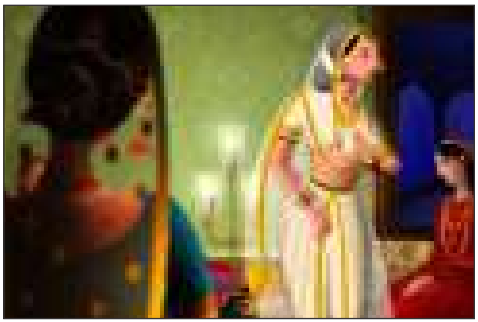
Sound Design:
D Wood

Orange is a conversation between two friends, about love and the loss of it.

Director's POV: In 2002, while working for too long on advertisements in an animation studio, I found myself experimenting with the idea of using computers and graphic softwares to simulate the look of hand painted animation. Created in the spare time of impossible commercial deadlines, *Orange* emerged as an indulgent reaction and experiment of using unconventional subjects for animation in India. The film never cleared the Indian censor board regulations. However it was screened internationally as well as in festivals in India and won three awards.

GITANJALI RAO

PRINTED RAINBOW
2006/English/15 minutes



Sound Design:
Rajivan Ayyappan

Printed Rainbow describes the loneliness of an old woman and her cat, who escape into the fantastical world of match box covers.
Director's POV: I painted the entire film frame by frame over three years as a labour of love dedicated to my mother and cat. The film went on to premiere in Cannes in 2006 and won three awards for the Best Short Film in Critic's Week, Cannes 2006. Then followed 22 international awards.Nadezhda Marinchevska, FIPRESCI 2007, wrote: *"Gitanjali Rao approaches such themes as solitude and death in a gentle and non dramatic way. The narration carries influences from the eastern philosophy of life and rebirth without ruining the feeling of human warmth. We all can attain harmony but in another world."*

GIRGIT/CHAMELEON
2009/English/80 minutes

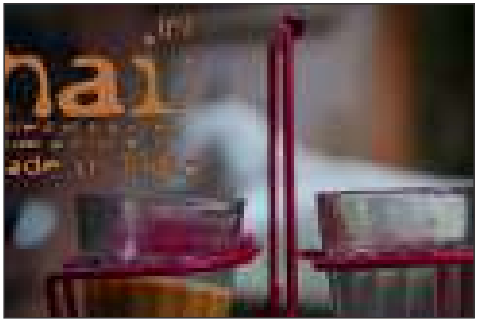


This is a tale of three friends who migrate from different villages to a city like Bombay.
Director's POV: The animation style is inspired by the folk and traditional art and crafts of rural India and pursues the task of elevating it to a level beyond that of the kitsch and the exotic. The film is a visual spectacle telling a story without words, cutting across boundaries of age and language. This is also an attempt to bring together modern animators with folk and tribal artists of India, in an effort that they interact and learn from each other, as well as create a new medium for the folk artists.

GITANJALI RAO

CHAI/TEA

2013/English/11 minutes



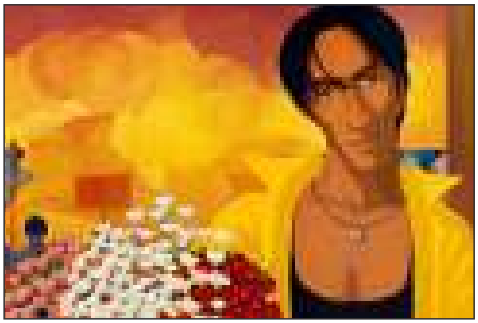
A sequence of montages that shows four different people making tea in a tea shop: . A ten year old boy selling tea in Bombay at the Gateway Of India, An 18 year old girl with her tea shop in a mid level town, A 19 year old Kashmiri lad in a Barrista and an 80 year old man's tea shop in a busy Kerala bus stand.

