

THE

PEACOCK

SUNDAY, 20 NOVEMBER 2022



समेस्तांक मायेमोगाचो येवकार

दामोदर मावजो

के न्हा काय नोहेंबर म्हयन्याची दुसरी पंद्रस येता आनी सिनेरसिकांक जाता. मदलीं तीन वर्सा कोविड१९ महामारीक लागून इफकीचेरूय सांगट आयिलें. फाटलीं दोन वर्सा हो महोत्सव हायब्रीड म्हज्यार संकर रुपकारांत घडून आयले. जरी चडशा गोयंकारांनी प्रत्यक्ष रितीन पळयले तरी भायल्यान येवयांची संख्या उणी आशिल्ल्यान आयोजकांनी तांचेखातीर हो महोत्सव ऑनलायन वितरावाची वेवस्थ केल्ली. चडशा वेवसायिकांनी ऑनलायन परिसंवाद, चर्चा, आनी व्यापार- प्रदर्शनांनी वांटो घेवन वाटाघाटीय केल्ल्यो. सध्याक कोविड१९ संकश्टाक फाटीं उडोवन आमी दीसपट्टी जीण सामान्यातायेन जियेवंक लागल्यांत अशा वेळार ओंदूचो हो महोत्सव चड सिनेरसिकांक आकर्षीत करतलो अशी अपेक्षा आमी बाळगितांत.

१९५२ वर्सा सुरु जाल्या ह्या महोत्सवाक आतां ७० वर्सा पुर्ण जाल्यांत. तरी हो ५३ वो महोत्सव आनी गोंयांत घडून येवपी १९ वो. ह्या मदल्या काळांत आमी कितें जोडलें, आनी अजून कितें कितें करू येतलें हाचेर विचार जावावी गरज आसा. वर्सानवर्स आयनॉक्साचीं चार, मैक्नीझ पॅलेसाचीं दोन आनी कला अकादमीचें एक धरून सात प्रेक्षाघरांनी हो महोत्सव घडून येता. पोरूं, आनी ओंदूय, कला अकादमी परिसराचें नुतनीकरण चालू आशिल्ल्यान पवरीच्या आयनॉक्साचीं चार प्रेक्षाघरां इफकी खातीर आसपावन घेतलीं. पोरूं आनी ओंदू थिएटरांची संख्या धांचेर पाविलिनी आसली तरी एक फावट कला अकादमीचें णवरीं कदेलांचे प्रेक्षाघर उपलब्ध जातकच ही संख्या पर्थन सातांचेर येतली काय इकराचेर पावतली तें पळोवंक जाय. एक खेरे, प्रेक्षकांची वाडटी संख्या पळयल्यार इकराय प्रेक्षाघरां राखून दवरची पडटलीं अशों दिसता.

२००४ वर्सा जेन्ना गोंय ही महोत्सवाखातीर सदांकाळ सुवात करपाचो प्रस्ताव आयले तेन्ना खूब जणांनी हें समा जावये ना म्हण व्हड बोवाळ केल्लो. कारणा खूब आसलीं. गोंयांत चलचित्र सरकृताय ना, गोंयांत सिनेमा तयार जायनात, गोंयांत फावोरीं थियेटरां नात, आनी जायतीं. पूण जिद्द आसल्यार खंयचेय प्रस्न सुटावे जातात. त्या काळावयलै मुख्यमंत्री मनोहर पर्स्कार हाणीं आपले जिह्वीन, खूब लोकांक अशक्य दिसपी ही गजाल, सिद्ध करून दाखयली. मनरिझवण संस्था तयार केली. स प्रेक्षाघरांचे संकुल तयार केलें आनी न भूतो न भविष्यति असो महोत्सव घडोवन हाडलो. गोंया फिल्म कल्चर हाडपाखातीर जी मुलावी संरचना जाय आसली तिचे मुलावण घालें. पूण म्हणतात न्ह्य, रोम शार एक दिसान बांदून जालें ना. तशेच, नाशिलें फिल्म कल्चर काय रातयांत तयार जावं येना. नवें तयार करता आसतनाच जें चलालं तेंय जागार घालप गरजेचे आसलें. ईएसजी ही गोंयची मनरिझवण संस्था थळाव्या कलाकारांक उमेद आनी जेल दिवपाखातीर वावुरताच. पूण तेचवांडा गोंयचे सोबितकायेचे लुकसाण करून फुकेसवाय चिनिकरण करपाक येवपी निर्मात्यांक आळाबंदा हाडपाची तजवीजूय करता. नवी नेमावळ तयार करून परवानाधारक लायन-प्रोड्युसर तयार

करपाखातीर परिक्षा घेवन प्रमाणपत्रां दिवपा सारकीं खूब कामां चलल्यांत. पूण वर्सा सरल्यांत त्या प्रमाणांत वावर जावक ना, अशी तक्रार चलचित्रां तयार करपाक वावुरपी उमेदवारां कडसून आयकंक येता. नवीं चलचित्रां काडपाक प्रोत्साहन दिवपी येवजणी अदीक प्रमाणांत प्रत्यक्षांत येवंक जाय. गोंयची राजभास कोंकणी म्हणटकच कोंकणीत तयार जावपी फिल्मांची संख्या आनी दर्जो वाडपा खातीर उपाय सोदून काढूक जाय. लक्ष्यीकांत शेटगांवकार, बार्डरॉय बरेटो, राजदीप नायक हांच्या सारक्या सिनेमाच्या मळार जैतिवंत व्यक्तींक 'पलतडचो मनीस', 'नाचुंया कुम्पासार' आनी 'होम स्वीट होम' सारके सिनेमा काढून्य थिएटरां मेळनासून वा परवडनासून त्रास काडचे पडल्यात. तयार जाल्या चलचित्रांक प्रदर्शीत करपाचे बंधन थिएटरांचेर घार्तुक जाय. मनरिझवण-कर माफ आसूक जाय. हिन्दी-मराठी फिल्मांक लायतात तेच नेम कोंकणी चलचित्रांक लावन उपकरचें ना. मनरिझवण संस्था ते नदरेन वावर करताच. पूण तो अदीक नेटान आनी चांडांत चड दिग्दर्शक आनी निर्मात्यां मैरैन पावचो, इतलीच अपेक्षा.

