

THE PEACOCK

MONDAY, 26 NOVEMBER 2018



PEACOCK PICKS

THE HOUSE THAT JACK BUILT

Kala Academy, 9 AM
Dir: Lars Von Trier
Denmark-France-Germany
155 min



AT WAR

INOX Screen I, 10.45 PM
Dir: Stephane Brize
France
113 min

HUMAN, SPACE, TIME AND HUMAN

Maquinez Palace II, 12 PM
Dir: Kim Ki Duk
South Korea
122 min



DAUGHTER OF MINE

Kala Academy, 3 PM
Dir: Laura Bispuri
Italy-Germany-Switzerland
97 min



EXPERIMENTS ON CELLULOID

BY APURVA ASRANI

The auditorium was occupied mostly by young cinephiles, buzzing excitedly in anticipation of Gaspar Noé's risqué new film, *Climax* (2018). The Argentina-born Paris-based director is known for confrontational subjects that are designed to 'disturb and disrupt'.

As much as I enjoy a story simply told, the filmmaking student in me craves cinema that gives a damn about traditional, tried and tested narratives. And Noé does that with 'bells on'. *Climax* begins with the end. It then jump-cuts auditions of youthful dancers with disparate views on life, death, drugs and dance, before moving into what is probably the most exciting dance choreography in modern times. Noé's compelling camerawork doesn't permit for the extended dance sequence to be cut even once, during which he re-introduces the characters—this time through their remarkably fluid dance moves.

Just when you think this party is getting started, Noé jolts the viewer with the horrors of a drug induced trip. It's a bad trip...that keeps getting worse, till you want to throw up, or leave the hall. But the moments are so engaging, and the actors so real—that you can't do either. And so you stay glued to your seats - despite better judgement - just like the characters of *Climax* who are unable to leave the hell of their own making. To say I enjoyed the film would be an untruth. I hated it. But I felt an immense amount of admiration for the filmmaker who dared to tell the story his way, and in turn somewhat redefined cinematic grammar.

Call it experimental or call it art cinema, films that subvert traditional storytelling methods have rocked the fringes, regaled film students and wowed seasoned film aficionados since the beginning of cinema. While they may rarely conquer the mainstream, these films have often broken the mould, and attempted to build a new one. Some failed, some have succeeded, but they have all contributed to newer styles that eventually became part of the

mainstream.

Here are a few films from Indian cinema whose experiments I have greatly admired.

LSD (2009), by Dibakar Banerjee, is an anthology of three stories told through digital cameras and multiple formats. While signalling the advent of the digital age, *LSD*'s stories cover modern day banes such as media

form in temples, but treat her like a sex object in the streets.

This stunning debut by Sanal Kumar uses technique in the most ingenious ways. From focusing on tense close ups in the car, his camera suddenly lifts, goes over the roof, and begins to peer expectantly at empty streets. From eerie silences and dark frames, the director jumps to neon-lit masks

times.

A film that is said to have inspired the works of several new age film makers in India is Kamal Swaroop's *Om-Dar-Ba-Dar* (1982). Part homage to B and C grade Indian cinema, and part homage to the iconographic cultural traditions of India, it is a celebration of kitsch.

Swaroop teasingly puts together a vivid collage of folk traditions, and cuts his images to an unusual rhythm. I can't say I have 'understood' the film yet, but like one does with complex jigsaw puzzles, I plan to revisit the film after my hair greys a little bit more.

I cannot close this piece without mentioning Sunil Dutt's *Yaadein* (1964), a feature length film starring only him.

Dutt's character returns home one evening to find that he is alone, and begins having imaginary conversations with people he knows. He cleverly uses silhouettes and caricatures painted into the background to depict the world, and its idiosyncrasies as he sees it.

Few may know, that *Yaadein* is listed in the Guinness Book of World Records for having 'the fewest number of actors in a narrative film'.



Nishant Saldanha

manipulations and

MMS scandals while also training its lens on social evils such as honour killings. *Ship Of Theusus* (2012) again uses the digital format, but manages to bring a cinematic slickness to it. Director Anand Gandhi tells three disparate stories that end up connected to one body. The climax, involving organ donation, comes as a shocker.