Director's POV: Through a series of sensuous shots that celebrate the process of making tea and everything that goes into it, and a series of painted graphics that recreate their thoughts, we get four different points of view of life: that of an innocent 10 year old who has escaped a violent life in his village, a spirited girl who has shunned child marriage, a slightly bitter yet adventurous Kashmiri boy who has escaped a false charge of stone pelting and an old wise though cynical Malayali who is skeptical of rapid change – the very same change that the three youngsters pursue. The film is a view of rapid change that India is going through and what it means to those people whose faces we never notice as we go along sipping our cup of tea every day. Tea like the people of India changes with every language, culture, climate yet serves the same purpose everywhere always. A constant in a flux

GITANJALI RAO

TRUE LOVE STORY

2014/Silent/75 minutes



On crowded streets of Mumbai, a young man makes a living selling flowers which he steals from a graveyard nearby. Fascinated with Bollywood, he dreams about the day when he will discover the taste of true love. One day he meets a beautiful and shy girl, which makes him change the life he has led so far. Embedded in the social reality of contemporary India, the film tells a story of one's first, innocent love, growing up and making serious choices. The film premiered in Cannes' section of the Critics' Week in May 2014

Director's POV: I have been doing animation for a long time, but in the beginning it was a challenge to communicate every detail you wish to say or what your character feels. Paintings do that, so why not films? I am more of a painter who moves images to tell a story, and therefore animation. Storytelling is very different when one chooses not to use sound. For me, it is easier to visualize actions and emotions without words. Over time I realized body language, expressions and silence can say a lot more than words. Colours, landscapes, mindscapes, dreams, light, shadows, textures, expressions and movement become my words to tell the story. I like these better than the sound of real voices. They are free to be interpreted and imagined. I like that quality about silence.

NARESH BEDI



Naresh Bedi is the eldest of the Bedi Brothers (Naresh and Rajesh) and a member of the second generation of three generations of Wildlife photographers and filmmakers. He is the first Asian to receive a Wildscreen Panda Award and the first Indian to receive a nomination for the British Academy Film Awards. He was honoured with the Padma Shri in 2015.

Naresh Bedi was born on September 10, 1947 in Haridwar in the present day Indian state of Uttarakhand, to Ramesh Bedi, a renowned wildlife photographer and author of 74 books on the subject. He started developing an interest in photography from an early age and along with his younger brother, Rajesh Bedi, pursued the interest with a Rolleicord camera, presented by their father. His passion helped him to cover an official visit by Jawaharlal Nehru while he was only in his teens and had his first exhibition at the age 19, sponsored by Max Mueller Bhavan, the Indian wing of Goethe-Institut.

Bedi is a graduate from the Film and Television Institute of India, Pune with a gold medal for the best all round performance. A chance meeting with Bert Haanstra, the renowned Dutch filmmaker, at a cricket match in Kanpur, fetched him the opportunity to film a few portions of Haanstra's film, Ape and Super Ape.

In 1970, he teamed up with his younger brother and formed Bedi films and nurtured it to become one of the leading producers of world class documentaries. They shot several projects for National Geographic, Stern and Geo before making a film, Cobra - The Snake God, which was bought by BBC and Discovery Channel. The next venture was a BBC production Flying Prince of Wildlife, followed the steps of Prince Bernhard of the Netherlands, a known wildlife enthusiast, and had the Prince making appearance and Richard Attenborough handling the narration.

A few more films, two on tiger, one each on elephants, wild dogs and snow leopards, followed before the film, The Ganges Gharial was made in 1983. The film fetched him the Wildscreen Panda Award for the best cinematography in 1984 and was also screened at the Centenary Film Festival 2013. His documentary, Cherub of the Mist, is the first conservation film about the red panda. Bedi's films have been aired by several notable television channels such as BBC, Channel4, Canal Plus and the Discovery Channel. Their work, Sadhus: India's Holy Men, was premiered on BBC. The Bedi Brothers have also made two wildlife-based adventure series for Prasar Bharati: Wild Adventure – Ballooning With Bedi Brothers and Echoes from the Jungle. Apart from his films Naresh has co-authored six books on wildlife with his brother Rajesh.

He has worked with renowned filmmaker, Mira Nair, on her film, Monsoon Wedding, as the cinematographer of the second unit. His other mainstream engagements were with Richard Attenborough for a 50 minute promotional film shot for the biopic, Gandhi and with David Lean for a promotional film for A Passage to India.

