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THE

# PEACOCK

WEDNESDAY, 20 NOVEMBER 2024



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## ५५ व्या इफ्फीक मनाकाळजांतल्यान येवकार

दामोदर मावजो

**ने** मान येवणी पावसा भासेनच इफ्फी हो आंतरराष्ट्रीय चलचित्र महोत्सव्य नेमान आमचे भेटेक येता.

अंदुचो हो ५५ वो महोत्सव व्हडा उमेदीन आम मनयतात. ह्या उत्सवी वातावरणांत वांटेकार जालल्या समेस्त चलचित्र रसिकांक आमचो मनाकाळजा थावन येवकार.

अंदू वर्सा पावस खूब पडलो. पूण कोंकणी चलचित्रांच्या मळार पीक व्हडलें आयलें ना. पावसाचो आनी सिनेमाचो किंतें संबंद, असो प्रस्न कोणाकूय पढू येता. आसा. पावस सदांच सर्जकतायेक आव्हान दीत आसता. पावस ह्या विशयाचेर हाचे पयतीन कन्हड दिग्दर्शक गिरीश कासरवळ्यां हांचो एक सुंदर सिनेमा आयला- 'द्वीप'. सिनेमाचे मुखेल पात्रच आसा पावस. पावसाचीं विंगड विंगड रुपां कथानकाक फुडें व्हरतात. सत्यजित रे हांगेलो 'पधेर पांचाली' जावं वा गुलजारालो 'इजाजत' हे सिनेमाय पावसाच्या चित्रणा वरवीं सिनेमाक गती आनी उबरी दितात. गोंयांत अंदू इतलो पावस पडला तें पळ्यल्यार पावस केंद्रस्थानार दवरून बरो सिनेमा काढू येतालो. तशें जायना ताचें कारण

कल्पक निर्मात्यांच्या फाटल्यान खंबीरपणान उबो रावपी कोण उद्देजक ना, भाटकार ना आनी सरकारुय ना. ना म्हणपाक फार्टी 'शिव' हें पावस विशया वयलें कोंकणी लघुचलचित्र इफ्फीक दाखविल्लें तितलें.

चलचित्र महोत्सव घडेवन हाडपाचो हेतू कितें? बरीं बरीं राष्ट्रीय आनी अन्तरराष्ट्रीय चलचित्रां पळोवपाची संद थळाव्या कलाकारांक मेळची आनी तातूंतल्यान उबा घेवन थळावे सिनेमा वयर सरचे. गोंयांत प्रतिभावान कलाकार आसात. तांणी निर्मण केल्लीं चलचित्रां राज्या भायर पावर्ची होय एक हेतू आसता. फार्टी जेन्ना छळमीकांत शेटांवकार ह्या तरनाट्या दिग्दर्शकान तयार केल्ले 'पलतडचो मनीस' हें चलचित्र श्याम बेनेगल हांणी पळयलें तेना तांणी फोनार म्हजेकडेन शेटांवकाराची तोखणाय केल्ली ती याद जाता. कितलो अभिमान भोगलो म्हूण सांगूं म्हाका! गोंयकार दिग्दर्शक बाईंये बरेंटो हाणी तयार केल्लो सिनेमा 'नाचुंया कुम्पासार' जितलो गाजलो तितलो खंयचोच कोंकणी सिनेमा नांवाजलो ना.

गोंयांत हो महोत्सव हाडपाचे आन्येक हेतू म्हळ्यार सिनेमा-संस्कृती हांगा वाडीक लागची. गोंयकार कलाकारांनी हांगा प्रदर्शित जालल्या सिनेमांचेर भासाभास

करची आनी कलाकारांक आनी तांच्या चलचित्रांक हेर कडल्या महोत्सवांनी वांटो घेवपाची संद मेळची. आजून तें फावो त्या प्रमाणार जाल्लें दिश्टी पडना. पूण आजून जावं येता. ई.एस.जी.न हे नदरेन फुडाकार घेवचो.

पोरूं वर्सा तयार जाल्लो 'आयज म्हाका, फाल्यां तुक' हो सुंदर सिनेमा बजेट ल्हान आशिल्ल्यान व्हड आंवाठ घेवक पावलो ना. म्हाका दिसता, जर हाका बरो प्रोड्युसर मेळ्यो जाल्यार ताचें हिन्दी रुपांतर करून तो राष्ट्रीय पावंड्यार पावुं येता. पूण आजून मेरेन तशें घडून आयिल्लें दिश्टी पडना. साईनाथ उसकयकार हो एक हरहुन्री गोंयकार दिग्दर्शक. नवे प्रयोग जैतिवंत करून दाखोवपाची तांक ताच्यांत आसा. ताका फावो तें फाटबळ मेळ्यों जाल्यार तो कोंकणी सिनेमाक उचायेर व्हरतलो. राजदीप नायक सारक्या कलाकाराक प्रोत्साहन कित्याक मेळना तेंय पळोवकं जाय. अंदू एक आस्त मनांत उदेल्या. ई.एस.जी.न 'गोंय चलचित्र अर्थीक पालव येवजण' जाहीर केल्या. तेभायर २०१८ वर्सा घेतिल्ल्या ९ व्या महोत्सवा उपरांत बंद पडिल्लो गोंय राज्य चलचित्र महोत्सव येता त्या मार्च म्हयन्यांत घडोवन हाडले ही खोशेची गजाल. हाचो लाव गोंयच्या फ़िल्म कलाकारांनी घेवचो.

