

THE PEACOCK

Wednesday 22 November 2017



PEACOCK PICKS

KHYANIKA

Inox Screen 2 - 12:30PM
Dir: Amartya Bhattacharyya
India
89min



MRS. HYDE (MADAME HYDE)

Inox Screen 3 - 8:00PM
Dir: Serge Bozon
Belgium-France
95min

A GENTLE CREATURE

Inox Screen 3 - 10:30PM
Dir: Sergei Loznitsa
France
143min



REDOUBTABLE (LE REDOUTABLE)

Kala Academy - 05:00PM
Dir: Michel Hazanavicius
France
107min



ENTERTAINMENT SOCIETY OF GOA

BIOSCOPE BONANZA

BY ARTI DAS

"I am living my dream everyday by being an actor," said Bollywood actor Shraddha Kapoor while speaking to *The Peacock's* favourite film critic Sachin Chatte during the opening of the Bioscope Village in Campal. A huge audience packed in, everyone drawn by the star power of celebrities around, like Subhash Ghai and Padmini Kolhapure.

Bioscope Village is an IFFI (International Film Festival of India) Next Gen side bar programme initiated by Entertainment Society of Goa (ESG), which is aimed at involving greater participation from the local Goan audience.

Kapoor was brought up in a family of actors, the daughter of actor Shakti Kapoor (Padmini Kolhapure is her aunt). She said, "As a child I was very curious about the changing look of my father. He used to come home with a moustache which was not

present in the morning. I was fascinated with it."

Later, she rejected a role as a child as she thought it was wrong for her age. "I was just 15 years old that time. I was too young for that role and would not have looked good for that role," she said. Even when her career began, "I did give many auditions. I was also replaced in a film. It is often believed that star kids don't have to struggle, which is not true," she said.

Kapoor achieved success with *Aashiqui 2* (2013). This movie was shot in Goa, so she has fond memories of this place. Her most prestigious upcoming role is a biopic based on the ace badminton player, Saina Nehwal, which has her spending days practicing hard at the sport. At IFFI 2017, she was presented with the Gen Next Award by filmmaker Subhash Ghai.

Ghai appreciated the inflated theatres set up at Bioscope Village. He said that it

reminds him of earlier days where there was a concept of touring talkies where movies were shown in tents in villages and small towns. He said these inflated theatres are a great evolution. Veteran actress Padmini Kolhapure who was also present at the event greeted the audience in Marathi and elaborated that she shares a bond with Goa as her grandmother was from Mangeshi village. Speaking about IFFI she said it is only getting bigger and better with each year.

IFFI 2017 Bioscope Village consists of four inflated theatres, where various Marathi and Hindi films will be screened till November 27. All theatres have 5.1 sound systems and a seating capacity of 150 seats each. Children's films will be screened on weekends on November 25 and November 26.

It is open to all, but the general public will have to pay a nominal fee of Rs.50 to enjoy all the movies and various activities.



DIRECTING FILMS IS AN EXERCISE IN HUMAN MANAGEMENT

BY ASTRI GHOSH

“Failure is your biggest asset, it gives you a different energy,” says India’s much loved master filmmaker Subhash Ghai, at an interactive Masterclass at IFFI. “No filmmaker who has made it to the top has made it without failure. Whenever I finish a project, I say—what next. I don’t want to repeat what I just did in the next film I make.”

The young film students seated in the Maquinez Palace hall are clearly in awe of Ghai, as he speaks of his upbringing and how it influenced him. “I was an ordinary sort of boy, raised in Old Delhi in a refugee home.” He wasn’t too fond of studies, preferring to read books and watch dance and drama. His dentist father actually wanted him to be a chartered accountant.

“When you are in your teens, you think that whatever your parents say is idiotic, and you reject it,” Ghai reminisces. “But later in life you realise that your success is based on the things they said, that made you what you are. You have to respect people if you want love and respect from them.”

Subhash Ghai studied at the Film & Television Institute of India in Pune and started his career as an actor. Soon he realised he wanted to do more than just act. “I am a storyteller. I used to love reading novels. So I started writing. And sold six scripts in one year.” The turning point came when he met NN Sippy and told him the story of *Kalicharan* (1976), a script he had not been able to sell. “He encouraged me and told me to direct the film.”

Directing films is an exercise in human management, says the veteran director. “A director might have a story in mind, but there is a team of people that he or she has to inspire so that they make the story more powerful. You never get what you want. You might get 70 percent. Or maybe as little as 30 percent. Sometimes you can’t get the set you want. Sometimes

the stars are not available.” Once he was making a film and some of the actors were going off to the US for two months. He had to shoot three scenes in a day and did not have a set. So he shot the scenes against a wall, putting up a picture of Mahatma Gandhi to evoke a police station. They put some pots and pans on a shelf and voila, they had a kitchen. And a couple of coats on a hook served as a bedroom.

“Even if one is dissatisfied with a scene one has shot, there is much one can do to enhance it,” says Ghai, “You can use the background score and sound mixing to change the mood. Be creative. You

should have command over what you are doing.” Ghai is very vocal about the need for education and training as an artist. One would not want to be operated on by a novice. Why should films be any different? He is proud that Whistling Woods, the international film institute he started in Mumbai, is now regarded as one of the top ten film institutes in the world. “I am giving you a platform. You must know the art. Be competent enough to compete in the film industry.”