Naresh was conferred the Padma Shri in 2015 for his distinguished service in the field of Art, 2015

A Note by the Director

By the 1970s Nature films had gained popularity all over the world but India’s wildlife and landscapes were largely ignored by both Indian and Western filmmakers. The difficulties involved in filming shy and elusive animals in the dense forests of the subcontinent was a daunting task, given the lack of proper equipment and knowhow. The 16 mm film stock that was available was not fast enough to capture images in low light situations as is required in wildlife films. I began my career using a hand-cranked Pillard Bolex cine camera borrowed from a friend. What kept me going was my passion and commitment and this resulted in some award-winning documentaries.

NARESH BEDI

For the Retrospective, I have chosen a selection of my wildlife work (see the list below). Please keep in mind that some of these films were made almost thirty years back on 16mm films and may not have the shine and sparkle of modern digital video images. But they are rich in content and show what could be achieved in those early years in an unexplored world without sophisticated equipment and meagre resources. It was not easy. The animals were extremely wary of Man and associated him with the gun. Over the years, with continued protection, things have changed. Animals have started accepting the presence of humans and, with the digital revolution in film technology, virtually everything is possible.

Selected Filmography

1984: The Ganges Gharial
1987: Saving the Tiger
1987: Man - Eating Tigers
1993: Ladakh - the Forbidden Wilderness
1995: Ladakh - Desert in the Skies
2006: Cherub of the Mist
2008: Wild Adventures - Ballooning with Bedi Brothers



MIFF JUNCTION

MUSICIANS in INDIA

An idea for a documentary film by Don Askarian

A "cinematographic" brainstorming with Indian film students, young filmmakers, cinematographers and producers with the goal **to create a film about Indian music and dance culture**, a possible German-Indian co production

Technical data:
4KDV, length about 90 minutes, colour & b/w, Dolby SR

Synopsis
Musicians and artists earn their money on the streets of Mumbai.
Their improvisations appear like a poetic mirror of the sensitivity of Indians.

Director's Statement
"What happens with our life at the end? - All know and expect it in advance, only one thing they don't know: Despite the destruction of body, despite the disintegration, the humiliation, the social catastrophes... despite the poverty, the betrayal... despite the annihilation of all bases of life - the music sounds, and how it sounds! Higher and higher, over the human sorrow and over the pain!

It is also a daily practiced mental attitude and exercise that awakens hope in the abandoned and in those, who already lost hope. The film reports on this kind of artists and musicians.

Theme and main acting personas of this film are musicians, virtuoso, their professional creation and their private lives. They play different music instruments and they all sing. They live in India, are often on the way. They play in theaters and in luxury restaurants, in the Philharmonic halls and on cemeteries, in front of the walls of the old temples, and in clubs the bars, but, above all, they play on the streets, for the passers-by. Very rarely they play for themselves, but almost always for money and on the order. …

The idea of the film
Through our musicians and through other actors like dancers and artists India will be shown from inside. Some scenes will be directed, but the situation is mostly real. The film will try to reveal, what is heavily to define what the profane language calls cinematic truth and intensity.

A musical phrase, a gulp weep and a cigarette attain under our camera look a quite different sense and taste. The music is an important component of human life in our film, the ritual, a part of the magic invocation, is free from all kinds of conventions and dogmas.

The film will be informally structured and moves between the musicians and everyday sights and events.

Musicians is a nearly wordless look at the diverse strands of music and artistic performances found on the streets and in the clubs and halls today, and at the musicians who create it out of chaos. Percussionists perched in buildings, accordionists in subway stops, brass bands roaming ancient streets, even DJs in strobe-lit dance clubs: the film captures the full range of the sounds - and the sights - of its nation's musical expression.

MASTERCLASS

Musicians reveal not just the songs, but the hope within them.

Young people dance themselves in a craze to contemporary trance and hardcore. Regardless whether there's an audience or not, the music continues to ring—in underground passages, in courtyards, in discos, in graveyards and in the stairwells of ancient stone buildings. We allow the viewer to fully appreciate the depth of each musician's art, but the film is not just an audiovisual record of performances. Pedestrians' feet on the street, dancing light and wind, a drunken band, a strange suit-clad man in a limousine... Drama and improvisation lurk in every scene, reflecting something about the human psyche.

Sometimes we see just images of musicians and streets. There is no beauty to see, and because of that the movie is beautiful.