अंदू जीं चलचित्रां प्रदर्शित जातलीं तांतूंत एक व्यक्तीपट आसा. ज्ञानीपट पुरस्कारान सम्मानीत जालल्या गोंयच्या पायल्या लेखकाचेर दिलीप बोरकार हांणी निर्मण आनी दिग्दर्शीत केल्लो सिनेमा- 'जीवनयोगी रवीन्द्र केळेकार'. अंदू ह्या लेखकाचें जल्मशताब्दी वर्स. हो व्यक्तीपट दाखोवपाचो निर्णय घेवन आयोजकांनी औचित्य दाखयलां. खंत इतलीची की तेच योग्यतायेचे आमचे कवीराज सर्गेस्त डॉ. मनोहरराय सरदेसाय हांचेंय जल्मशताब्दी वर्स चालू आसा. तांचेर चलचित्र तयार नासल्यार तयार करून घेवपाची सरकाराची लागणूक आसली. तशें घडूंक पावलें ना हें समा जालें ना. ह्यान फुडें हाची पुनरावृत्ती जावची न्हय हाची काळजी घेवंक जाय.

इफ्फी गोंयां आयल्यार आयज वीस वर्सा पुर्ण जातात. अशा वेळार आमी ताका येवकार दितात. आनी हो महोत्सव गोंयांत चलचित्र संस्कृताय वाडीक लागपाक कारण थारूं आनी सर्जकतायेक फुलार येवं अशी आस्त उक्तायतां. आयोजकांक, सिने रसिकांक, खाशेल्या निमंत्रितांक, सगल्या सोयच्यांक आनी विशेश करून थळाव्या कलाकारांक फुडले णव दीस उमेदीचे आनी खोशेचे वचूं अशें मागतां.



I enjoy everything about IFFI – the buzz around here, interacting with new people and the stars I get to see.

Andrea Crizzle  
Businesswoman  
Panaji



I am looking forward to seeing movies from other countries, like *Grand Tour*, which will be my first Portuguese film.

Beethoven Kamei  
Film student  
Manipur



The variety of experiences IFFI offers is remarkable. The emphasis on movies by women and the younger generation is appreciated.

Deepika Mehto  
News anchor  
Delhi



I'm looking forward to watching a lot of films – especially the Manipuri film *Boong*. It has been screened at other festivals as well.

Debaraj  
Nongmaithem  
Film student  
Manipur

# Artist-Administrator

BY KINJAL SETHIA

**I** could not pursue my professional life as an artist, but I feel a sense of creation when something like IFFI happens, because all our hard work and the team effort sees the light of day," says Mrunal Nikett Walke, the long-time General Manager of the Entertainment Society of Goa. A graduate of the Goa College of Art, she says that "one should be aware of one's strengths and weakness. An innate artist has a lot of patience. I am not that patient. I like to see results; I like to see things happen. So, I feel I am in the right place."

Walke reminisces that "I remember living out of just four boxes with two cotton dhurries. My husband and I were like nomads. We would go to any city that caught our whimsy, and do any work we got. From event management to product design, we did whatever caught us." Walking around the beautiful Maquinez Palace heritage complex in chic jeans and cowboy boots, she fields incessant calls with a lot of patience under pressure, while her cup of tea grows cold. Looking back across all the different kinds of work experiences she has accumulated over the years, she says, "now, I am equipped to handle all kinds of situations. You learn different things. Never stopping to learn is what makes an artist. I never thought that I don't need to learn this."

The best part of the job as the General Manager of ESG, says Walke, is to see her team work together: "just like a family. There might be this weird uncle who makes things a bit difficult. There is pressure. But like in a family,



Photo: Assavvi Kulkarni

my team is very supportive of one another. To see them work so well, and to put up a good show when it matters. However much you may prepare, things don't work out the way you want them to. That is life. The most important thing is to imagine that hundreds of people put in their efforts; people from different thought processes come together and try to create something as wonderful as this festival."

Walke says "the pressure is dialed down, I feel, because I am a woman. I feel that everyone is more supportive and not as harsh as they would be with a man. They treat me with much more respect. Generally, I have always met good people only. And I have learnt a lot from the seniors and mentors." *The Peacock* saw the GM of ESG barraged with phone calls, some carrying a lot of pressure, while we made our way from her office to the Shyama Prasad Mukherjee Stadium, but she maintained her composure. She told us, "I love every bit of my work."

When asked if she sometimes imagines a different life as an artist, she sighs and says, "One does not think like that. Every experience teaches me something. I have not touched a canvas for thirty years, but I am an artist because I never shy from learning." Suddenly, she remembers she has missed her lunch, and continues, "You know how there is a saying, 'Jack of all trades, master of none.' Funnily enough, I find that I have become like that. This long stint at ESG has been a good use of all the things I have learnt. But sometimes, I feel the need to pause. I have done enough. I would like to relax sometimes, spend time with the family."



SHORT TAKES

I'm looking forward to the film bazaar, especially the animation features.

Jayee Borkar  
Animation artist  
Goa



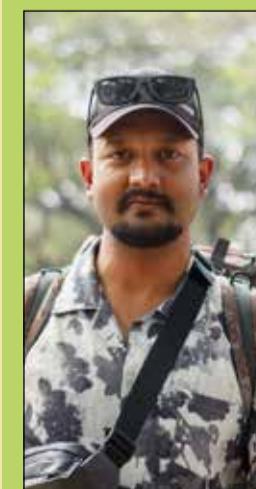
I'm excited to watch movies from across the world and experience a medley of cultural creativity—something that is unique to IFFI.