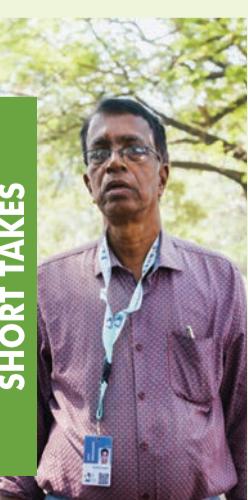
ओंदू वर्सा कार्लुश साउरा, जांकां जीवन गौरव पुरस्कार दिला, तांचे आठ सिनेमे पळोवंक मेळतले. दादासाहेब फाळके पुरस्कार फावो जाल्ली अभिनेत्री आशा पारेख हिचे गाजिल्ले तीन सिनेमे आनी सिनेमाचें सुवर्णमहोत्सवी वर्स मनोवपी मणिपूराचे पांच सिनेमे प्रदर्शीत जातले. ओंदू फ्रान्स हो कंट्री फोकस देश म्हण जाहीर जालां. तांचो 'बोथ सायडस ऑफ द ब्लेड' हो क्लायर डेनीस हाचो सिनेमा दाखयतले. ओंदू फ्रान्साची एनी अर्नो हे अस्तुरीवादी लेखकाक साहित्याचौ नोबेल पुरस्कार फावो जाला. तिच्या पुस्तकांचेर सिनेमाय आयल्यात. ह्या निमतान पळोवंक मेळ्ले जाल्यार दुंदांत साकर. मॅक्सिको देशाकूय खाशेली सुवात दिल्या. आनी जीं पंदरा चलचित्रां भांगरा मोरा खातीर सर्त करतलीं तांतूत मॅक्सिकोचे 'रेड शूज' हें आसतले. फाटल्या एका वर्सा मजगतीं सिनेसंवसाराक अंतरिल्या भारतीयां मर्दीं जांणी मोलादीक योगदान दिलां तांकां श्रद्धांजली ओंपापा खातीर तांचे उगडासांत उरिल्ले सिनेमा ओंदू प्रदर्शीत करपाचेय चलचित्र महोत्सव संचालनालायान येवजिलां. तांतूत लता मंगेशकर, टी. रामाराव, बप्पी लाहिरी, शिवकुमार शर्मा, पंडीत बिजू महाराज, तरुण मजूमदार हांचो आसपाव आसा. जांणी भारतीय सिनेमा अंतराराष्ट्रीय पांवड्यार पावयले तांचो उगडास काढून आमी आमचे लागणूकेक पाळो दितात हें म्हत्वाचें..

ओंदू खूब नामनेचीं व्यक्तिमत्वां हाजीर रावतलीं. प्रतिनिधींची संख्या वाडले बगर रावची ना. चलचित्र कला शिकपी विद्यार्थी ओंदू व्हड संखेन ह्या महोत्सवाचो लाव घेतले. अशा वेळार गोंयकार निमती, दिग्दर्शक आनी कलाकार हांचे खातीर इफकी महोत्सव म्हज्यार एक पर्वणी. ल्हांवते गंगेत हात धुवन घेवपाक इत्युक लोकांच्या दारांत गंगा आयली जाल्यार निकटे हात धुवंक न्ह्य तर न्हावन आनी पेवन घेवपाची संद मेळटा- हाचे सारके दुसरे भाग्य ना.

ह्या ५३व्या महोत्सवाक समेस्तांक मायेमोगाचो येवकार.



Illustration by Govit Morajkar



I am looking forward to watching heart-touching films that boost people's morals and inspire them to become better people.

Suresh Kamat
Retired teacher,
Goa



I love watching French films. I have especially come to attend their premieres this year.

Priyanka Chandra
Publicist, Mumbai



I look forward to the masterclass on Academy Colour Encoding System and the talks by Sreekar Prasad and Anil Mehta.

Anirudh H
Film Editor,
Bangalore



We have completed 50 golden years of Manipuri Cinemas and are really lucky to have gotten the chance to present our films at this festival.

Surjakanta
Sharma
Chairman, Film
Forum, Manipur

Serendipitous Journey

BY NICOLE SUARES

When director Amar Kaushik of *Bhediya* (2022), a film premiering at the International Film Festival 2022, was scouting locations in Arunachal Pradesh, he connected with the Collector of the area. She readily helped the team coordinate the necessary permissions. But before the film was complete, she was transferred to Goa. Almost serendipitously, today, as the CEO of ESG, the co-organizing body of IFFI, Swetika Sachan, is excited the film she set in motion is back on her turf.

Bhediya is one of the movies showing in the Gala Premieres of Hindi films along with the Paresh Rawal - starrer *The Storyteller* and *Lost* featuring Yami Gautam, among others. The 53rd edition of IFFI hosts 280 films from 79 countries, with 25 feature and 20 non-feature films in the Indian Panorama section. Spanish filmmaker Carlos Saura is the recipient of the Satyajit Ray Lifetime Achievement Award.