Reality, Truth and Belief
A Masterclass by Fernand Melgar

Cinéma Vérité is a style of documentary filmmaking which combines improvisation with the use of the camera to unveil the truth or highlight subjects hidden behind crude reality. Three of my films presented at this MIFF (*The Fortress*, *Special Flight* and *The Shelter*) belong to this genre invented in the early 60's in the US. In almost every Q&A after the screening of one of these films, the audience always ask me: is it true or false? Or: Is it a mockumentary? I always give the same answer: it's not a question of true or false, it's just a question of belief.

MASTERCLASS

The bhav and ras of animation

Dialogues with pioneering animation film makers to understand the journey from being a skilled animator to a compelling story teller.

Biju Dhanapalan will host and conduct a session on animation film making, to understand the art and the craft essential to make the transition from a skilled animator to an extraordinary film maker. Ajit Rao and Chetan Sharma will screen their select works followed by a discussion; wherein they will share their individual approach that transforms their animation into pieces of personal expression that transcends images. The conversations shall lend an insight into the various creative processes involved in taking the seed thought to the final cut.

Biju has been an animator and a visual effects director for over a hundred feature films and currently he is Associate Professor at the School of Art Design and Media in Nanyang Technological University, Singapore.

RESOURCE PERSONS



Ajit Rao started his professional journey initially as a cartoonist and then, after graduating in architecture from the Bombay University, as an apprentice to the renowned architect B.V.Doshi in Ahmedabad. This dual passion for architecture and cartooning led him through a diverse media of expression and communication where he found himself picking up additional skills of sculpture, painting, caricature, set-designing, comic-book art and animation film making.

After attending an animation course at Sheridan College, Canada, he worked briefly on animation films with India's leading animator Ram Mohan in Mumbai. Later, an invitation by renowned designer Rajeev Sethi to conduct a workshop with folk artists in Orissa, gave Ajit an insight into the wealth of Indian arts and crafts. An intuitive feel for teaching led him to share these varied accumulated knowledge and experiences with students and amateurs alike, through workshops and interactive lectures. In the days when overseas production work in animation began surfacing in India, Ajit had the opportunity of heading training programmes at two of India's leading animation studios – RMUSL in Mumbai and Toonz Animation India in Thiruvananthapuram. The challenge then lay in developing teaching methods uniquely adapted to serve an Indian need – that of mentoring a dual journey of discovery in the student – the journey of learning new skills combined with the journey of uncovering one's own creativity. And in this dual process Ajit also sought to explore potential Indian content for animation. During his presentation at MIFF 2016, Ajit will share glimpses of his unique explorations.

Presently, Ajit has set up a studio in Lonavala named Samaskaara which is exploring ways of bringing these diverse media of communication to the service of various aspects of Indian cultural expressions.

MASTERCLASS



Chetan Sharma is an award winning animation filmmaker, writer, designer, animator & voice artist He is the co-founder and director of Animagic, one of India's most reputed independent animation studios. A self taught artist, he started in animation at the age of 15 and has become one of India's champions of 2D animation. His studio's commitment to making original content has given Indian animation some of its finest and most diverse award-winning films.

Recipient of the 2005 National Award as Best Animator from the President A.P.J.Abdul Kalam for his work in the acclaimed short film Raju & I winner of 15 National & International Awards including the Unicef Campaign Regional Prize at Cartoons by the bay, Italy, the Alan Fortunoff Foundation Humanitarian Award at the Long Island Film Festival, ASIFA India's Award of Excellence 2004, the Audience choice-Best short film Award at the Indian Film Festival of Los Angeles (IFFLA), 2005.

His work on the design and storyboarding of the Cannes Silver winning Happydent & Xbox 360, Bisleri TV Commercials and Bollywood Feature Films: Mission Kashmir (2000) and Eklavya (2007) for which he also designed and animated a 3 minute long Title/prologue sequence has been acclaimed widely. He has illustrated over a dozen children's books the most popular being those for Karadi Tales series which won the coveted Parents choice award.