Deepak Lal  
Editor  
Goa



I enjoy experiencing various creative minds at their best and understanding their perspectives through art.

Manasvini Boovarahan  
Filmmaker  
Chennai



I am looking forward to meeting fellow cinephiles and enjoying the range of movies on show. My movie, *Malini*, is being showcased in the viewing room.

Janjit K.C.  
Filmmaker  
Nepal

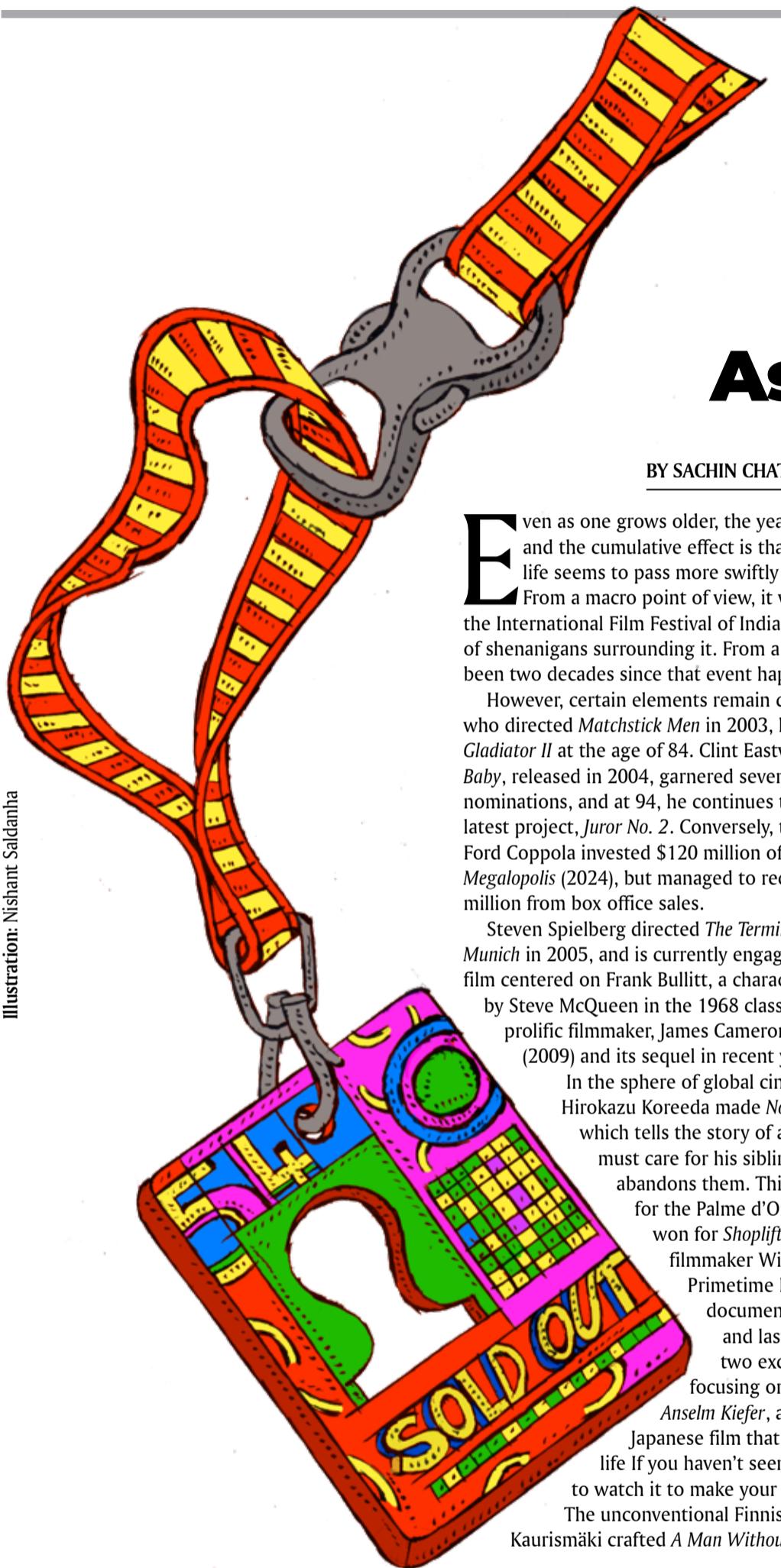


Illustration: Nishant Saldanha

## As Time Goes By

BY SACHIN CHATTE

**E**ven as one grows older, the years seem to go faster, and the cumulative effect is that each decade of your life seems to pass more swiftly than the preceding one. From a macro point of view, it was not so long ago that the International Film Festival of India moved to Goa, with a lot of shenanigans surrounding it. From a micro perspective, it has been two decades since that event happened.

However, certain elements remain constant: Ridley Scott, who directed *Matchstick Men* in 2003, has recently helmed *Gladiator II* at the age of 84. Clint Eastwood's *Million Dollar Baby*, released in 2004, garnered seven Academy Award nominations, and at 94, he continues to impress with his latest project, *Juror No. 2*. Conversely, then-acclaimed Francis Ford Coppola invested \$120 million of his own funds into *Megalopolis* (2024), but managed to recoup only about \$10 million from box office sales.