In Sanal Kumar Sasidharan's *S Durga* (2017), a young couple hitches a ride by night, only to realise that the men in the car stare at the woman like hungry wolves. Through long drawn-out intercuts of a goddess-worshiping festival nearby, the film exposes how men diligently worship the female

and death metal music, shocking and sucking the viewer into his interpretation of hell.

I sometimes wonder if filmmakers like Dadasaheb Phalke and Ardesir Irani—known as the forefathers of Indian cinema—should be considered the real pioneers of experimental cinema in India.

Being the 'first movers' of Indian cinema, their narratives followed no precedent and were starkly original. Ardesir Irani directed the first Indian talkie *Alam Ara* (1931), the first Indian English film *Noor Jahan* (1934) as well as the first Indian indigenous colour film *Kisan Kanya* (1937). All were considered wildly experimental for the



Apurva Asrani is a National Award winning filmmaker, film editor and screenwriter based in Mumbai, India. He has a multimedia body of work in film, television and theatre. He is best known for editing films like *Satya* (1998) and *Shahid* (2013), and for writing the acclaimed human rights drama *Aligarh* (2016).

MAKING INDIAN PANORAMA

BY AAKASH CHHABRA

Inidian Panorama is the flagship feature of the International Film Festival of India, showcasing the finest emerging national cinema. Since inception in 1978, this section has screened films in more than 70 languages. Every year 26 feature films and 21 non-feature films are selected from nearly 300 entries, and presented to a global audience. This year we have an eclectic mix of 11 debut movies from Ladakh, Lakshadweep, Bihar, Odisha, Maharashtra, Kerala, Telangana, Karnataka and Tamil Nadu.

Tanu Rai, the Deputy Director, Directorate of Film Festivals, who helms the Indian Panorama section at IFFI 2018 told The Peacock what her job entails.

Please tell us something about the selection process of the films, and your role in it.

The call for entries starts four months in advance. We received 190 entries for feature films and 109 entries for non-feature films this year. Every September, the jury members, nearly 20 in number, are invited for screenings at the DFF head office in New Delhi. Four to five films are screened daily, for a month. The jury members then choose the films. My main duty is the facilitation of smooth screenings. At times, it also involves wearing the hats of a mediator and a conflict resolver. Once the selection process is over, I make necessary arrangements for the selected teams. When a film is premiered in the Indian Panorama, it is a monumental feat for the makers behind the film, and we have to ensure that we make their day grand. This year, the bulk of the films come from just four states, and just five films in other languages. Is this adequate representation?

Cinema has its unique language which transcends all other languages. The films are carefully selected on the basis of merit, their relevance to the present times, and social importance. It is never about what language the dialogues are in, or where the story is set. It will be hugely unfair to competitors if films are selected for the sake of representation of certain states.

Don't you feel films made in places like Kashmir and North-East of India, with no organized industry, need encouragement and special recognition?

In places like Kashmir or the North-East, there are no organized industries. It is tough to make films there. Therefore, very few films are made every year, and even fewer good films. We realize such films have to be supported, but sadly DFF has very little role to play. It depends on state governments, and how encouraging they are. The DFF has to promote good films and filmmaking, but it cannot make selections on the basis of rarity of languages. However, we do receive great feedback on how Indian Panorama can make things easier for receiving funds and attract producers. Last year, Rima Das's *Village Rockstars* (2018) received rave reviews at IFFI, not because it was made in Assamese but because it was a genuinely good story.

What about the inclusion of Bollywood films, which were panned by the critics and audience alike?

There is a provision which allows up to five entries from mainstream film industries which have proven to be commercial wonders at box office, or are critically loved. The entries are long-listed by the Producers' Guild of India and the Film Federation of India, and the internal committee of

DFF shortlists these entries. This year we have four such films: *Mahanati*, a Telugu film, and *Tiger Zinda Hai*, *October*, *Raazi*, all Hindi films. So, it is not just Bollywood films which are considered in this category, but any film which has done well in its respective industry. We realize there's a bias [in these 5 film entries] since states with no organized industries are automatically excluded. But then if the films are good, they would make it anyway. Sadly, most states do not take filmmaking as an art seriously. Unless this is changed there will be endless debates on these issues. Of course, such debates are healthy and necessary. I hope they can bring some change.



SHORT TAKES
The organization has become smoother over the years, besides the row outside a screening of *The Guilty* (2018). There aren't as many stalls as previously.

Aditi Shanbhhe
Brand Consultant, Goa



Despite having a ticket we were stopped from entering the theatre because they released the rush line earlier.