The Film Bazaar features 42 country, state, and film house pavilions. Sachan explains, "In the past, the Bazaar was confined to the Goa Marriott hotel. This year it is spread from the hotel, along the promenade to the Indoor Badminton Stadium. It's open to the public from 3 to 6 pm while the activities at the Marriott are for registered delegates only."

While there are no Covid-19 restrictions, Sachan sounds a cautionary note. "The general restrictions continue. The theatres are running full capacity and the other activities are in open spaces. We are distributing a mask in the delegate kit to promote safety. With the vaccination drives, we expect people to have a better tolerance to Covid, but we can't be too complacent."

As she sits in her well appointed cabin, having worked the ranks as an IAS officer, Sachan's earliest memories of watching films growing up go back to remote forest guesthouses, devouring

VCDs of movies like *Karma*, *Maine Pyar Kiya*, and *Chandni*. Since the family moved a lot with her father who worked in the forest service, access to city cinemas was limited.

However, her father, a big Bruce Lee fan, nurtured a film culture in his family. Sachan says, "From my childhood, I remember *Karma* well. I can't remember how many times I've watched it. We could never have enough of it."

These episodes hold a special place in her memories, and give her an edge in delivering her duties at IFFI. "Being a movie buff increases understanding and appreciation for a particular creative field. Many may look at a CEO as a purely administrative job, but it's creative, you can discuss, work on ideas, and implement them."

She feels that when drawing comparisons between IFFI and Cannes, every festival has its merits. "We need to understand who the festival is for and who is organizing it. If the government does it, it has to fulfill certain mandates." Her ideal festival would focus on the film fraternity. "How can we increase our engagement with the professionals, students, and other enthusiasts? We should also be technology oriented," she says.

With Goa playing host to delegates every year, she adds there's great scope to attract virtual studios and post-editing facilities, given that the space required for film cities is huge. "We can't be like Mumbai or Hyderabad at this stage and dedicate acres of land. That's our limitation. There has been huge interest, but it couldn't materialize," she points out.

Will she have the time to catch any films? "No," she confesses, "Sadly, I couldn't last year because I was busy. Whatever movies I wanted to watch coincided with meetings. I don't think I can this year either," she ends. Though her work may keep her away from the theatres, we hope she can happily attend the *Bhediya* release.



Photo by Assavri Kulkarni



SHORT TAKES

A lot of these movies, both regional and international, are not screened in theatres and it is usually difficult to get a hold of them. So IFFI is the best place to enjoy them.

Jisha Ponnachan
Student, Goa



I'm looking forward to watching some really well-made films which don't get screened usually in theatres, I am here especially to watch *Island of Lost Girls*.

Vishal Hanmattekar
The Blueberry Trails, Goa



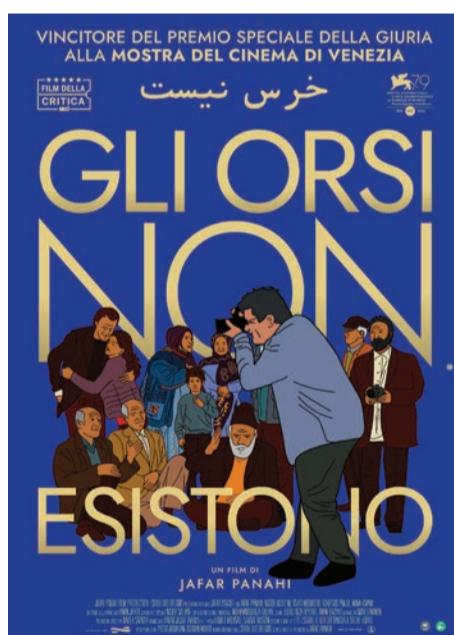
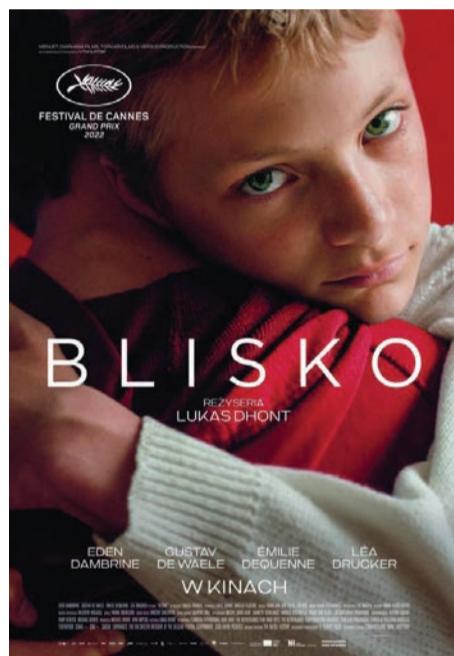
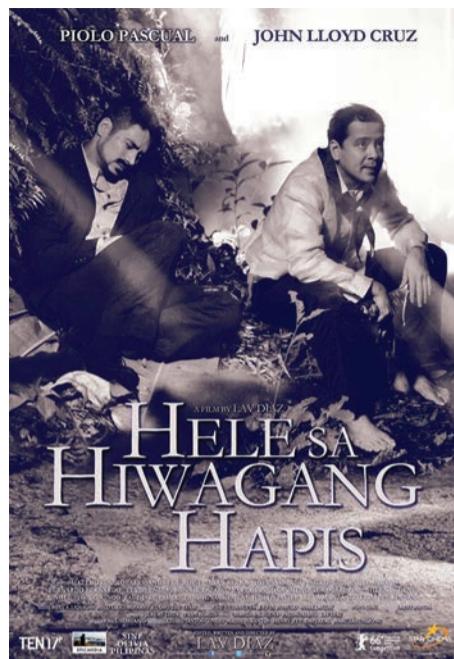
This is my first time in Goa and at IFFI. This festival will bring an awareness of many films from around the world.