Steven Spielberg directed *The Terminal* in 2004, followed by *Munich* in 2005, and is currently engaged in the production of a film centered on Frank Bullitt, a character famously portrayed by Steve McQueen in the 1968 classic *Bullitt*. Once a highly prolific filmmaker, James Cameron has only released *Avatar* (2009) and its sequel in recent years.

In the sphere of global cinema, Japanese director Hirokazu Koreeda made *Nobody Knows* (2004), which tells the story of a 12-year-old boy who must care for his siblings after their mother abandons them. This film was nominated for the Palme d'Or, which Koreeda later won for *Shoplifters* in 2018. German filmmaker Wim Wenders received a Primetime Emmy in 2003 for his documentary *The Soul of a Man*, and last year, he produced two exceptional films: *Anselm*, focusing on contemporary artist Anselm Kiefer, and *Perfect Days*, a Japanese film that celebrates the beauty of life. If you haven't seen it yet, I would urge you to watch it to make your day.

The unconventional Finnish filmmaker Aki Kaurismäki crafted *A Man Without a Past* (2002), which

he described as a "comedy of losers," centering on a man who experiences memory loss. But it is not just a comedy, the narrative is rich with multiple layers. Kaurismäki has consistently expressed his critique of society and capitalism, a stance he maintains to this day. His latest work, *Fallen Leaves* (2023), exemplifies his signature style, featuring two lonely individuals, an exceptional soundtrack, a mise en scène that serves as a masterclass, deadpan humor, and an endearing storyline. Notably, a dog plays a crucial role, a recurring element in all his films. Among the numerous accolades he has received, Kaurismäki has expressed particular pride in the Palm Dog, an informal award recognizing the best canine performance at the Cannes Film Festival. Over the past thirty years, the director has continued to produce films in a similar vein, yet his style retains a refreshing quality. This year at IFFI, a documentary titled *Cinema Laika*, named after the cinema house Kaurismäki established in the forest, is being showcased; Laika was also the name of his dog.

The landscape of Indian cinema has transformed significantly over the past two decades. Unlike masters like Scorsese and Wenders, very few contemporary mainstream Indian directors have enjoyed careers spanning more than two decades. Ashutosh Gowarikar made *Swades* in 2004 but hasn't quite tasted success again, though there was *Jodha Akbar* in 2008 but nothing notable since then. Shimit Amin made a strong entrance with *Ab Tak Chappan* (2004), followed by *Chak De! India* (2007) and *Rocket Singh: Salesman of the Year* (2009), but has not produced significant work thereafter. Raj Kumar Santoshi, once a powerful figure in the industry, released *Khakee* in 2004, but his latest film, *Bad Boy* (2023), was a huge failure.

In 2004, Yash Chopra completed his final film, *Veer Zaara*, while Kunal Kohli enjoyed box office success with *Hum Tum*. Vishal Bharadwaj was at the height of his career with *Maqbool*, and Farah Khan made a remarkable directorial debut with *Main Hoon Na*.

In my observation of a successful directorial career spanning two decades, it is noteworthy that 2004 marked the debut of Sriram Raghvan with the film *Ek Hasina Thi*. He stands out as one of the few directors who has maintained a dedicated following and continues to produce engaging films. Although *Merry Christmas*, released earlier this year, did not achieve significant box office success, it was nonetheless a very well-crafted production.



SHORT TAKES

I want to watch the opening film *Better Man*, *Bramayugam* and some international films.

Jayabharath Reddy  
Filmmaker  
Hyderabad



I want to watch international movies in all the different categories. They explore new themes we don't normally see.

Nandita Desai  
Interior designer  
Goa



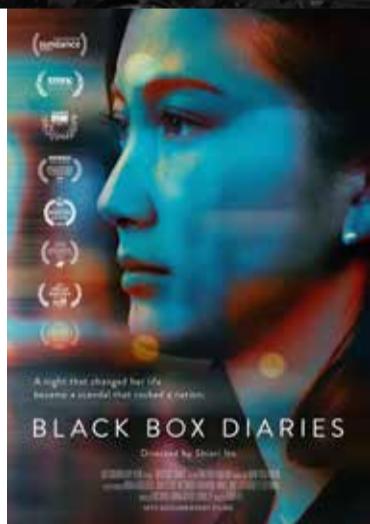
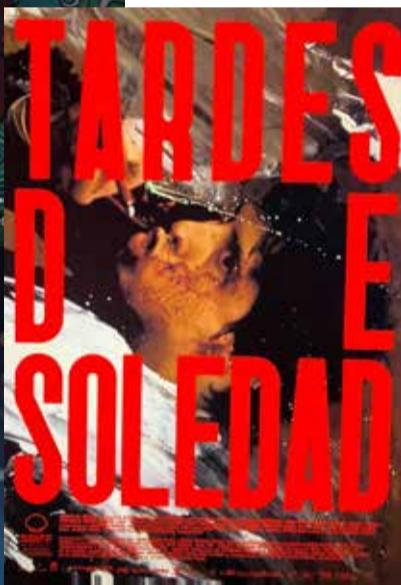
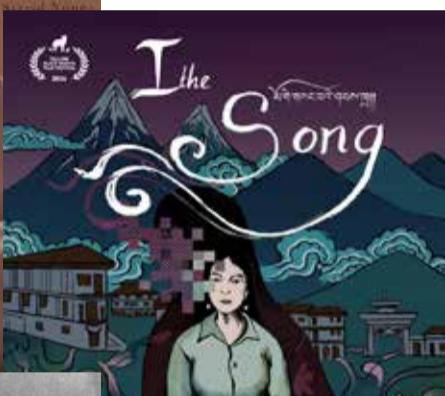
IFFI allows me to connect with people across the world through their art. I can experience their perspectives and understand their struggles in depth.