**Aibur
Marbaniang**
Film Student,
Shillong



I am planning to bring my students next year. The first day was chaotic and the volunteers at the desks need to be more aware.

Aneesha Henry
Teacher,
Allahabad



It felt really satisfying to see our film *Kharvas* (2018)'s 2nd screening also sold out, with many people still waiting to get a ticket for it.

Amogh Barve
Graphic Designer, Ponda

ARTIST + ENGINEER + MATHEMATICIAN = CINEMATOGRAPHER

BY KINJAL SETHIA

// Cinematography is like poetry. You land on the page of a book and you become immersed. Something similar happens with images in a film. And the skill lies in creating beautiful images that fit into the narrative. Just a beautiful image, out of context, is irrelevant," said Pierre Gill, the Canadian cinematographer at his International Film Festival of India Masterclass, 'Poetry in Motion'.

A crowd of young film-makers was drawn into the images that Gill projected on screen, as he explained how he created the magic in each. It was a fabulous peek into the works of the second unit director for *Blade Runner 2049* (2017), which won an Academy Award for Best Cinematography.

Gill traced his journey from working with celluloid to modern equipment. He shared a magical tip - "Details create depth. A single flicker of light on the folds of a dress can create depth. I often use three shades of light in the same image to create dimension. If you can create a three-dimensional perception in a two-dimensional image, you have won as a cinematographer."

The primary task of a cinematographer is to direct the visual path, says Gill, "There could be a woman talking in the forefront. But you can ensure the audience concentrates on the activity happening in the background. You tell the audience where they have to look."

Gill says, "even if you have planned your shoot, you should respond to the actors after observing them for the first few minutes. The lighting should be equal or below the scene, but never overpower the

scene with too much light. Ultimately, the lighting and the camera should play to the characters and the story."

He has some practical advice on handling heavy gear. "I tie small pouches of foam around my waist and shoulder. This ensures that I can rest my elbows and hold a stance with the camera for many minutes, without even a tremor in the hand-held camera."

Gill says, "A cinematographer pulls every one's role into his camera. You are an artist who creates an image, an engineer who works with the camera, a mathematician who works with the light conditions, and even someone with a strong people skill, as you have to work with a diverse crew."

About *Blade Runner 2049*, he points out, "Everyone has their own signature style. And working on your style requires effort. For this film had to imitate the work of Roger Deakins, as a second unit. And that is more complex. It was like getting into someone else's mind, and understanding how they work. I am proud that I succeeded."

Gill tried to explain to The Peacock how the recent explosion of films from Quebec came to be. That's his home turf, from where has emerged an unprecedented flurry of highly acclaimed movies, including several nominated for Academy Awards.

He says, "A small pocket of Canada with a francophone population has turned the tables in the world of cinema. And this could be because of its geographical location. In Quebec, we watch films from all over. So we learn the best from each, and this global influence is reflected in the films we make. Despite being a linguistic minority we have managed to create our own signature on world cinema."



SHORT TAKES

My grandmother loves Indian cinema but *Begum Jaan* (2017) was cancelled because of some problem. They told us to return and keep our backpack at a checkpoint that we had passed. **Audrey Fonseca** Quality Manager, France



There is disorder in queues this year, as many people reach the theatre late, then demand entry showing their tickets.

Bindeshwar Prasad
Close Protection Officer, Patna



When I attended the festival twelve years ago it was smaller and more intimate. The first day I was intimidated by the crowd, and it was a logistical nightmare.

Bindu Vaz
Writer, Goa



I loved the experimental style of *The Guilty* (2018) but there is a limited selection of good films this year, and fewer cultural activities around the premises.

C. Shekhar Jaiswal
Director, Mumbai

"THEY BURNT HER TO ASH, BUT COULDN'T BREAK HER"

BY KARISHMA D'MELLO

“I want people to question what she was, as well as who they are. We want this film to get people to examine their own values,” says Matthew Wilder, director and screenwriter of *Regarding the Case of Joan of Arc* (2018), that had its world premiere at the 49th International Film Festival of India. “We’re all so glad to be here, the premiere was fantastic. This is my first time in Goa, and it’s just so beautiful, I wish I could just stay here for months,” he told The Peacock.