Malini Nigam
Yoga Coach,
Lucknow



We have made a children's movie called *Little Samuel* which expresses the Kanyakumari culture, which we are showcasing at the Film Bazaar.

Sadhu Burlington
Director/
Producer,
Chennai



Back With A Bang

BY SACHIN CHATTE

After two relatively low key editions because of the pandemic, the International Film Festival of India is back and promises to be a full-fledged affair. The 53rd edition which will be held from 20th to 28th November 2022 will host over 250 movies, and the delegate registration from various parts of the country has crossed over 5000.

Every year IFFI brings the crème de la crème of cinema to Goa for eager audiences to feast on. Right from contemporary films to Homages, Masterclasses, and Indian Panorama, there is a grand enough spread for everyone to take their pick.

Being an international festival the section to look forward to is Cinema of the World and Festival Kaleidoscope, which brings a bouquet of films from around the globe. This form of cinema not just entertains and educates us, but it also showcases the power, passion, and magic of cinema. Take for example *No Bears* by Jafar Panahi. This Iranian filmmaker has been banned from making films for 20 years since 2010, and in July this year he was ordered to serve a pending six-year prison sentence. Despite the ban, Panahi continues to make films to critical acclaim – *Closed Curtain* (2013) won the Silver Bear and *Taxi* (2015) won the Golden Bear at Berlin, *3 Faces* (2018) won the Best Screenplay at Cannes and *No Bears* (2022) won the Special Jury prize at the Venice Film Festival this year. If there is an award for human persistence, Panahi would be a front runner for it. Incidentally, Panahi is involved as an editor with another film *No End* (Turkey), which will be screened at the festival.

There are other masters at work at this IFFI. South Korean director Park Chan-wook is an established name in world cinema and just when you think he has done his best, he raises the bar even higher. After *The Handmaiden* (2016), he has returned to the big screen with *Decision to Leave* (2022), a stunning piece of work that is a masterclass in filmmaking. It won him the Best Director award at the Cannes festival.

The highly prolific Filipino director Lav Diaz is no stranger to IFFI – the auteur who is known for long brooding films

[*A Lullaby to the Sorrowful Mystery* (2016) was 8 hours 5 minutes long and *From What is Before* (2014) clocked 5 hours and 38 minutes], returns in the competition section with *When the Waves are Gone*, an investigative drama. During a film festival, where every minute counts, this film runs to just over three hours.

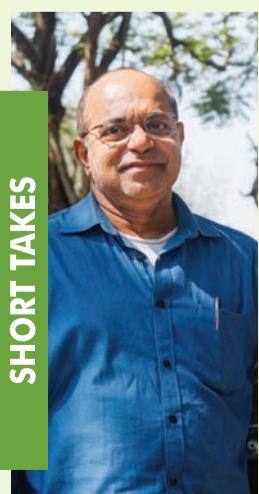
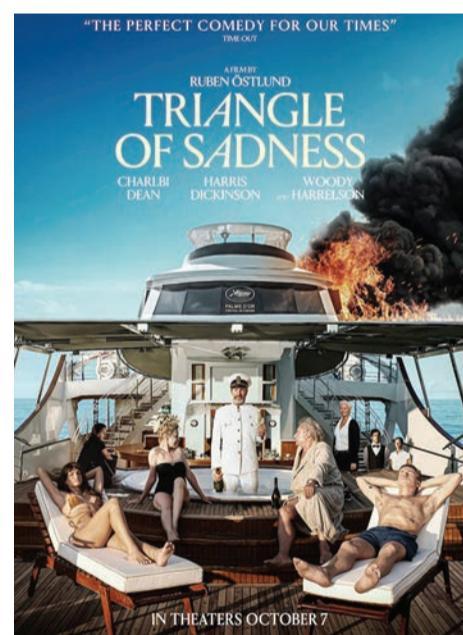
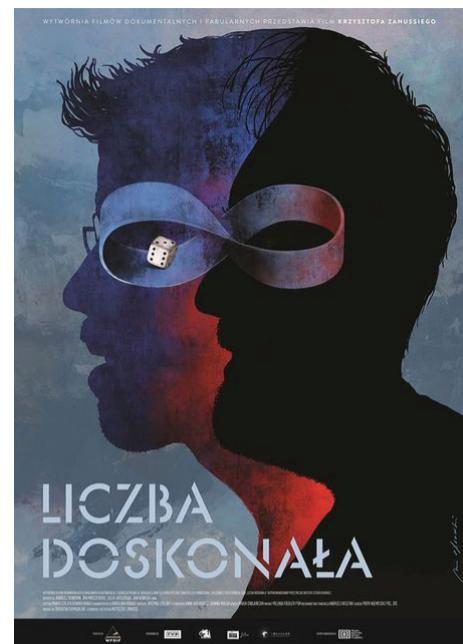
Polish director Krzysztof Zanussi who was the recipient of the Lifetime Achievement Award at IFFI in 2012 turned 83 earlier this year, but age has not affected his zest for filmmaking. His latest offering *Perfect Numbers* will be the closing film as well as a part of the competition section this year.

Some of the other films to look forward to include Lukas Dhont's *Close*, about two teenagers, one of the most talked about films at Cannes this year where it won the Grand Prix. Director Ruben Östlund achieved a rare double of winning the Palm d'Or twice, first with *The Square* (2017) and then with *Triangle of Sadness* (2022). The new film though has divided opinions among audiences and critics alike. Director Alice Diop has also delivered two consecutive well-acclaimed films, *We* (2021) and now *Saint Omer* (2022), that picked up three awards at the Venice Film Festival. *Alcarrás* (2022) won the prestigious Golden Bear at Berlin, and is the Spanish entry at the Academy Awards this year. Directed by Carla Simón, this family drama is set in a village in Spain.