The audience asks him about the banning of films. Ghai does not want to comment on current controversies. “All I will say is, how can you make judgements about a film without actually seeing the movie first? When *Khalnayak* was being released, a lawyer asked for a ban of the film without seeing the movie because he had heard the song *Choli ke picechhe kya hai*”. I showed the film to the judge and the censor board and got the permission to go ahead, just one day before the release.”



REALITY CHECK!

BY NIJU MOHAN

Virtual Reality (VR) takes you into stunning other worlds, by using immersive VR headsets and earphones. As I walked into the Mixed Reality Sidebar at Maquinez Palace today, I was greeted by a poster of *Le Musk* (2017), a multisensory film with several episodes, directed by music maestro AR Rahman. At an earlier screening at Los Angeles, this movie even featured a scent track! The team loaded the movie onto the Samsung Gear VR headset on my head, and the show began. Shot in Italy, with great visuals and a background score, and starring Nora Arnezeder, *Le Musk* is a fab virtual reality experience.

"The film is still a work in progress and in the end it will be run to about 45 minutes," says assistant director and editor Anand Kishore. "It will be split into three parts for easier understanding. Since VR is a new media, we are still gauging how comfortable people are." Creating a VR experience is challenging as everything is shot in 360 degrees. Anand says "the director builds visual cues in the visual sphere to make sure the viewer is seeing what he wants us to see." This gives the experience 're-watch value' so you can see discovers something new with each viewing.

"We set strict standards for ourselves. A lot of VR experiences tend to be monoscopic and not in true 3D," said Sreerag Raghavan, the VR Technologist for *Le Musk*. "The whole film was designed to be 3D, in stereo, to be very life-like, to be an experience where the person is completely immersed."

The Mixed Reality Sidebar also showcases 12 other movies, including the Hindi documentary, *Crossing the Sky* (2017), which is a captivating journey through the Himalayas. This inspiring story

follows two sisters in the remote village at Uttarakhand as they travel over three hours to reach their school. There are brilliant 360 degree views with lush greenery around on their trip, and a makeshift ropeway makes you feel like you are dangling scarily mid-air.

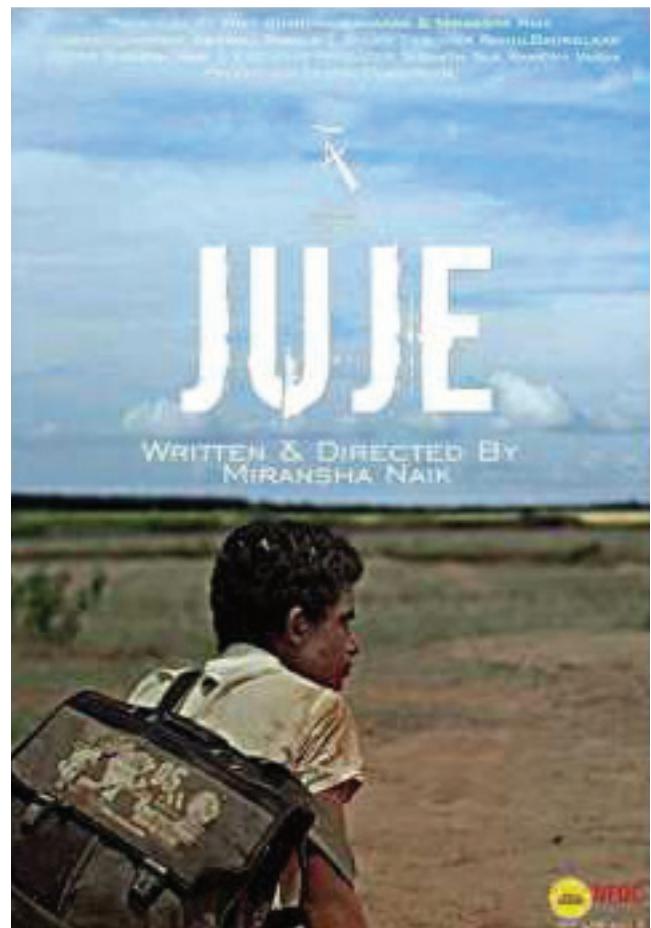
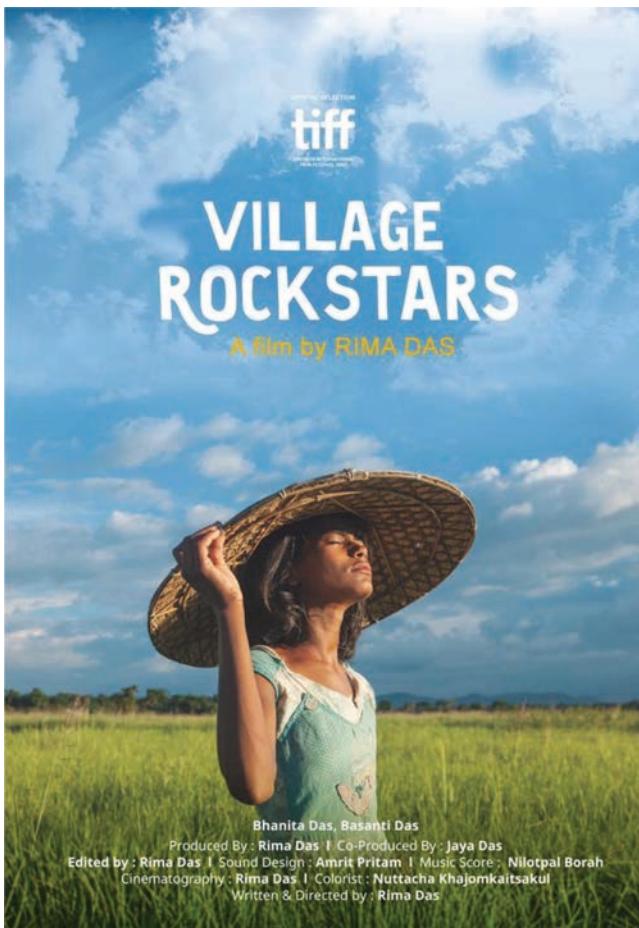
Rohan Raut, Director of Photography for *Crossing the Sky* says "There's a lot of interest in VR movies. We screened it at different places including the Mumbai Metro and a lot of people came to watch it."