Wilder first got the idea for his film after watching Robert Bresson’s *The Trial of Joan of Arc* (1963). Its young indomitable subject was intriguing. He says, “they literally burnt her to ash, but they still couldn’t break her”. The veteran screenwriter – whose credits include *Dog Eat Dog* (2016) and *Your Name Here* (2008) - began to work on an idea alongside playwright Michael McClung. Unfortunately, the narrative they had in mind didn’t measure up to their expectations. But when Donald Trump arrived on the American political scene they became inspired to bring their story into a contemporary setting.

Wilder says, “It became apparent that the language she was using way back in the 13th century, about making the country godly again, and restoring the nation, was exactly what we were hearing now. We want our film to echo this message”.

Wilder and his co-writer went through original transcripts of Joan of Arc’s 15th century trial to bring them to life. “It was more of a questioning, an interrogation, than the kind of trial

you might expect. We updated the transcripts to how we thought they would play out in 2018, which wasn’t as hard as it might seem”, he says.

Throughout the film, there are a few recurring instances where Joan was depicted as a self-mutilator. “It’s the one character touch I added that is nowhere in the original story,” says Wilder, “As I explained to Nicole LaLiberte, the actor who plays her, it’s the only part Joan has control over in this environment. As a rat in a cage, self-harm is her only source of power. The way it’s been portrayed is almost erotic. It’s an act of self pleasure - a masturbatory experience”.

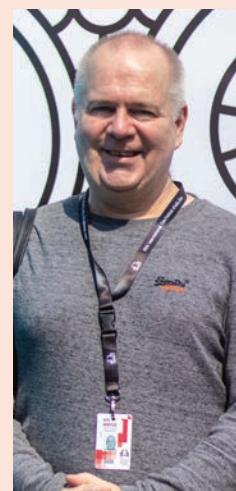
For another contemporary connection, the minimalistic prison featured in the film is inspired Guantnamo bay. “It’s a bit like the Apple store – all clean and white”, says Wilder, “It was interesting to create a modern, high-tech dungeon. You don’t have rats in the corner. It’s not a dirty dingy place, but somehow it creates the impression of being far more isolating”.

Wilder’s favourite scene is played by Erin Kaplan, an essayist in Los Angeles who hadn’t acted in thirty-two years, where she prepares to read Joan her charges, “We devised this thing where we kept alternating between her hair and Joan’s screaming – it was just a spontaneous thing, but I loved how it turned out”. He’s not done yet with bringing new meaning to stories that have been famous for centuries, “I keep thinking of ‘Timon of Athens’, one of Shakespeare’s meanest works. I did it as a kid and its time has come around again. It is an ugly play for an ugly time.”



I used to teach Portuguese in school, that is why I came to Goa. I hope to interact with some people here to know about the Portuguese culture, and watch some Indian movies.

Ednee Laurens
Retiree, France



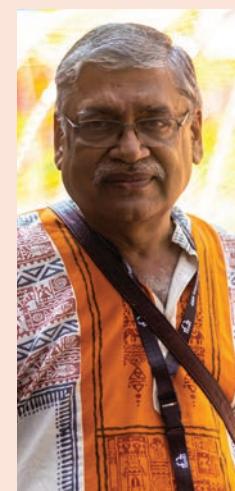
The film *Laugh or Die* (2018) that I produced is being screened at IFFI. I am impressed by how efficient the staff has been. All my questions were answered immediately.

Klaus
Heydemann
Producer, Finland



I catch movies that are made on past or historical events that I don’t know about. So each movie is a learning experience for me.

Himali Yewale
Engineer,
Mumbai



How can they have only one entrance to a queue of so many people for a 1000-seater hall? There is bound to be disturbance and delay in film screening.

P K Mukherjee
Retiree, Panjim



ARUNACHAL PRADESH'S GOA CONNECTIONS

BY NANDINI DIAS VELHO

Sange Dorjee Thongdok is sitting by the sea at Miramar beach, and talking about Shergaon, his NATIVE village in Arunachal Pradesh, which is 2,350 metres above sea level. Mountains have their own way to inspire shock, awe and perspective, says the young director, but when he came to Goa, he realized the sea could do the same.