Hong Sang-soo is an established name in world cinema and two of his new films will be screened at IFFI. While *Walk Up* is about a father-daughter relationship, *The Novelist's Film* revolves around a female novelist, which he has written, shot, edited, and produced. The latter won the Silver Bear Grand Jury Prize at Berlin.

In the Indian Panorama, Prithvi Konanur's *Hadinelantu*, which premiered at Busan, promises to be a great film. Konanur has made a name for himself as one of the prominent independent filmmakers in the country, with two highly praised films, *Railway Children* and *Pinki Elli?*. Avinash Arun who made his debut as a director with the Marathi film *Killa*, makes his foray in Hindi feature films with *Three of Us*.

All in all, no matter what kind of cinema you like, there is enough for everyone to choose from at IFFI this year.



My love for music connects me to the film industry and so I am drawn towards IFFI. Looking forward to seeing some good cinema in the days ahead.

Dr. Wilfred
Miranda
Doctor &
Musician, Panjim



My husband and I are both film buffs. We watched some exceptional films here, like the German silent film *The Bra*.

Vidya
Raghunathan
Retired Teacher,
Goa



I am here to promote my film *For Regn* and to watch different films this time. Looking forward to interacting with some great minds, especially A. R. Rahman.

Naveen
Dwarakanath
Film Director,
Bangalore



I love watching psychological films and researching new waves in cinema. The aesthetics and theatrical aspects in filmmaking inspire my creativity.

Mohamed Illyas
Freelancer,
Kerala

When the Movies moved Us...

“

I can't separate cinema from my life. The two things are interrelated and enrich or impoverish each other”

— Carlos Saura

”

BY JONATHAN RODRIGUES

You don't have to be a movie buff or a cinephile to be emotionally or intellectually stimulated by a movie. Quentin Tarantino once said, “If a million people see my movie, I hope they see a million different movies,” and that is probably the reason why we keep going back to movies that left us moved – we desire to translate the reel to real.

Deepshi Singh, a lawyer and film-blogger from Mumbai says, “I was introduced to the idea of romantic love by Bollywood. I always related to Anushka Sharma's role in *Ae Dil Hai Mushkil* (2016) as the girl who was blinded by the romantics and overlooked the realities of falling and staying in love. Then again, every time I watch *Manmarziyaan* (2018), I feel like Taapsee Pannu's character is advising me to stop chasing the wrong people in my life and open my eyes to true love that might not be as filmy as the movies make it out to be.”

It is not all too bad to be a hopeless romantic, suggests Ruchira Porob, an IT Sales professional based in Goa. She says, “One of the most romantic scenes I have had the pleasure to watch on screen is the song *Jalte Hain Jiske Liye* in the movie *Sujata* (1959) which depicts a tense inter-caste romance. I can close my eyes and picture the image of Sunil Dutt crooning his heart out, despite societal opposition, over the phone, to an overwhelmed Nutan. It encourages

me to live a life of love that has no boundaries, no limitations.”

Not every Juliet needs a Romeo though, and sometimes movies also give you the motivation to make tough life decisions. Dr. Valerie Pereira from Panjim says, “I loved the movie *The Holiday* (2006) – primarily because of the two strong and gorgeous leads Kate Winslet and Cameron Diaz. The chirpy character, Arthur, (played by Eli Wallach) teaches Iris (Kate Winslet) all

about gumption and ‘behaving like the lead lady in your own life’. That struck a chord with me, especially when Kate slams the door shut on her no-good boyfriend, saying: ‘I've got a life to start living and you're not going to be in it.’ It certainly gave me the gumption I needed.”

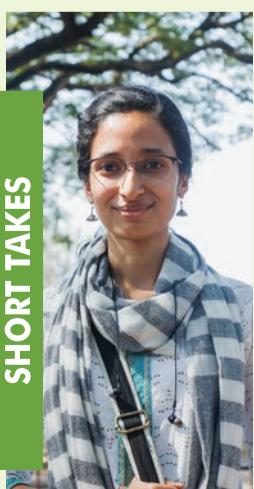
The streets of Panjim and Porvorim will soon be flooded with IFFI delegates hoping for a cinematic spark of inspiration to transform their

lives. Porvorim-based content creator Gursikander Singh says, “*3 Idiots* (2009) had a significant impact on my life. It was the catalyst for my career as a YouTuber. The scene where Aamir Khan (Rancho) lectures his friends to chase excellence instead of success motivated me to get out of the rat race and pursue a career that felt purposeful.”

The pursuit of passion can be often unfulfilling and demanding, as we seek the same dramatic catharsis experienced by fictional characters. However, movies can make you believe in yourself more than you actually do. Vikramjit Roy, Head of Film Facilitation Office, NFDC, has been championing his inner Tom Cruise since 1997, when he first watched *Jerry Maguire* (1996). “A young and ambitious sports talent agent is kicked out of his job and then asked to reflect on ‘What is your mission statement?’ This scene in the movie got me thinking about what I wanted to do with my life. Do I accept the multiple job offers in front of me and settle for an easy life or do I follow my passion and dive into the uncertain world of film?” That was 25 years ago, and the Tom Cruise-inspired Vikramjit

Roy has since gone on to enjoy a successful career in film marketing, film producing and film policy in India.

On a personal note, I would pay tribute to two of my favourites – Joaquin Phoenix as Marcus Aurelius, and Russell Crowe, as Maximus, who gave us so many iconic, icy exchanges in Ridley Scott's *Gladiator* (2000). Having watched the movie over 50 times, I try to emulate Maximus' stoic personality, who, I believe lived each day with real purpose and commitment, resiliently navigating every dark and dreadful day in the hope of redemption. The movie won Crowe an Oscar and as he got on stage to receive the coveted award, he said. “But this moment is directly connected to those childhood imaginings. And for anybody who's on the down side of advantage and relying purely on courage, it's possible.”