"The VR sidebar has 25 operational VR headsets which the IFFI audience can enjoy," says Vinay Nagashetti, who manages this IFFI 2017 highlight. "From 25th to 27th of November, we will host panel discussions on virtual reality. One of the great benefits of virtual reality is empathy building. One of the first uses was to take the camera to the Syrian refugee camps so that you could feel yourself staying right there with them."

Another attraction here is the Augmented Reality Comic Book. AR enhances the real-world environment with sounds, video, graphics and more. In Priya's Mirror ancient mythologies and the newest technologies are brought together to change attitudes about gender-based violence and acid attacks in India, Colombia and around the world. It has 38 comic panels which visitors can download via the Blippar app and when they scan the comic panel on the wall through the app, a second stream of content pops up, showing animation, videos and other links.

I found Shreya Sathe, a 20 year-old Mass Communication student from Pune, excited by the comic experience. "Augmented reality is fantastic. It's a stronger medium as it's closer to reality, compared with regular print books. It will take some time to appreciate this fully as it's a completely new medium."





PANORAMA INDIA

BY SACHIN CHATTE

Indian Panorama showcases the best films from the world's most cinema-crazed country. This year's selection at IFFI 2017 opened with veteran director Kamal Swaroop's *Pushkar Puran* (in the non-feature section) and *Pihu*, which stars a two-year child, amongst the features. A total of 26 films were selected in the feature section, with 20 being selected via a jury process, five commercial films recommended by the Film Federation of India, and the Golden Lotus winning National award film gaining direct entry in the Panorama.

Marathi cinema is at an all-time high at the moment, as is amply proved by the fact 11 of the 26 Indian Panorama films are Marathi, including the National Award winner *Kaasav*. It also shows that there is enough variety of films to come out in one language – for example, *Muramba* is a light yet poignant film about a young man going through a breakup, while *Kshitij* is a story about a village girl who fights against all odds, primarily her father, to continue her studies.

What's impressive about these Marathi films is the assuredness with which film makers are making movies on different subjects. *Redu* (a reference to radio) is a period film about a man's obsession for radio when it was just becoming popular in the country. This film has also made it to a couple of international festivals outside the country. *Pimpal* on the other hand, directed by the highly prolific Gajendra Ahire, is about an old man (a sterling performance by Dilip Prabhavalkar) coming to terms with old age and loneliness. The other Marathi films in the Panorama include *Idak*, *Kachcha Limbu* (in the competition section), *Maza Bhirbhira* and from the popular cinema, *Ventilator*.

The Panorama is also a great opportunity for indie film makers who otherwise don't get an opportunity to showcase their work. The top pick in this category is *Khynikaa*, an Odiya film made

on a shoe string budget (apart from a DSL camera and a tripod, they didn't use any standard industry equipment). Dealing with several themes including creativity, education, surrealism and more, it is truly a delight.

One other such small film with a big heart is *Manusangada* where a young man from a Dalit family discovers that he can't take his father's dead body for cremation because the upper caste members of the locality will not allow the body to pass through their street. Based on a true incident, the matter eventually went to court. The Kannada film *Railway Children* also stands out. Realistic, gritty and captivating, the lives of children begging and doing odd jobs on trains is brilliantly captured by director Prithvi Konanur.

The Konkani film *Juze* made a strong impact at the Mumbai International Film Festival and it is likely to repeat this feat at IFFI. Directed by debutant Miransha Naik, *Juze* is the story of migrants and oppression, but it is the storytelling rather than the story itself that makes an impression.

Village Rockstars directed by Rima Das premiered at the Toronto International Film Festival, and since then has gone on to various festivals around the globe and won many laurels. Shot over a period of three years, this Assamese film is about a ten-year-old girl in a little village, who wants to have a music band of her own. Remarkably well shot by the director herself, some of the scenes shot in the midst of a flood are simply incredible.

Kaushik Ganguly is keeping the flag of Bengal flying high at IFFI, and it is no surprise that his latest film *Bisorjan* which won the National Award for the Best Bengali film is in the Indian Panorama along with *Macher Jhol*, the directorial debut of critic turned director Pratim D.Gupta. Among non-mainstream Hindi films there is *Rukh*, which released a couple of weeks ago, Nila Madhab Panda's *Kadwi Hawa* and Amit Masurkar's *Newton*.

All in all, no matter what your taste is, there is a spectacular, and yes, panoramic spread to choose from.