Goa has a special place in Thongdok's heart. He says, "my whole journey as an independent filmmaker started here". He first attended the International Film Festival of India in 2013, which propelled his first film *Crossing Bridges* (2013) to success. That debut was A reflection of his tribe from the outside, as "I was an alien to my own people". Thongdok had been away from home for many years, and he felt making films was a way to reconnect with his community. Now that he has started making bigger-budget films that are filmed in Arunachal Pradesh, the films that really continue to satisfy his creative side are the small personal ONES about his life and tribe.

Thongdok is from the Shertukpen (also spelt as Sherdukpen) tribe of Arunachal Pradesh. He says that nature plays a very



strong role in their lives, and traditional stories of supernatural characters and events give him wild ideas for thrillers.

Another member of the tribe, forestry research scholar Lobsang Tashi Thungon told The Peacock there is a mythical jungle creature called the *Gretpu*, which the Shertukpen describe in multiple ways. Some say it is an imaginary creature that is half person and half monkey, but many old-timers believe *Gretpus* are

merely monkeys which live alone, individuals that become isolated as they get older.

Thungon helps to lead conservation efforts in Arunachal Pradesh. He co-founded *Garung Thuk*, a small NGO formed by the villagers of Shergaon, which opened a community library in 2015 that was inaugurated—not by any minister or dignitary—but by the youngest child in the village. It is these youth who are most heavily invested in the future of conservation. Many of them have formed a group that focuses on the

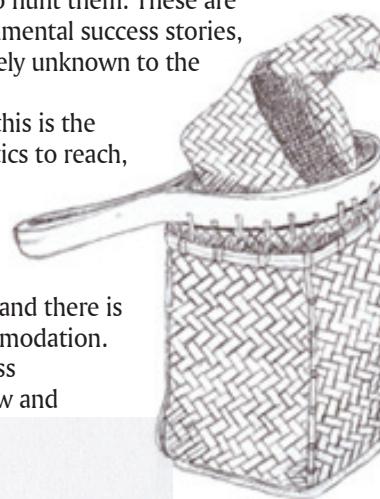


spectacular", says Thongdok.

There's a Goa connection to Shergaon's conservation activities. Anjora Noronha is an illustrator and graphic designer from the little island of Chorao in the Mandovi river, who has been working with the forest department and communities around the Eaglenest Wildlife Sanctuary. The young Goan was part of a team that created the first nature interpretation centre for Eaglenest. Now her work is ubiquitous

across the region, from forest signage along roadsides to biodiversity-related t-shirts that kids choose to wear on special occasions.

Noronha says, "It felt like a natural progression when I transitioned from creating content for the community to with the people". One of her favourite memories from Arunachal was meeting Chumbi Megeji, one of the last Shertukpen honey gatherers, "who leafed through the book multiple times as though it was a photo album, reminiscing at every page, pointing to objects that are no longer made or used, and excitedly telling us their names".



Nandini Velho is a wildlife biologist with her own Arunachal Pradesh connection: she leads field research and conservation projects at Eaglenest and Pakke Wildlife Sanctuaries.



LEARNING FROM PANahi

BY VIVEK MENEZES

While most people attending the 49th International Film Festival of Goa flit happily between theatres, feasting all the while on the marvellous banquet of world cinema laid out for their pleasure, Team Peacock's hapless editors blink entrapped in hard labour in front of computer screens all day. No movies for us, is the understanding and self-imposed rule. That's perfectly fine. We really do live to serve you.

But every now and then, perhaps once (or twice at the maximum) per festival year, the lure of something truly exceptional becomes irresistible. And so we juggle, connive and bargain with our colleagues, and willy-nilly tumble headlong out of our windowless bunker on the first floor of Maquinez Palace (come visit!) to catch some rarity we absolutely couldn't bear to miss. Twice in the past four years, that flickering moment of delicious escape came at Jafar Panahi movies, and both times we're entirely satisfied that the effort and subterfuge was absolutely worth it.

Panahi's career epitomizes the sheer magic inherent in cinematic possibilities. The world-renowned master of subtlety was charged with propaganda against the Iranian government in 2010, then the authoritarians banned him from film-making for 20 years. Even while appealing that case, he made the surreal *This Is Not A Film* (2011) which was smuggled out of Iran on a flash drive baked into a cake, shown at the Cannes Film Festival, and shortlisted for an Academy Award.