HOW TO SCRIPT ANIMATION FILMS

A MASTERCLASS BY LUCA RAFFAELLI

What is the difference between writing scripts for a live-action and an animated movie? What is a storyboard? How is it made? What is the “secret" of a very well done script for an animated movie? Starting from an idea (possibly, a good idea) the problem of a scriptwriter is to develop it considering the productive difficulties and artistic choices. Moreover there are other several aspects on writing a script, connected with the different techniques of animation: it is different to write a script for a computer animated film or a stop-motion movie. During this Master class will be faced many creative aspects of writing for animation with concrete examples of the solutions to find for having a good final result.

Luca Raffaelli (born: Rome 1959) is a writer, a screenplay writer and an expert of comics and animation. He writes for the popular Italian newspaper *La Repubblica* and, from 1992, is the editor of all the comic books published by *La Repubblica* every week. He is the founder and has been, for many years, the Artistic Director of I Castelli Animati, a festival of animated movies held in Genzano, Rome, and Romics, a festival of comics, held in the Fair of Rome. He is now the Artistic Director of *La città incantata*, an international meeting of artists who save the world, in *Civita di Bagnoregio*. He has written many books, specifically, *Le anime disegnate*, on Disney and Japanese cartoons. The book is prescribed in many Italian universities. He has written the scripts of many successful animated TV series (*Tommy and Oscar, Anna e le sue storie, Taco and Paco*) and the feature animated film *Johan Padan a la descoverta de le Americhe*, from a piéce by the Nobel Prize winner Dario Fo, together with Dario Fo, Giulio and Lorenza Cingoli. He collaborated on the script of another Italian animation feature: *L'apetta Giulia*. In 2015 he wrote the short movie *The Good Governance Recipe* for UNESCO. A song written by him (“Ninna Pa”) was sung by the famous Italian singer Mina.

Script-Structure: Framing the documentary

Often the start of a documentary is an image, a location, a person, an idea or maybe just curiosity. An amorphous start is always a good place to begin but there is the danger that it can unravel into a jumble of loose threads that go nowhere. Scripting or structuring the frame is what holds this web of ideas, feelings, questions together. Often the struggle to articulate the core of the film leads to a fulfilling journey towards the final production itself. Meshing this struggle with rigorous research is what shapes the writing of the script-structure.

This session discusses the potential and possibilities of tinkering around while constructing the frame on which the film rests.

Surabhi Sharma graduated in Psychology and Anthropology from St. Xavier's College, Mumbai. As part of the theatre group Arpana, acted in plays directed by Satyadev Dubey and Sunil Shanbag. She studied Social Communications Media at the Sophia Polytechnic, Mumbai and then went on to do film direction at the Film and Television Institute of India, Pune. She is a guest lecturer at the National Institute of Design and at the Centre for Media and Cultural Studies, Tata Institute of Social ScienceHe made her debut in 2001 with *Jari Mari: of cloth and other stories*. Her recent films include *Tracing Bylanes* (2011), *The Enactment of Exile in the City* (2011), *Can We See The Baby Bump Please?* (2012) and *Bidesia in Bombai* 2013

Storytelling for New Media

More than a *Masterclass*, this is a “Masters Class” where “Masters of their Domains” will guide you through the New Media value chain, spotlighting the power and potential to help you convert that spark of an idea to the wildfire of viral. Story telling across New Media.

From Story *to* Movie *to* the Light of New Media Screens *to* Audiences *to* Monetisation. Filling in the gaps and taking you across this value chain are the new *Masters of their Domains:* X-men, each with their own X-factor to help you stream across New Media through unexplored avenues towards new audiences and ultimately, monetisation.

Resource Persons

Ramesh Tekwani, Ashish S K, Amit Agarwal, Suri Gopalan, Jimmy Mistry, Taranjeet Singh, Nandan & Kavita Bahl, Sowmya Iyer