NFAI PAYS TRIBUTE TO WOMANHOOD IN CINEMA

BY OKMAR REGE

The National Film Archive of India has an annual thematic exhibit at the International Film Festival of India (IFFI). A trove of treasures when it comes to archival material of India's filmic heritage, NFAI brings the best of Indian cinema's history.

This year, the theme for their exhibit is 'A tribute to womanhood in cinema'. Comprising 60 posters from films made in India over the past century, these rare posters are arranged in a small 'time capsule' at the Green Room at Kala Academy.

"The posters have been curated and selected to represent different time periods in the history of Indian cinema, with a balance between Hindi and other regional films. In fact, this year, we have more regional films on display than Hindi," said Prakash Magdum, the director of NFAI. "If you look at the titles of these films, the imagery on the posters and have the context of what the film is about, you will see the gradual change in how women are portrayed in our films - going from

being more submissive and victimised to being defiant and able to overcome their circumstances."

The rarities include a colour-print of Shanti Kumar's 1953 classic *Ansoo* starring Kamini Kaushal, a poster of one of the major films of the silent era Sati Savitri, and an original poster of Ramnik Vyas' *Stunt Queen* (1947).

"All the films that appear on display were shortlisted and selected because of a common thread that they follow. Each of these films debates, discusses or highlights women's issues," Magdum told The Peacock.

From saint films like Nanabhai Bhatt's *Meerabai* (1947) and Kothamangalam Subbu's

Avvaiyar (1953) to films about women with disabilities like S Srinivasa Rao's *Mayuri* (1985) and Gulzar's *Koshish* (1972) - this exhibit has some brilliant posters on display, including *Antarjali Yatra* (1987), *Achut Kanya* (1936), *Balyogini* (1936) about a child widow, *Sumangali* (1940) about widow remarriage, *Patita* (1953) about an unwed mother, *Sati* (1989) about obscure traditions and many more.



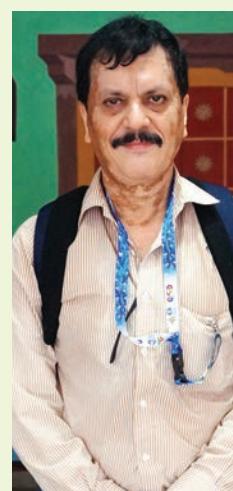
Everyone looks at India as a Bollywood place. But IFFI has several kinds of films. The food here is terrible though and the coffee has nothing to do with coffee.

AILA SEPPALA,
Journalist
Helsinki,
Finland



IFFI is like Diwali and Dussehra for artists. Artists are normally so busy but everyone gathers at IFFI to celebrate it like a festival.

**RUSHIKESH B.
SAWANT**
Drama Student
Pune



The world is like a big village. Everyone is the same, there are just a few differences. At IFFI I want to travel the world without actually going to these places.

**NIRUPAM
DAM**
Retired Executive
Mapusa



I just come because my husband brings me along. He forces me to come.

UTTARA DAM
Homemaker
Mapusa



Anjusha Chaughule

BY RESHAM GEORGE

“For me, the Film Bazaar is all about forming connections.”

This was how filmmaker and screenwriter Anjusha Chaughule described her experience at the NFDC Film Bazaar 2017 to The Peacock. She is one of many filmmakers, both aspiring and established, who have flocked to the event. For most, the Bazaar presents a unique opportunity to collaborate with other creative artists and establish networks with distributors.

Many of the films put forward for consideration deal with old

ONE BAZAAR TO RULE THEM ALL

topics with a new eye. Chaughule is a social activist who specializes in women empowerment and self defence, and is also a counsellor. Her project questions the established view of infidelity, suggesting that it might spring from a need for an emotional connection, rather than sexual

dissatisfaction. Brinda Muralidhar, a Canadian-based filmmaker of Indian origin, came to Goa in search of distributors for Knot Not!, her quirky film about the complexities and trials of marriage. For her, the priority is to get the film out to as many people as possible, something she sees happening at the buzzing Film Bazaar. “It’s exciting. I’m meeting so many new filmmakers with new ideas. And I’m also meeting people who help us reach the audiences. And that’s the whole point for us.”

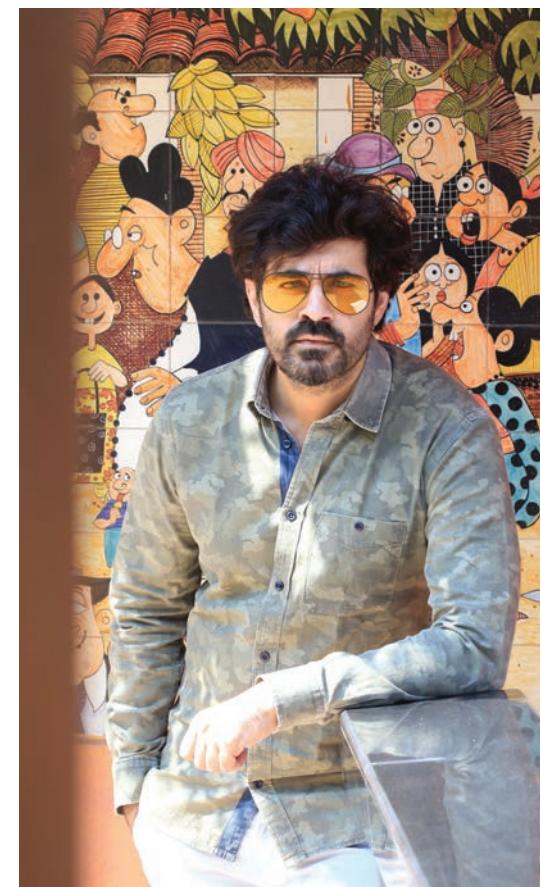
Distribution was also the motive for Rohit Arora, a fashion photographer and actor (in well-known serials like Kum Kum) turned filmmaker. His debut feature-length film The Pickup Artist, a thriller revolving around a cop’s mission to find several missing girls, was being screened for the consideration of distributors. He describes it as a “philosophical thriller,” and when asked about the philosophy that drove it, his answer was “watch the film to find out”.