Closed Curtain (2013) followed, and then, even while under strict house arrest, the puckish auteur made *Taxi* (2015), an astonishing masterpiece that won Golden Bear at the 65th Berlin Film Festival. We still recall the jolt of astonishment early on in that unforgettable movie, when realization dawned it was really Panahi affably driving a taxi unimpeded, wheeling all around the streets of Tehran despite the fact he was ostensibly barricaded in his house by the State. We watched on, transfixed by this unlikely antic, and it is only afterwards that the movie's many layers of meaning revealed themselves.

Even years later, that episode remains

an all-time highlight that opened up just how powerful and transcendent cinema can be.

Those memories prompted onerous responsibility-shuffling in The Peacock offices this weekend, when Panahi's *3 Faces* (2018) appeared on the afternoon schedule for 24th November. We frantically raced down the Mandovi riverfront, and wedged ourselves into the wall-to-wall Malayali bloc that is the Kala Academy auditorium this 49th IFFI edition (we love you guys, please bring your friends and families in even greater number next year). We knew we had made the right choices when enthusiastic applause broke out even before the movie began, and then we lost ourselves in the most capable hands of the master.

We will not waste your time by describing the exquisitely paced, utterly beguiling *3 Faces*. Words never fail Team Peacock, but in this instance we simply don't see the point. Book in the wee hours if you have to, but go see the movie in its second Kala Academy screening at 8pm on November 27 even if you have to bunk work (ahem).

This is not just another film recommendation - after all you have had reams of those from us every day. Instead, it's an invitation to experience artistry at its most sublime.

Panahi shows us imagination can surmount unimaginably forbidding conditions. Laughs and love really are the ultimate trump cards.

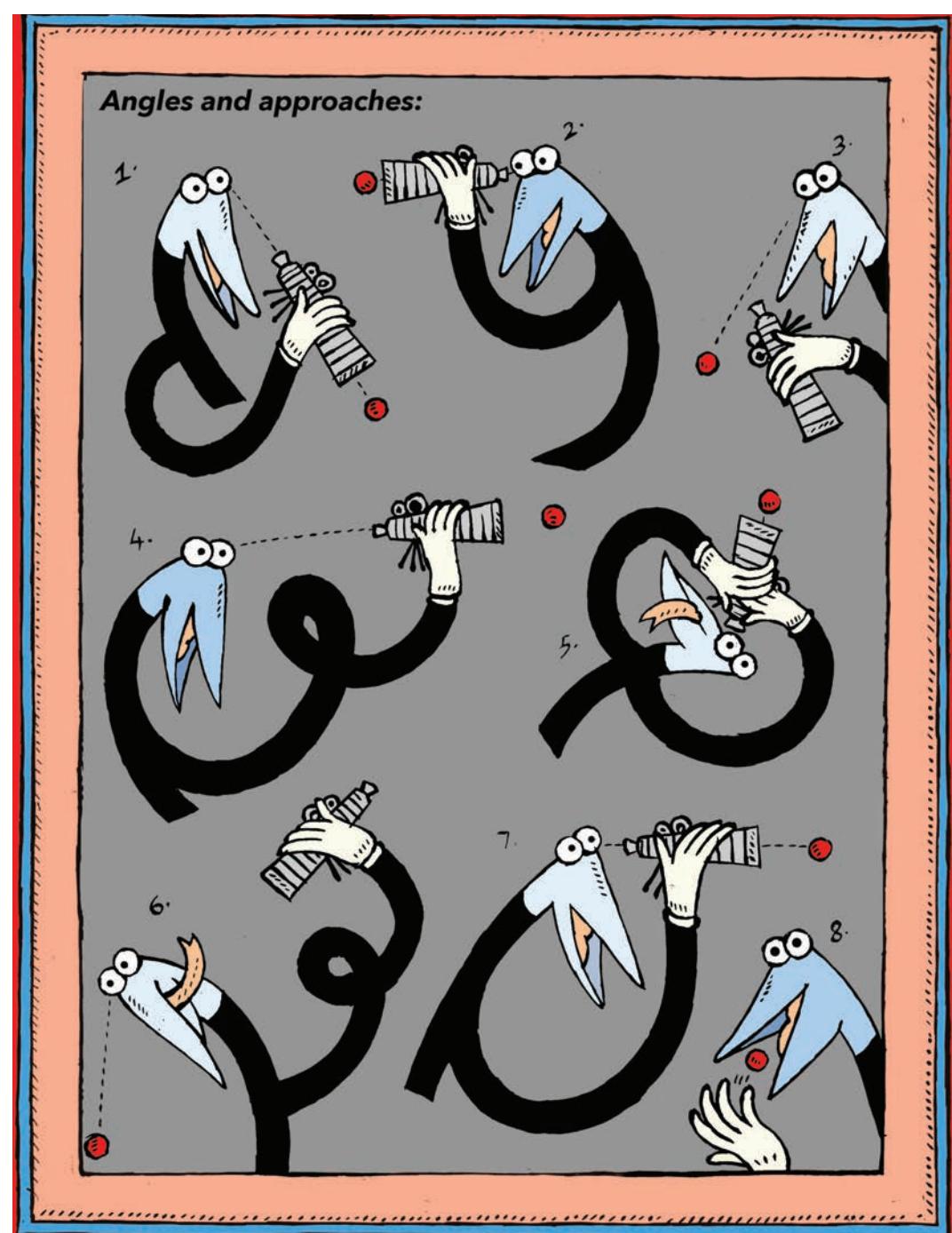
India is not Iran, but no place is exactly like another. What is universal are the