WORKSHOP

QUARK WORKSHOP

Day	Session	Content	Conducted by
30 Jan	Session-1a: Photography to Filmmaking. 100 min	Photography as the pedestal for digital filmmaking. How to use principles of photography when filming with a stills-camera. Understanding exposure; Motion; Noise; relationship between the sensor and the image; Time-lapse photography	Nandan Saxena & Kavita Bahl, & 2 assistants Quark Workshops
30 Jan	Session-1b: Lenses & Filters. 30 min	Lenses; Resolving the image; Depth of Field; Chromatic aberrations; Filters; the use of Matte Boxes	
	Q+A: 30 min	Answering queries from the attendees	
31 Jan	Session-2: A window into Digital Filmmaking 60 min	Converting the stills camera into a filmmakers tool: Best Practices, Issues and work-arounds. Understanding colour; Codecs; S-Log curves; Decoding histograms when filming; How to reduce Moire, Jello, Aliasing;	
31 Jan	Session-3: The gear & the technique 30 min	Using HDSLRs for filmmaking: Demonstrating Rigs, Remote Follow-focus, Stabilisers & other gear...	
31 Jan	Session-4: Light 30 min	Practical session with a model showing effect of different lights on skin tone; Lowlight tests.	
31 Jan	Session-5: Audio 30 min	Practical Session: Workflow of recording sound with external recorders; Sync sound; Best practices of digital audiography.	
	Q+A: 30 min	Answering queries from the attendees	
1 Feb	Session-6: The advent of 4K	The latest technology: The camera, the storage and the advantages of a 4K acquisition.	
1 Feb	Session-8: Grading	Practical Session: The Pipeline for grading the image from the latest Digital cameras, in 10-bits and 4K.	Rajiv Mudgal & Shaily Mudgal
	Q+A: 30 min	Answering queries from the attendees	

QUARK WORKSHOP

RESOURCE PERSONS

Nandan Saxena & Kavita Bahl are independent filmmakers and media trainers. They studied World Literature for their Bachelor's and Master's degrees from the Delhi University and pursued a diploma in journalism. While Kavita worked for Indian Express for six years, Nandan worked as a news journalist for television in what they call their previous life. In 1996, they quit their jobs to follow their dreams.

Over two decades into filmmaking, their films are rooted in people's struggles. Their experience as journalists forms the bedrock of their filmmaking. Their oeuvre spans the domains of ecology, livelihoods, development and human rights. Their trilogy of films on the farmers in India has been honoured with National Award: *Cotton for my Shroud* (Silver Lotus, Best Investigative Film 2011), *Candles in the Wind* (Special Mention 2013) and *I Cannot Give You My Forest* (Silver Lotus, Best Film on Environment 2014).

As media-trainers, they offer workshops to initiate inquisitive minds into filmmaking and photography under the banner of Quark Workshops. They have held workshops at various film festivals including MIFF. They have also worked as visiting faculty at the Department of Culture and Media Studies, Central University of Rajasthan, where they taught Photography and Video-Production. Nandan is also an avid photographer. In 2009, he had a 30-day solo exhibition of his photographs at India Habitat Centre, New Delhi.

Rajiv & Shaily Mudgal are media professionals with over 20 years experience in the Broadcast and Visual Fx Industry.

Rajiv is an expert in colour grading, editing and VFX. He is good at decoding new technologies. His expertise includes management and oversight of complex production workflows; designing efficient pipelines for Reality TV as well as VFX intensive Post-Production projects. As a consultant, he facilitates Broadcasters and Post-Production facilities to migrate from a tape based SD pipeline to a fully managed tape-less HD workflow using cost effective solutions based around AJA, ActiveStorage, CatDv, Cache-A and Telestream product line.

Shaily's core expertise is in managing production issues and designing Post-Production
pipelines to ensure the timely completion of films within budget. Shaily was Executive Producer for the detective serial *Tiger* and co-Producer of *Mahabharat ki Mahabharat.*.
Her current projects as Post Production Supervisor includes the political drama *Love and*

Rajneeti and the comedy *Khao Piyo Mast Raho*. She has also produced corporate and promotional videos.

WORKSHOP

IDF TRAILOR MAKING

TRAILER WORKSHOP IDF organises a trailer workshop at MIFF 2016 .There are 3 distinctive types of trailers There is a panel of 6 experts, and each expert will show one trailer of his or her choosing and explain why the trailer was good in achieving what it was meant to achieve . Then from an open call for trailers , 8 trailers are selected and the 6 experts would suggest the manner in which the trailer could be improved (there is no interaction with the filmmaker during the session)

Theatrical Trailer:

A theatrical trailer is a commercial for a feature film that will be exhibited in the future at a cinema. These Trailers consist of a series of selected shots from the film being advertised. Since the purpose of the trailer is to attract an audience to the film, these usually contain parts of the film that are the most exciting or funny keeping in mind that it does not spoil parts of the film. It teases the audience to want to watch the whole film

Fund Raising Trailer:

To raise money for your documentary you need to have a "fund raising trailer" this is a short video that captures the essence of your documentary .There is no better way than to let people experience a taste of your vision.This shows people you are serious about your project, it showcases your talents and abilities and builds confidence that your project is worth supporting .There is no better tool to raise funds than a well made trailer .