Others such as Saraswathi Balgam

came with scripts to show at the Writer’s Lab. “I want to tell stories with different layers of experience.” She sees the Film Bazaar as a chance to find people to collaborate with and expand creatively. The Film Bazaar has kicked off to a brisk start and promises to be a springboard for new artists looking to present their exciting ideas, network intensely and take their passionate filmmaking to the next level.



Brinda Muralidhar



Rohit Arora

SHORT TAKES



I have been a complete Bollywood freak my whole life. We love Indian cinema in Russia. It is a direct bridge from heart to heart.

SVETLANA CHIZHOVA
Guide
Russia



I am looking into the co-production market in developing countries like India and am here to see if any projects fit into the profile of our firm.
INGRID LILL HOGTUN,
Producer,
Barentsfilm AS
Norway



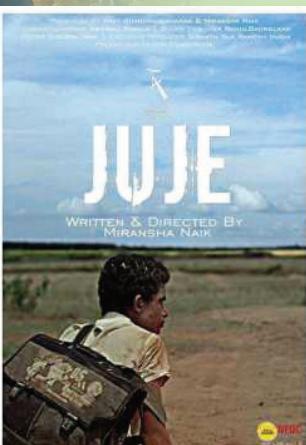
People in Kerala say IFFI does not have many serious movies. I feel one will be able to watch movies which are serious as well as light in all languages at IFFI.

PREJISH PРАКАШ
Film Editor
Kerala



We are music producers looking to meet directors as well as producers and talk about the music needs for their projects.

DEBORAH SMITH
Anara Publishing,
United Kingdom



"YOU JUST NEED TO HAVE A GOOD SCRIPT"

BY SUYASH KAMAT

Over the years, Film Bazaar at IFFI has grown to become one of the most reputed platforms for Asian filmmakers to feature their projects. The Co-Production Market, a major part of the annual gathering, assists curated projects with South Asian themes in finding financial and artistic support. Every year

filmmakers get numerous avenues to connect with Indian and international producers, distributors, sales agents and financers active in the field of co-production.

This year, 18 projects have been

selected to feature in the Co-Production lab and Goan filmmaker Miransha Naik's film *Holy Fire* is one of them. Written by Naik, the film, set in a rural Goan village, explores the love story of a couple struggling with their marriage in an orthodox society. It was also a part of the prestigious

Three Rivers Residency program in Italy.

On whether the film will be shot in Konkani or any other language, Naik says "I'm open to all possibilities. I have initially written the draft in English. I would love to make it in Konkani if I find the right actors." He stressed his preference to rely on good, solid performances. "I depend a lot on performances. If it comes to a choice between authenticity of the film to its milieu or the actors' performances, I'd rather choose the latter."

This is a rare exception among young Goan filmmakers, Naik left the state to formally study filmmaking and then returned to make his film in Konkani. "The reason I like working here is because my stories are based here. I like to write about the geography, the people and the experiences that I've lived through and know of. I have so many stories from here, I hardly see myself going out and writing something else."

Funding has been always been a constant concern for most regional filmmakers, where the markets for distribution are very limited. Naik is currently trying to

tap into non-traditional methods of raising money and mentorship, and hopes to continue making films here. He believes 'I've realized one thing: You just need to have a good script. Rest will happen.'

Naik's debut feature *Juje* (2017) has been creating quite a buzz in the festival circuit. The film is also a part of the Indian Panorama section at IFFI this year, after being a part of Film Bazaar in 2015 under the 'Work in Progress Lab'.

"For my first film, all my struggles came to end with Film Bazaar. Things went to stages where we'd never expect them to be. We completed the editing of our film in Europe with our mentors who later helped us to secure funding for completing the post production. Our other mentors helped us get French co-producers and Dutch sales agents." Naik adds "I urge people to use Film Bazaar because it is the right platform for all Indian and Asian filmmakers. The people here are very well organized and very helpful. I hope it continues this way and gets a boost from the government as well."

We are at the Film Bazaar to look for distributors for our own film. It's nice to see that everyone has new concepts here.

GUNVEEN KAUR
Filmmaker Mumbai



I want to learn everything about Indian films. I'm here to work on the relationship between India and Canada and to help increase the market for co-production.

DR. TERRIE ROMANO
Counsellor, Ontario



I have my film at Film Bazaar. There are 138 films. I'm not sure how many people will attend all of these films and how many will go on to be distributed.

CHETRAN SINGH
Director Mumbai



I have two movies here. This is an excellent platform for directors, producers, actors and distributors to collaborate.

ALFEEYAH SHAIKH
Actor, Producer Dubai

THE NORWEGIAN CONNECTION

BY RESHAM GEORGE

“What draws me to Indian film is the philosophy, the fantasy.” Norwegian producer Ingrid Lill Hogtun seems completely at home outside the Marriott under the hot Goan sun, taking a quick break from the Film Bazaar.