complex pressures exerted on artists, writers, film-makers and other workers in the cultural space. We learn again and again that censorship is an international phenomenon, that only varies in degree and visibility from one part of the world to another. In India, which starts you are in also makes a difference.

But this is precisely where Jafar Panahi demonstrates that the biggest dangers

and most pernicious threats actually nestle deep inside our own minds. If we can allow freedom to reign there, first and above all, then anything is possible, and no walls or barriers can restrict us.

Recently, the eminent Konkani writer Damodar Mauzo's name was found on the hit-list of the murderers of Bangalore-based journalist, Gauri Lankesh. His response: "no bullet can stop a thought."



Nishant Saldanha is an animator and comics artist. You can see his work at instagram.com/nishantsaldanha



DUBEWIRE

MOVIEBUFF

GOVERNMENT OF GOA
FOREST DEPARTMENT

INCREDIBLE GOA



TODAY'S HIGHLIGHTS

PRESS CONFERENCES

(Venue: Press Briefing Room, Old GMC Building)

- Meet the Directors: Feature Films at 11am
- Press Meet by Pierre Gill at 12 noon
- International Cinema (WP) at 3pm
- Meet the Directors: Non Feature Films at 4.30pm

MOVIE SCREENING

"Mahatma on Celluloid"
Sardar
Dir: Ketan Mehta, Hindi

Kala Academy, 1:30pm and 5pm



Saturday was Jharkhand Day at the 49th International Film Festival of India, so we wrote to the brilliantly compelling writer-physician Hansda Sowvendra Shekhar, whose stories and novels beautifully evoke the cultural landscape of his home state. He told us rather wistfully, "watching films in peace, and having the opportunity to engage with cinema, is a matter of privilege." That's an essential point to keep in mind, as we wind down IFFI 2018. For today's lush cover painting, Pradeep Naik was inspired by images captured by Team Peacock's fantastic portrait photographer Assavri Kulkarni, of dancers in the pageant marking Jharkhand Day @ IFFI 2018.