Pallab Rabonshi  
Film student  
Assam



I am excited to see foreign movies without censorship. I like musicals so I am looking forward to seeing *The Song Sustxotin*.

Maria Verma  
Homemaker  
Goa



BY POULOMI DAS

**A**s a film programmer, I often think of myself as an intermediary who is responsible for reducing the distance between films and audiences. As we embark on the 55th edition of the International Film Festival of India (IFFI), here are my seven picks that are essential viewing:

**All We Imagine as Light:** Payal Kapadia's Cannes Grand Prix-winner is a heart-stopping miracle, equally laced with longing for the known and the unknown. A tale of friendship between three migrant nurses stationed in Mumbai, *All We Imagines As Light* crafts an image of the punishing city with the kind of rage that arrives disguised under extreme elegance. The city of Mumbai has been built and rebuilt by working class immigrants — Kapadia's flawless feature debut is both an ode to the women who shape it and the loneliness that they inherit in the process.

**Grand Tour:** This sweeping historical drama co-written and helmed by Albert Serra is a film of utter complexity and innocent charm. Essentially a time-swirling travelogue about a British civil servant trying to

outrun his fiancée across the empire, *Grand Tour* collapses the past and the present to poetic effect.

**Afternoons of Solitude:** Albert Serra's intimate study of Peruvian bullfighter Andrés Roca Rey opens with an unsettling close-up of a bull looking straight at the camera, the beast's doomed stare is foreshadowing its death, which, as we find out, is minutes away. The nihilistic moment sets the tone for Serra's documentary on the contentious Spanish tradition of bullfighting, both blood sport and spectacle. Not one to downplay the

brutality and indignity of bullfighting, the filmmaker strays away from commentary or interviews, letting the viewer's emotional responses to the startling imagery do the talking.

**The Room Next Door:** Spanish auteur Pedro Almodóvar's first English-language feature is a lyrical chamber drama on the fragility of life and death. Starring Tilda Swinton and Julianne Moore as two old friends who reunite years later on the precipice of tragedy, *The Room Next Door* is richly felt, boasting the characteristic Almodovar flamboyance in both colour palette and emotional honesty.

**Black Box Diaries:** A daring, harrowing feat of investigative journalism, *Black Box Diaries* has Japanese journalist Shiori Ito turn the camera on herself as she embarks on fighting a landmark rape case in order to prosecute her high-profile offender. Made up of fly-on-the-wall video footage of Ito's life as she prepared her legal case, eventually exposing the country's outdated judicial mechanisms.

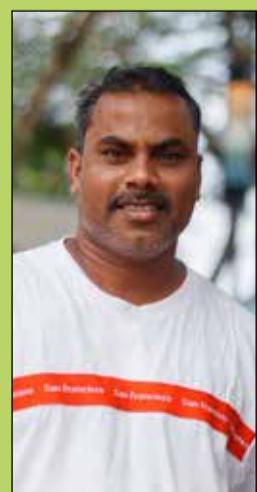
**I, The Song:** The best way to describe Dechen Roder's neon-lit sophomore film is that it unfolds like a Hitchcockian doppelganger mystery. *I, The Song* begins with Nima, a school teacher being fired from her job after a pornographic video of her surfaces online. Except, she claims that the woman in the video is someone else. As Nima embarks on a search for that woman, Roder — one of the few female filmmakers from Bhutan — examines the dark underbelly of sex scandals, missing women, and the recklessness of the digital age with remarkable precision.

**Youth (Hard Times):** Since last year, Wang Bing — one of the foremost figures of contemporary documentary filmmaking — has been presenting the "Youth" trilogy at film festivals across the world. Shot over the course of five years, from 2014 to 2019, these three films see Bing draw a verité portrait of the exacting lives of the Chinese garment workers. In *Youth (Hard Times)*, the second chapter of the trilogy, Bing deepens his inquiry into the generation of migrants who struggle to survive on meagre wages amid a nation's economic expansion.



IFFI allows you to watch a wide variety of films that are not usually accessible on OTT.

Nimisha Suresh  
Producer  
Kerala



We usually only get English or Hindi films, but IFFI allows us to see movies in other languages and from different regions.

Joseph Fernandes  
Media  
Goa



I haven't really had a chance to look at the list, but I'm looking forward to good films. I usually watch around 30 movies a week.