Her Barentsfilm AS is based in Oslo. It specializes in acquiring films from the Middle East, Africa and Asia, and collaborating with artists from these regions. In Goa, her primary motivation is to increase cross-cultural film exchange between Norway and India. “I’m quite sure I’m the only producer here from Norway,” she says with a smile. When asked about how Indian films would be received in Norway, she says, “It will probably be mainly for film festivals. But there are some Indians in Oslo, and also a very large Pakistani community.”

Although this is her first trip to India and IFFI, Hogtun’s fascination with India goes way back. “When I was younger, I lived in Italy. I had a good friend who was half Indian and half Italian. We would watch many Indian films together.” This connection is what drives her to look for material that appeals to her while retaining its own ethnic identity. “For me, the most important thing is the director’s artistic approach, their vision. Also, the importance of the message. It should be local, authentic.”

Does she anticipate problems in distributing Indian films in Norway? She cites the challenge of competing with Hollywood films for theatrical release—an obstacle that she’s quick to point out is common to most countries. However, Hogtun is hopeful that digital marketing will allow arthouse theatre to compete more efficiently. “We will be able to find more space for films that didn’t have space before. The need for diversification—that is what is behind my vision for the future.”

About the Film Bazaar, its sole Norwegian participant chuckles – “Well, I only got here yesterday. But it seems very well organized, a beautiful place. It’s a good experience so far. Good food, too.”



We have been here just for one day but have received invitations to many movies. We are looking to see what would work in Australia.

JEFF HARRISON
MD, Umbrella Entertainment Australia



At other festivals you can see the schedule beforehand but here everything is happening at the last minute. I am looking forward to some good international films and documentaries.
SUDHIR AGGARWAL
Film Director
Delhi



Today the Film Bazaar had some good Indian projects but I especially liked that they had Afghani and Bangladeshi projects too.
MARIANNE BORGO
Film Consultant
France



I am excited about the ‘Beyond the Clouds’ project. I am looking forward to collaborating on projects with Indian filmmakers.
DANIEL BEKERMAN
Producer,
Scythia Films Canada

"BEING IN INDIA IS A WONDERFUL EXPERIENCE"

BY CLARA ASTARLOA

Argentinean writer, producer and director Diego Lerman has brought his fifth film *A Sort of Family* to IFFI 2017. It was previously the opening film at the Toronto International Film Festival, and won best script at the Spanish San Sebastian Film Festival, as well as best film at the Chicago International Film Festival'

Why did you write this story?

"This film was written in relation to my previous film *Refugiados* (Refugee, 2014). There is an analogy between them. In *Refugiados* I narrated the journey of a mother and a son escaping from domestic violence. Whereas in the first movie I described the deconstruction of a family, in this new one I proposed myself to narrate exactly the opposite: the construction of a family. In both movies, there is a 3-day trip and a mother involved in it."

How was the making of the film? The creative process?

"A friend of mine told me her personal story about the adoption of her son. With other similar stories in mind, I did field research in Misiones (the northernmost region of Argentina, on the border with Brazil) about adoption. I interviewed doctors, nurses, judges, women that gave their babies in adoption, and got closer into the net, and the micro mafia that exists around the reality of adoption."

Why is this a moral story?

"The law states what is right and what is wrong, but sometimes illegal actions find a justification and vice versa, things that are legal make us



reflect quite a lot. *A Sort of Family* shows a sub-world in which adoption illuminates many facets: parents that want to adopt and can never make it, children that are bound to be adopted but end up being raised in orphanages because the legal procedures have no end, women that want to give their child in adoption due to poverty, and people that want to take advantage of that situation. Apart from these, it also describes the extreme inequality of social classes and the social acceptance of this reality. During my field research many controversies were triggered and that is shown in the movie."

What does it mean for you to be in India for the first time?

"Being here in India is a wonderful experience. To my surprise my last movie *Refugiados* was screened in many festivals throughout India. Although the country appears to be a very different world from mine, not only in a geographical way but also culturally, I am living now the cinema miracle: distances are shortened by an exchanged and very powerful living experience. *Refugiados* won a prize in the Kerala Film Festival and *A Sort of Family* was also screened at the Kolkata International Film Festival. I hope this is the first trip of many more to come."

THIS PEACOCK PAINTS!

BY VIVEK MENEZES

The Peacock 2017 covers are the creation of Siddharth Gosavi, an extraordinarily skilled young Goan artist who draws and paints like an Old Master of the European tradition, while remaining rooted deep in the culture of his homeland. Yesterday, his original artwork drew inspiration from the remarkable kaavi art tradition of the Konkan, which adorns temples, churches and some private homes throughout India's smallest state. Today, his cover riffs on Azulejos, the iconic Iberian-Islamic ceramic tilework that is also part of Goa's patrimony.

There are so many layers to the cultural heritage of this tiny sliver of coastline on the Arabian Sea, and the smallest state in India. It has remained open to the outside world for thousands of years of trade and

exchange. The slow-moving Mandovi flowing past the film festival venues has been a superhighway to the world for as long as history is recorded. When Alfonso de Albuquerque powered his way upstream to seize control in 1510, he beat back the Adil Shah who was himself Mediterranean-born (but styled himself a Turk), whose navy was commanded by a Polish Jew.