One of my favourite movies is *It's A Wonderful Life*. It's a really lovely film about life and not having any regrets.

Rasika Fernandes
Freelancer,
Bangalore



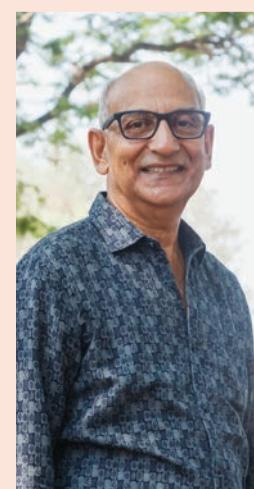
I expect the festival this time to have some good character films. I am a pilot so I am into a lot of films about aviation.

Nainesh
Mehrotra
Pilot, Miramar



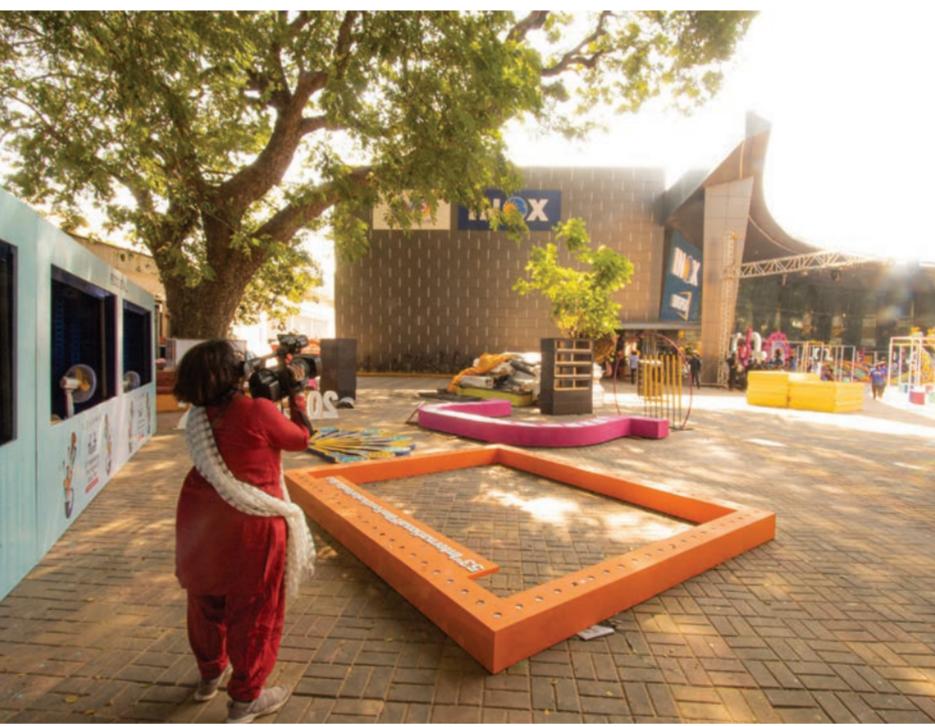
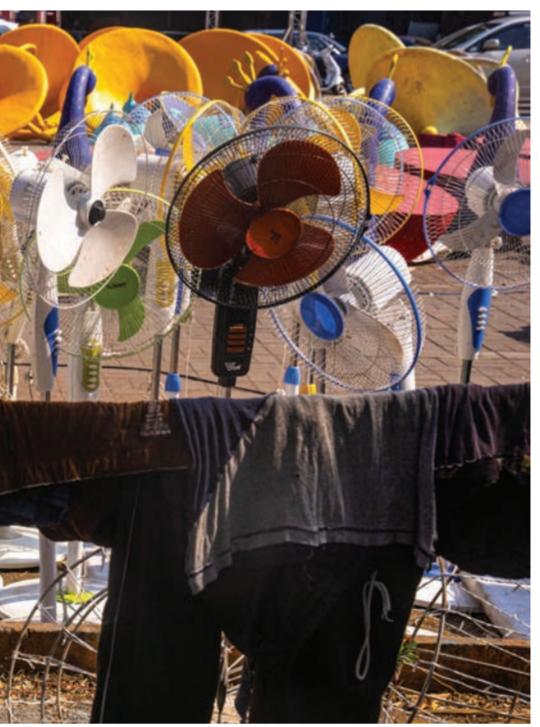
I like films of all languages but Iranian films are my favourite. The tickets get booked very fast, last year I had to stay up till midnight to book the tickets.

Pratiksha Patel
Housewife,
Panjim



David Lean's films are fantastic in terms of graphics. *Teesri Kasam* is my favourite film because it is like poetry in motion.”

Prof. Devendra
Prakash
Retired
Professor, Delhi
University



Peacocks, treble clefs, and harps

BY RUKMINEE GUHA THAKURTA

At some point in my life I realised that studying and practicing design has changed the lens through which I view the world. Like any daily *riyaz*, my practice forms, and periodically transforms, my world view. I mention the periodic transformation because it has taken me—and perhaps my entire generation—decades to understand how our colonial past has informed our education and this understanding itself is a work in progress.

Like my schooling, my design education too was heavily influenced by the West: the German Bauhaus movement. Little wonder then that my design sensibility folded neatly into the larger design framework that I encountered when I first ventured out of India, as a young designer, to work with a publisher in Germany. While the publisher was keen to see if I would bring a different aesthetic to his desk, he was surprised and delighted that my work was as German as anybody's there. I was relieved to fit in but, unbeknownst to me then, some red flags were raised simultaneously in my mind.