Impact Trailer:

The impact trailer is a trailer that motivates you to support a cause and inspires you to take action . Its a motivational trailer with a clear strategy of outcomes to be achieved whether it be to watch the film ,donate to a cause, attend an event , hold a screening or post on social media etc.

Sophy VSivaraman
Chief Executive, IDF, + 91 9821021703,

www.indiandocumentaryfoundation.com

Commemorating 100 Years of ARRI at MIFF 2016

ARRI-IDPA Workshop on Emerging Imaging Technologies
for Indian Filmmakers
from
Arnold & Richter Cine Technik GmbH (ARRIFLEX)
& Cineom Broadcast India Pvt. Ltd.
.
Workshop on State-of-the-Art Imaging for Filmmakers from ARRIFLEX
on the ALEXA SXT, the ALEXA MINI, and the AMIRA Cameras and Lenses.

- Presentation by Philip Chaudella and Hans Salzinger from ARRIFLEX
- Q & A Session
- Hands-On Display of Cameras

Mapping Blurring Boundaries: Theme

Riyas Komu & C S Venkiteswaran

Our contemporary experience of the world is synonymous with a chaotic media world crisscrossed by information, images, narratives, sounds and texts from around the world, whose flows are marked by instantaneity and turbulence. Our sense of space and time, 'rootedness' and exile, contemporaneity and tradition etc are constantly being challenged, redrawn and re-imagined. The boundaries that used to de'mark' mediums, expressions, genres etc are fast eroding.. If one looks at contemporary art expressions, one encounters a creative and vibrant exchange and blurring of boundaries between hitherto distinct media like Cinema, Television, Video, Multimedia, Music, graphics, painting, sculpture, installations etc. Many of the contemporary artists across the world are experimenting with various media, creating works that take on the mediated world we live in, interrogating its 'truth claims' and representational rights, raising deeply disturbing questions about identity, freedom and desire.

Many artists in India like Amar Kanwar, Gigi Scaria, Sudarshan Shetty, Kabir Mohanty, Surabhi Saraf, Kiran Subbaiah etc have been creating audio-visual expressions and art installations of various kinds and genres, that bring into creative conflict and synergistic dialogue the possibilities of new media and performative traditions, memory and forgetting, repression and celebration.

The proposed Seminar intends to bring together some of the most creative minds at work in India today and will be a platform to take stock of these attempts across the world and to explore the challenges and possibilities facing contemporary artists.

OPEN FORUM

Opening Session

Friday 29th January - 1.30 PM to 2.30 PM, main MIFF venue.

'Ethical and moral dilemmas that documentary filmmakers face while working – what to include and what not to….. how to present the truth with dignity in challenging environments.'

……

Session 2

Saturday 30th January – 1.30 to 2.30 PM, main MIFF venue.

'The challenge of filming documentaries in public places – legitimate documentary filmmakers need to be distinguished from the feature film industry, press & media and the passing tourist. What can be done to better establish documentaries as a separate genre of film and liberate its spirit from unnecessary obstructions; what incentives need to be provided for its growth?'

……

Session 3

Sunday 31st January – 1.30 to 2.30 PM, main MIFF venue.

Market for Documentaries nationally/internationally – will there continue to be a market for pure ground-reality based documentary films in the future or are the boundaries between genres blurring too fast because of social media, sponsorship and other market considerations?

……

Session 4

Monday 01st February – 1.30 to 2.30 PM, main MIFF venue.

Point of View:
'Make a documentary film as if you are shooting a feature, and a feature film as if you are shooting a documentary.'

……

Final Session

Tuesday 02nd February – 1.30 to 2.30 PM, main MIFF venue.

'Building awareness of documentary and non-fiction films in the younger generation: Is the documentary genre getting sufficiently embedded in the educational curriculum?'

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