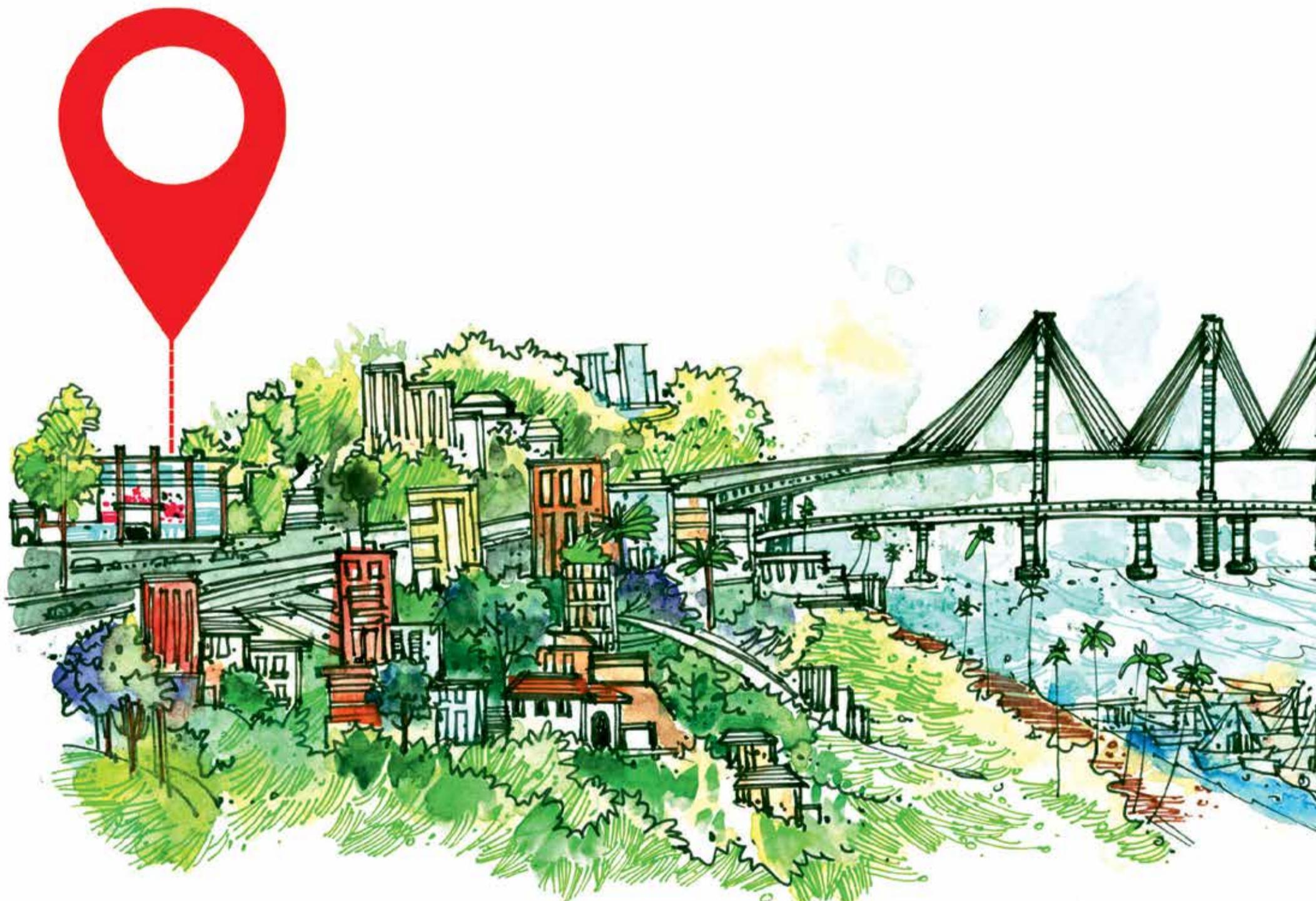
Poornima Anand  
Retired  
Goa



I am most excited for the masterclasses; they are a really cool opportunity to interact with professionals.