Goa then became the first European foothold in Asia, and rapidly developed into the nerve centre of a vast maritime empire that extended to Mozambique and Angola, across to Macau, and all the way to Brazil. What is now Old Goa grew to twice the size of contemporary London and Paris combined. Just as quickly as Portuguese fortunes soared, they collapsed back to almost zero in the 17th and 18th century as the Dutch, French and British cut off the Iberian ability to project power into Asia.

But the
Estado
da

India remained. By the 19th century, something new to the world emerged from Goa. This was the dawn of the self-confident native world citizen, perfectly comfortable at home and abroad, and newly assertive in claiming and exerting political, social and economic freedoms.

Flourishing alongside came a complex of cultural expressions that are clearly poised between East and West, but demonstrate aesthetic choices that are entirely Goan. This is true of the wildly cosmopolitan Cozinha de Goa (cuisine of Goa), and also of architecture and music. But perhaps the most startling example is of Goan art, which has evolved from Indo-Portuguese roots to provide what the brilliant critic and curator Ranjit Hoskote calls, "an invisible river, one that has fed into the wider flow of Indian art but has not always been recognized in so doing."

Nothing much has changed since Hoskote struck bullseye so unerringly in 2007. Goa's artists are still "meteorically brilliant" yet "the lack of context" still leaves them afloat in a void of discussion." Thus, unquestioned geniuses

like Siddharth Gosavi (send him fanmail: gosavi.siddharth01@gmail.com) can keep out churning extraordinary, mindblowingly marvellous artworks, but much of the rest of the world doesn't have the framework to understand or appreciate them.

This is a very long story for Goa, which extends far beyond The Peacock's fantastic cover artist. It includes Vasudeo Gaitonde, the understated powerhouse artist who became a global auction phenomenon only after his death in 2001. There was also Angelo da Fonseca, the one-of-a-kind bridge figure of early Indian modernism, who was a favourite student of Abanindranath Tagore at Shantiniketan. But the most archetypical Goan artist was Francis

Newton Souza, whose purported worth also soared only after he died in 2002. This most talented and tortured 20th century master often complained bitterly, "Better had I died. Would have saved me a lot of trouble. I would not have had to bear an artist's tormented soul, create art in a country that despises her artists and is ignorant about her heritage".

The Peacock squawks. But will anyone listen, learn, and pay attention to the spectacular artistic tradition of Goa that has produced Siddharth Gosavi amongst many others? Drop us a line at teampeacock2017@gmail.com to let us know how you think we're doing so far at IFFI 2017.



Illustration by Greig Fernandes

TODAY'S HIGHLIGHTS

Panel Discussion: Children's films in Indian Cinema
 Prasoon Joshi, Nitesh Tiwari, Rajeev Chilaka and Devika Prabhu
 Black Box, Kala Academy @ 11.30 a.m.

Indian Panorama Opening Film Press Conference : 'Pihu' and 'Pushkar Pukaar'
 Kamal Swaroop (Director 'Pushkar Pukar'), Vinod Kapri, Director and Myra Vishwakarma, Child artiste IFFI Media Centre @ 12. p.m.

Inauguration of Open Forum : "New Challenges in Organizing Film Festivals"
 Sunit Tandon, Amey Abhyankar, Kiran V Shantaram and others
 1st Floor, Old GMC Building (East Wing) @ 1.30 p.m.

Panel Discussion : Is contemporary cinema reflecting the literature of our times?
 Prasoon Joshi, Amish Tripathi, Yatindra Mishra, Vani Tripathi
 Black Box, Kala Academy @ 3 p.m.

Indian Panorama – Meet the Directors
 IFFI Media Centre @ 4 p.m.

Craig Mann Master Class on Sound Mixing (Hollywood Sound Department)
 Maquinez Palace @ 5 p.m.



Rosenberger



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EXCLUSIVE COVER ARTWORK



Today's cover by Siddharth Gosavi takes inspiration from the emblematic Azulejo ceramic tilework tradition with Islamic Iberian roots, which then spread widely to South America, and colonial states in Africa in Asia. Here in Goa, these painted tiles can be seen in many heritage structures, including the 16th century Santa Monica convent which remains the largest in Asia.