I absorbed everything like a sponge during that trip: how the use of red, white and black along with bold sans serif typefaces formed the German and Swiss identity everywhere I looked. Their famous clocks, trains, timetables, book covers were all immediately recognizable as German or Swiss due to the repeated use of these design elements. My bemused non-designer friends who took me on travels there often joked: "Look at that font, Mini! Look that's Helvetica!" even as we drove past their famed bucolic scenery and mountains, and that, indeed, was how I parsed the world as a designer: who needed to look at the Alps when one could look for a cohesive, regional design language.

Years later, having also studied Indian Aesthetics in some detail by now, I wonder if our current visual identity is the lack of an identity. This morning as I walked around the IFFI venue I saw a riot of colourful peacocks, treble clefs and harps. As we well know, Indians are not afraid of colour. We only need to look as far as the saris woven by



traditional weavers from different regions of India to see how masterfully colour is employed here. Knowing how to use colour is our unique heritage and not many cultures around the world can match us in this. How then do we reconcile this existing sensibility with the loud dissonance of the randomly-coloured peacocks around the festival venue? How do we use existing traditional knowledge in contemporary contexts today?

The peacock, whose feathers adorn Krishna's crown, symbolically represented India in paintings, sculptures and coins long before it was adopted as our national bird. It finds mention in our epics as well as on Ashoka's edicts. Dynasties and neighbourhoods were named after it centuries ago. One of India's strongest symbols brimming with meaning, the peacock brings together movement, colour and sound—perhaps the perfect symbol for a film festival. This year we see the peacocks' tails wound in

spools, taking us back to analogue days. And then there are the treble clefs and harps. What do they mean?

Even a desultory walk around Panjim throws up visual stimuli such as the immediately uplifting blue waters of the Mandovi, the graceful Indo-Portuguese architecture, the intimate layout of Fontainhas, its chapels, Azulejos-tiled name plates and, importantly, a very particularly Goan colour palette. Why are we not using this existing language?

Are we the India of our delicately-coloured handlooms or are we the India of our luridly-coloured public events? Do we need to be one or the other or do we only need to care more? Care enough to understand the aesthetic heritage that we are surrounded by in India? Perhaps we shall learn from the critically acclaimed films we'll watch in the following days, for no aesthetic experience is perhaps as immersive as films that bring together sight, sound and colour; like the peacock.



My favourite film is Alia Bhatt's *Gangubai* because she acted so well, the film clearly depicted women empowerment.

Naaz Shaik
Actor, Mercedes



I had my golden chance to witness the 50th IFFI. So now when I am here in Goa for the 53rd IFFI, I look forward to more of the local films and to interact with local talents.

Shaun Jeffery
Author, Beccles,
UK



I like the fact that once in a year people come to experience the joy of watching eye-opening films. My favourite is *The Sound of Music*.

Delina Fernandes
Commerce
Student, Old
Goa



Kantara is that one amazing film rooted to our Indian culture which is really portrayed in a very nice way that made everybody love it.

Rupaam Katre
Actor, Mumbai

Breaking Stereotypes

BY LINA VINCENT

Marvel Studios captured a whole new dimension in the depiction of superheroes with the release of *Black Panther* (2018). For the first time, the quintessential muscular, blonde, white-skinned persona was shoved out of the scene, to be replaced by a handsome black protagonist, T'challa, played by the (late) Chadwick Boseman. With a black director (Ryan Coogler), and an almost wholly black cast, the imaginary nation of Wakanda became, for viewers, a powerful real-world reference to the breaking of a particular kind of visual and human stereotype. The film brought symbolic recognition for people of colour everywhere, who are either completely left out of mainstream discussions, or included only as tokens.

With the release of *Black Panther: Wakanda Forever* (2022) the franchise has pushed the envelope further in discussing diversity and inclusion. The narrative plays out with another marginalised community becoming part of the metaphorical and historically relevant battle against white colonisers. In *Prey* (2022) the Predator franchise injects a refreshingly new scenario as a young female Comanche warrior takes on the 'alien' predators, in a battle for survival. Cinema can draw mass attention to critical human discourses in which every single section of society has a right to participate.

As a curator, I sometimes have the opportunity to work with artists from different corners of the world – like Peru, or Papua New Guinea for instance – and I am struck by my own ignorance of their cultures, something I have been attempting to rectify. As Indians, we feel outraged when we are represented in Western visual contexts as exotic brown skinned creatures, with snake charmers and elephants for company. Yet, our nation is riddled with deep seated prejudices that come from caste

and class distinctions, as well as religious and gender-based inequalities. The recognition of diversity, and its deep understanding and representation has to go beyond the surface and must come home, in the local.

a few recent Indian films; they showcase subtle shifts in addressing diversity and inclusion within mainstream visual culture. Director T J Gnanavel's *Jai Bhim* (2021) based on a true story, starred Tamil popular hero Suriya in

surrounding Dr. Bhimrao Ambedkar's anti-caste movement. While it may not be an absolute solution for the complexity of caste hierarchies and the violence attached to it, films of this sort manage to draw attention to realities, and provide a more nuanced space of representation.

Dalit voices have also found place in a couple of long pending Indian art exhibitions like 'Broken Foot: Unfolding Inequalities' (2020), curated by Bombay-based Prabhakar Kamble and Rumi Samadhan, right in the middle of the pandemic when labourers were moving en masse across India back to their homes. The exhibition discussed urbanisation and progress, and its conflict with ecology, against a backdrop of social power structures, urging both the participating artists and viewers to contemplate the meaning of equality. Kamble went on to present his work at a special section at the Berlin Biennale this year, titled 'Still Present', curated by internationally renowned artist Kader Attia. Kamble's work investigates the existential conditioning of India's silent majority, who are marginalized by the hierarchies of caste.