Sainath Parab  
Filmmaker  
Goa

Porvorim Multiplex



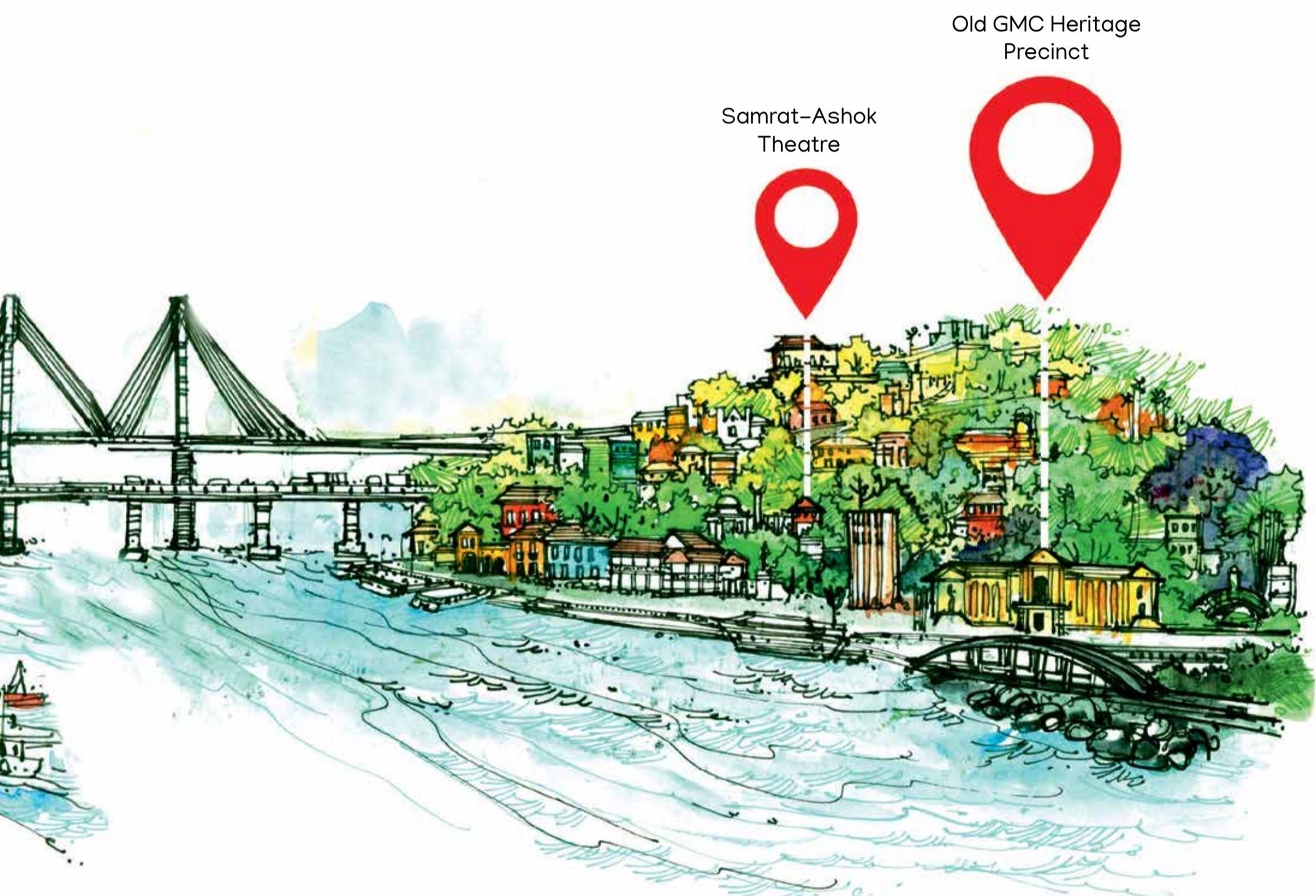


Illustration: Govit Morajkar



**PONTE DE MINERVA**  
**1829**

# BEHIND THE SCENES

WEDNESDAY, 20 NOVEMBER 2024

9

Photo: Assavri Kulkarni





Illustration: Sayali Khairnar

BY VINCENT D'SOUZA

I watch films by myself.

Goa will possibly change this habit, this November.

Our movie-going habits and choices perhaps follow our life streams, isn't it?

I arrived in Goa at dawn on a Monday morning and as I walked around the IFFI zone, even as hundreds of workers toiled to accomplish in 48 hours what could have been done in four days, I chose to walk to the Panjim fish market.

I love seafood. More, I like the fish market sights and smells. Two months ago, when in Goa, my sister-in-law Nina took me around this place and we bargained a lot of fresh sardines, went home, got them packed in three separate boxes, flew them to Chennai and I cooked them over the next few weeks, a few at a time!

I want to see if IFFI will have films where we can smell the scenes.

Why do I watch films alone? When I decide on a film, I just want to book a

ticket and head to the cinema hall. There is a good hall close to my home in south Chennai where I am based. And often, I find that there are a limited number of people inside the hall. And when the hall goes dark, I lose myself in this darkness.

I am not a regular at national or international film festivals. I used to be a member of a film society in Chennai when I was in my late 20s and was a freelance journalist haunting the off-Kodambakkam studios and cornering Kamal Hassan, Silk Smitha and Sridevi for print bytes.

At these society film screenings, I got

drawn into intense conversations before and after a film was screened. All done over a cup of tea and some *bajjis* that had gone cold.

This kind of experience got better when, some years ago, I attended the International Theatre Festival that is held annually in Thrissur in Kerala. This was my first time there. We had to queue every morning to grab tickets to the day's shows because the online bookings had closed, sold out.

And in those queues, I met artists and writers, activists and old men, teachers and wannabe film directors and couples who

may have been married, or were passionate about theatre.

The animated debates and conversations in these queues made light of the two hours that we had to spend here before the box office opened.

And between plays, many would adjourn to the state-run beer garden next door and down a pint and join loud conversations.

So in Goa, though solo, I expect to draw myself into community film-watching. Becoming friends for those hours; sitting next to them in the dark halls, being educated on the film and its director.

At such festivals I first look for the food courts; I am not a popcorn person. And I dislike the sight of film-goers spilling their popcorn on their seats and the cinema hall floor. It is the food that livens up at such gatherings. When I landed here on Monday and settled down at my hotel's restaurant for breakfast, I chose poha over idli-vada. And enjoyed it.

I will gladly have poee-plus during intervals at the multiplex.



**SHORT TAKES**

I'm looking forward to movies by the younger generation, especially the ones making international movies.

**Utpala Sharma**  
Homemaker  
Goa



It's a great platform for newcomers and indie filmmakers who want to portray their stories. I'm excited to watch movies from across the world.

**Jhalnath Khatri**  
Film student  
Nepal



I'm in complete work mode, but I'm going to try and watch as many films as possible. I hope to watch Telugu and Malayalam films and also old classics like *Guide*.

**Priyanka Chandra**  
Publicist  
Mumbai



Watching movies in other languages has been a pleasure.