Find us online

<https://iffigoa.org/thepeacock/>

Send us feedback and comments at
thepeacock@iffigoa.org



26th November 2018

INOX Screen I	INOX Screen II	INOX Screen III	INOX Screen IV	KALA ACADEMY	MAQUINEZ PALACE I	MAQUINEZ PALACE II
F11 09:30 AM OUR STRUGGLES (IC) Dir: Guillaume Senez Belgium/France/2018/ 98 min	F21 10:00 AM ONCE UPON A TIME IN NOVEMBER (WP) Dir: Andrzej Jakimowski Poland/2017/92 mins	F31 09:15 AM 3 DAYS IN QUIBERON (WP) Dir: Emily Atef Germany Austria France 2018/115 min	F41 09:45 AM AVERNO (WP) Dir: Marcos Loayza Bolivia Uruguay/2018/ 87 min	F51 09:00 AM THE HOUSE THAT JACK BUILT (FK) Dir: Lars Von Trier Denmark France Germany Sweden/2018/155 min	F61 09:00 AM LAHU KE DO RANG (DSPA Retro) Dir: Mahesh Bhatt India/1979/139 min	F71 09:30 AM AJAB SINGH KA KAHANI (SF) Dir: Rishi Prakash Mishra India/2018/115 min
F12 12:00 PM AGA (IC) Dir: Milko Lazarov Bulgaria, Germany, France/ 2018/96 min	F22 01:00 PM *BHAR DUPARI (IP) Dir: Swapnil Vasant Kapure Marathi/ 15 mins PADDAYI (IP) Dir: Abhaya Simha Tulu/ 100 mins	F32 12:00 PM NIGHT COMES ON (DC) Dir: Jordana Spiro USA/2018/86 min	F42 12:45 PM BEN'S BIOGRAPHY (LTA) Dir: Dan Wolman Israel/2003/105 min	F52 12:30 PM SHOPLIFTER (FK) Dir: Hirokazu Kore-Eda JAPAN/2018/121 min	F62 12:00 PM MOR GAON MOR DESH Dir: Ashwini Kumar India/2018/148 min	F72 12:00 PM HUMAN, SPACE, TIME AND HUMAN (FK) Dir: Kim Ki Duk South Korea/2018/122 min
F13 02:45 PM A TRANSLATOR (IC) Dir: Rodrigo, Sebastian Barriuso Cuba/Canada/2017/107 min	F23 03:30 PM * HAPPY BIRTHDAY (IP) Dir: Medhpran Babasaheb Powar Marathi/ 13 mins EE MAA YOVE (IC) Dir: Lijo Jose Pellissery Malayalam/ 120 mins	F33 03:00 PM FOOTNOTE (CF) Dir: Joseph Cedar Israel/2011/107 mins	F43 03:15 PM RAGE (WP) Dir: Sergio Trefaut Portuguese/2018/ 100 min (B/W)	F53 03:00 PM DAUGHTER OF MINE (WP) Dir: Laura Bispuri Italy/Germany/Switzerland/2018/97 min	F63 03:00 PM - 04:00 PM In Conversation Session "CALLING THE SHOTS" WOMEN DIRECTORS IN INDIAN CINEMA with Meghna Gulzar Leena Yadav Gauri Balki Moderator Shashank Khatan	F73 03:30 PM DEAR SON (SP TUNISIA) Dir: Mohamed Ben Attia Tunisia Belgium France Qatar/ 2018/104 mins
F14 05:30 PM PETRA (WP) Dir: Jaime Rosales Spain/France/2018 /107 min	F24 06:00 PM WALKING WITH THE WIND (ICFT) Dir: Praveen Morschale Ladakh/ 79 mins	F34 05:30 PM SORRY ANGEL (WP) Dir: Christophe Honore France/2018/132 min	F44 05:45 PM THE TROUBLE WITH YOU(WP) Dir: Pierre Salvadori France/2018/107 min	F54 05:30 PM AND BREATHE NORMALLY (FK) Dir: Isold Uggadottir Iceland/Sweden/Belgium/2018/95 min	F64 06:00 PM - 07:00 PM In conversation "DECODING THE DAGGUBATIS" with Rana Daggubati Venkatesh Suresh Babu	F74 06:00 PM FANNY AND ALEXANDER (IB RETRO) Dir: Ingmar Bergman Sweden/1982/188 min
F15 07:45 PM Laugh or Die (ICFT) Dir: Heikki Kujanpää Finland / Sweden/2018/103min	F25 08:45 PM RAAZI (IP) DIR: Meghna Gulzar Hindi/ 140 Mins	F35 08:15 PM WHEN THE TREES FALL (IC) Dir: Marysia Nikitiuk Ukraine/Poland/2018/88 min	F45 08:15 PM THE SILENT REVOLUTION (ICFT) Dir: Lars Kraume Germany/2018/111 min	F55 08:00 PM CLIMAX (FK) Dir: Gaspar Noe France/2018/95 min	F65 07:30 PM THE RIB (ICFT) Dir: Zhang Wei China/2018/85min	F75 09:30 PM THE PLUTO MOMENT (WP) Dir: Ming Zhang China/2018/110min
F16 10:45 PM AT WAR (FK) Dir: Stéphane Brizé France/2018/113 min	F36 10:45 PM NEVER NOT LOVE YOU (WP) Dir: Antoinette Jadaone Philippines/2018/100 min	F46 10:45 PM OLIVER! (HOMAGE) Dir: Carol Reed UK/1968/153 min	F56 10:30 PM HIGH LIFE (WP) Dir: Claire Denis Germany France UK Poland USA/2018/110 min			