Tamil filmmaker Pa. Ranjith has made it part of his life's work to address various social issues through his storytelling, including his most recent *Natchathiram Nagargirathu* (2022) that (confusedly) identifies with a mix of issues including caste, LGBTQ rights, and artistic freedom. More successfully perhaps, the Hindi film *Badhaai Do* (2022) directed by Harshvardhan Kulkarni throws light on the travails of its two gay protagonists, who fake a heterosexual marriage to escape their families' strictures.

Visual art and cinema, particularly in the context of a festival like IFFI, can bring various perspectives to the table, providing a place for empathy and understanding. While they may not be able to correct past wrongs, they can certainly help in erasing differences, real and imaginary.



Illustration by Govit Morajkar

Diversity is not only about race – it is about language and beliefs, sexual preferences, cultural and lifestyle choices, and many other things that mark individuals and communities as varied from each other. A certain momentum can be seen in the making of

a lawyer's role. In the narrative, he takes on a difficult case fighting for the rights of a tribal woman belonging to an oppressed caste in Tamil Nadu. It brought into the dialogue the presence of obsolete colonial laws still practiced in India, and contemporary politics



I have been attending IFFI since 2004 but I feel this year is going to be extraordinary and very successful as a lot of effort has been put into the decor and facilities.

Durga Prasad
Retired Scientist,
Goa



It has been a dream of mine for many years to attend IFFI. I love Malayalam and Bengali films and want to watch some good South Indian films as well.

Rohini Nagesh
Actor, Bangalore



Being a grandson of the first film director from Manipur, I'm looking forward towards audiences drawn towards our Manipuri films.

Sapam Rajiv
Delegate,
Student,
Manipur



I eagerly wait for IFFI Goa every year. This year I want to watch as many international films as possible as I normally don't get to watch them.

Usha Deepak
Narvekar
Assistant
Accounts Officer,
Goa



Pretty in pink - Bold and Beautiful

Welcome Back!

Illustration by Chloe Cordeiro

Maie-mogacho Yevkar

BY VIVEK MENEZES

Very much like our mythical cousin the phoenix, the highly motivated young members of Team Peacock reassemble anew for each edition of the International Film Festival of India (IFFI) to spread wings wide over the extraordinary banquet of cinema (and more) that is the flagship event of the Entertainment Society of Goa. Over the years of our unique daily newspaper's

annual print run, we are pleased and grateful to have become every delegate's one-stop must-read, and the primary shaper of the festival narrative.

This year has been very exciting for Team Peacock, because our hard work now extends beyond IFFI to The Peacock Quarterly, our new cultural magazine that continues this publication's pioneering work in showcasing brilliant creative, artistic and intellectual talent from India's smallest state, with so much to contribute to the rest of the

country and the world. Please pick up a copy from our stall in the festival quadrangle, and send us feedback: thepeacockquarterly@gmail.com.

IFFI 2022 appears to mark the return to some kind of recognizable normalcy for this oldest and biggest film festival of the country (it is also the oldest in all of Asia), with the worst of the Covid-19 global pandemic perhaps over, and behind us for good. That is why this year's edition is in the middle of a remarkable run for the gorgeous Latinate waterfront of Panjim, following Goa Heritage Festival and just before the Serendipity Festival of the Arts, with the Goa Arts + Literature Festival to follow in early January. Of course, we have our collective fingers crossed the trend will continue, and flourish further in 2023 and beyond.

We can see from the registrations data that many 2022 delegates are attending IFFI for the first time. You will quickly learn what thousands of others already know: this marvellous festival fits like a glove in Goa, where cosmopolitanism is already built into our cultural DNA and the history of this land is that of an important window to the rest of the world. You can see it in the buildings all around you – the superb Old Goa Medical College precinct (the first institution of its type outside Europe), the Maquinez Palace (built by two brothers who came from Macau),

and further down the road at the Kala Academy, one of the masterpieces of architecture by the late Charles Correa (whose last three great buildings are in Toronto, Boston and Lisbon).

We know that all of you – like every member of our team – will be greatly absorbed by the amazing movies that will be available for us to view from morning to night, starting from tomorrow. But do take a moment to absorb some of the remarkable cultural and social heritage that is all around you, writ both small and large in the public artworks and architecture of Panjim. Remember just this one fact: today this is the pocket-sized capital of the tiniest Indian state on the margins of a giant polity, but 180 years ago it was the centrepiece of an entire maritime empire that extended from Timor to Mozambique, right across the Indian ocean.

We will share more about Goa in the coming days, as well as everything important about IFFI and the delegate experience. In the light of what we have all endured – and survived – over the past three years, these kinds of gatherings must necessarily celebrate endurance, resilience, and the inextinguishable human condition in all its dimensions. Team Peacock sincerely believes there is no better way to do all of that than via the magical medium of cinema, and we are very excited to share it with you.

Poems of the Day by Pragya Bhagat

Preparation

i spend two hours watching trailers. in other words
a guilty pleasure is now my work. the word
that comes to mind is *gratitude*, but the word
is too pink, pepto bismol types.
the word i need is the stain of tangerine juice on a white dress
a cloud catching a kiss in its pout
a horizon of tangled tongues. the word
i settle on is *delight*.

Lights, Camera,

i propose a hero. a golden era trailblazer. she
is critically-acclaimed and crowd-sourced, humble
and hot. the protagonist culls her identity
from the shot, plunges into the camera, stretches
into a panorama, all so that every click,
swipe, and scroll settles on her skin.
action.