**Sandali Rewankar**  
Mass communications student  
Goa

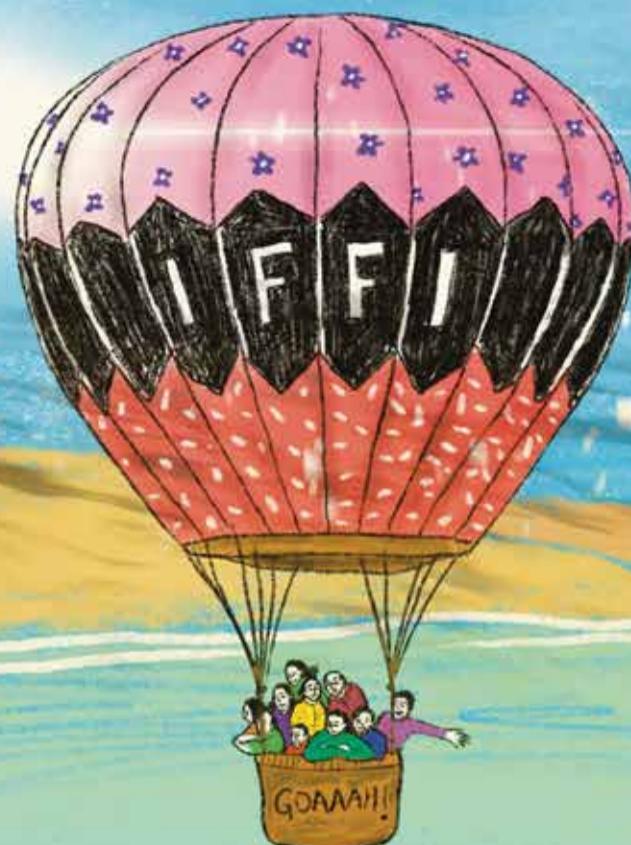


Illustration: Pakhi Sen

## Maie-mogacho Yevkar

BY VIVEK MENEZES

**20** years ago in 2004, with primary credit due to the late chief minister Manohar Parrikar – who had a famous later stint as defence minister in New Delhi – the oldest and most prestigious film festival of the country stopped its annual peregrinations to different locations, and relocated permanently to Panjim, the then-bucolic Latinate capital city of India's smallest state. There were many protestations

about this decision at the time, but they disappeared over the decades, and today almost everyone agrees the move worked out even better than anticipated. The extraordinary banquet of cinema that is the International Film Festival of India fits notably comfortably in Goa.

The vibrant daily newspaper that you hold in your hand was not around in 2004, but the lovely image you see above, from Pakhi Sen, is inspired by the unforgettable joyous poster painting from that year by the late, great Mario de Miranda. When the Entertainment Society of Goa launched *The*

*Peacock* ten event-filled editions ago, it was with the express purpose of commissioning and celebrating much more of the same: original artworks and exclusive illustrations – this year's covers are by the brilliant Kaavi art revivalist Sagar Naik Mule – alongside seriously engaging coverage from an unusually adept and distinguished team of writers. Which other daily has an esteemed Jnanpith Award winner like Damodar Bhayee Mauzo amongst its columnists?

You are at IFFI to experience the world of cinema, but part of *The Peacock's*

raison d'être is to help you understand, appreciate and enjoy Panjim and Goa beyond the theatres. This is an amazingly interesting city, with an impactful history and legacy that is not immediately apparent to visitors. Look beyond the picturesque street to register how this important hub of globalization has been open to the world for hundreds of years, and from the middle of the 19<sup>th</sup> century *Pangim* was the centrepiece of the entire Portuguese *Estado da India*, directly administering vast swathes of Indian Ocean territories from Macau to Mozambique. For just one example, right at the heart of the IFFI campus is the Old Goa Medical College heritage precinct, where the first medical college in all of Asia flourished for generations, sending pioneering doctors in a wide arc from Japan to Brazil.

Over the next nine editions of this festival newspaper, we hope to help each and every delegate have an improved experience of IFFI and Goa, with a wealth of news, interviews, features, commentary, perspectives and the very best photographs and artworks that you will ever find in any newspaper. We have the chance to enjoy the most meaningful movies from every corner of the world, and to share the voices, aspirations and dreams of as many passionate film-makers as possible. Like the great Francis Ford Coppola once remarked, there's a direct connection between movies and magic, and at their best pure alchemy occurs between the makers and the audience, and the flickering lights evoke life itself. Here's to many such moments in the next few days. Welcome to IFFI!

### Curtainraiser

Yesterday, there was sawdust in the air. Brushes over the peacock crest, plywood bare and wires lose. Sun-soaked hands drew chalk over the queues. Waiting. *Welcome*, they say. Come to these cine shores. Prime your gaze on the ochre washed walls of these ancient homes. Let the languages of love and loss, of drudge and drama flow in. A festival of lives unlived and lived full. *Come*, they say. Come to these rooms dark and filled with mottled lights of projected dreams. Live another life and make it yours, enjoy the show.

— Kinjal Sethia



Illustration: Sayali Khairnar

IFFI

## उद्घाटन समारोह OPENING CEREMONY



# 55<sup>th</sup> International Film Festival of India, Goa

2024

केवल एक अविधि  
ADMITS ONE ONLY



The Peacock 2024 covers are by Sagar Naik Mule, the brilliant young Goan artist from Ponda and foremost interpreter of Kaavi art in our times, whose powerful and poignant oeuvre takes inspiration from the stunning age-old sgraffito wall mural style of the Konkan that is born from the very red earth of our region. He describes this lovely, layered painting for the first edition of our paper at IFFI 2024 – it riffs on the visual imagery of the traditional nine-yard sarees worn at the time of lighting the customary lamps of welcome – as “an interweaving of local and national celebrations, in a play of soil, culture and the contemporary.” Follow him on Instagram: @sagarnaikmule



ENTERTAINMENT SOCIETY OF GOA