22ND NOVEMBER 2017

INOX Screen I	INOX Screen II	INOX Screen III	INOX Screen IV	KALA ACADEMY	MAQUINEZ PALACE I	MAQUINEZ PALACE II
B11 09:15 A.M. Amok (ICFT) Dir.: Kasia Adamik (Poland / 2017 / 108' / DCP)	B21 10:00 A.M. MEGHNABODH RAHASYA (IP-F) Dir: Anik Datta Bengali / 89 mins	B31 09:30 A.M. Requiem for Mrs. J (Rekvijem za gospodju J) (CW) Dir.: Bojan Vuletic (Serbia-Bulgaria-Republic of Macedonia-Russia-France / 2017 / 93' / DCP)	B41 09:45 A.M. Bloody Milk (Petit paysan) (CW) Dir.: Hubert Charuel (France / 2017 / 90' / DCP)	B51 09:00 A.M. Khibula (ICFT) Dir.: George Ovashvili (Georgia-France-Germany / 2017 / 97' / DCP)	B61 09:00 A.M. Secret Ingredient (CW) Dir.: Gjorje Stavreski (Macedonia-Greece / 2017 / 104' / DCP)	B71 10:00 A.M. (Homage to Abdul Majid) Chameli Memsaab Dir.: Abdul Majid (India-Assamese / 1975 / 144')
B12 11:45 A.M. Park (Parkas) (CW) Dir.: Sofia Exarchou (Greece-Poland / 2017 / 100' / DCP) (CW)	B22 12:30 P.M. THE WATERFALL (IP-NF) Dir: Lipika Singh Darai English / 20.34 mins KHYANIKAA Dir: Amartya Bhattacharya Oriya / 89mins	B32 12:00noon Don't Talk to Irene (CF-CAN) Dir.: Pat Mills (Canada / 2017 / 90' / DCP)	B42 12:15 P.M. The Journey (Al Rahal) (CW) Dir.: Mohamed Jabah Al-Daradji (Iraq-UK-Qatar-Netherlands / 2017 / 82' / DCP)	B52 11:30 A.M. Racer and the Jailbird (Le Fidèle) (IC) Dir.: Michaël R. Roskam (Belgium-Netherlands-France / 2017 / 130 / DCP)	B62 11:30 A.M. Daybreak (Dita Ze Fill) (CW) Dir.: Gentian Koci (Albania-Greece / 2017 / 85' / DCP)	B72 02:00 P.M. Secret Superstar (AF) Dir.: Advait Chandan (India-Hindi / 2017 / 150' / DCP)
B13 02:45 P.M. No Bed of Roses (CW) Dir.: Mostafa Sarwar Farooki (Bangladesh-India / 2017 / 85' / DCP)	B23 03:00 P.M. KHIDKEE (IP-NF) Dir: Rohan Parshuram Kanawade Marathi / 39 mins MANUSANGADA (IP-F) (ICFT) Tamil / 93 mins Dir: Amshan Kumar	B33 03:00 P.M. Disappearance (CW) Dir.: Ali Asgari (Iran-Qatar / 2017 / 88' / DCP)	B43 03:15 P.M. Black Level (Riven chornoho) (CW) Dir.: Valentyn Vasyanovich (Ukraine / 2017 / 91' / DCP)	B53 02:30 P.M. Scaffolding (CW) Dir.: Matan Yair (Israel-Poland / 2017 / 95' / DCP)	B63 02:30 P.M. La Soledad (BCC) Dir: Jorge Thielen Armand (Venezuela-Canada -Italy / 2016 / 89' / DCP)	B72 02:00 P.M. Secret Superstar (AF) Dir.: Advait Chandan (India-Hindi / 2017 / 150' / DCP)
B14 05:15 P.M. Father and Son (Cha công con) (CW) Dir: Dung Luong Dinh (Vietnam / 2017 / 90' / DCP)	B24 05:45 P.M. PIMPAL (IP-F) Dir: Gajendra Ahire Marathi / 93 mins	B34 05:30 P.M. The Second Mother (Que Horas Ela Volta?) (BRICS) Dir.: Anna Muyalera (Brazil / 2015 / 112' / DCP)	B44 05:45 P.M. Men Don't Cry (Muskarci ne placu) (CW) Dir: Alen Drljević (Bosnia and Herzegovina-Slovenia-Germany-Croatia / 2017 / 98' / DCP)	B54 05:00 P.M. Redoubtable (Le Redoutable) (CW) Dir.: Michel Hazanavicius (France / 2017 / 107' / DCP)	B64 05:00 P.M. Masterclass: Craig Mann on Sound Mixing from Sound Department of Hollywood	B73 05:15 P.M. Sagara Sangamam (Retro-KV) Dir: K. Vishwanath (India-Telugu-Malayalam / 1983 / 160' / 35mm)
B15 07:45 P.M. Barrage (CW) Dir.: Laura Schroeder (Luxembourg-Belgium -France / 2017 / 112' / DCP)	B25 08:30 P.M. BAAHUBALI 2: THE CONCLUSION (IP-F) Dir: SS Rajamouli Telugu / 197 mins	B35 08:00 P.M. Mrs. Hyde (Madame Hyde)(CW) Dir: Serge Bozon (Belgium-France / 2017 / 95' / DCP)	B45 08:15 P.M. Khandhar (RC) Dir.: Mrinal Sen (India-Hindi / 1984 / 106' / DCP)	B55 07:30 P.M. I Dream in Another Language (Sueño en otro idioma) (CW) Dir.: Ernesto Contreras (Mexico-Netherlands / 2017 / 103' / DCP)	B65 07:30 P.M. Dr. No (BOND) Dir.: Terence Young (UK-Jamaica / 1962 / 110' / DCP)	B74 08:30 P.M. Old Stone (Lao shi) (CF-CAN) Dir.: Johnny Ma (Canada-China / 2016 / 80' / DCP)
B16 10:15 P.M. Murder on the Orient Express (CW) (R) Dir.: Kenneth Branagh (USA / 2017 / 114' / DCP)		B36 10:30 P.M. A Gentle Creature (CW) (Krotkaya) Dir.: Sergei Loznitsa (France / 2017 / 143' / DCP)	B46 10:45 P.M. M (CW) Dir.: Sara Forestier (France / 2017 / 100' / DCP)	B56 10:00 P.M. Freedom (Freiheit) (IC) ® Dir.: Jan Speckenbach (Germany-Slovakia / 2017 / 100' / DCP)	B66 10:15 P.M. Scary Mother (Sashishi Deda) (CW) (R) Dir.: Ana Urushadze (Estonia-Germany / 2017 / 107' / DCP)	