CHIAROSCURO

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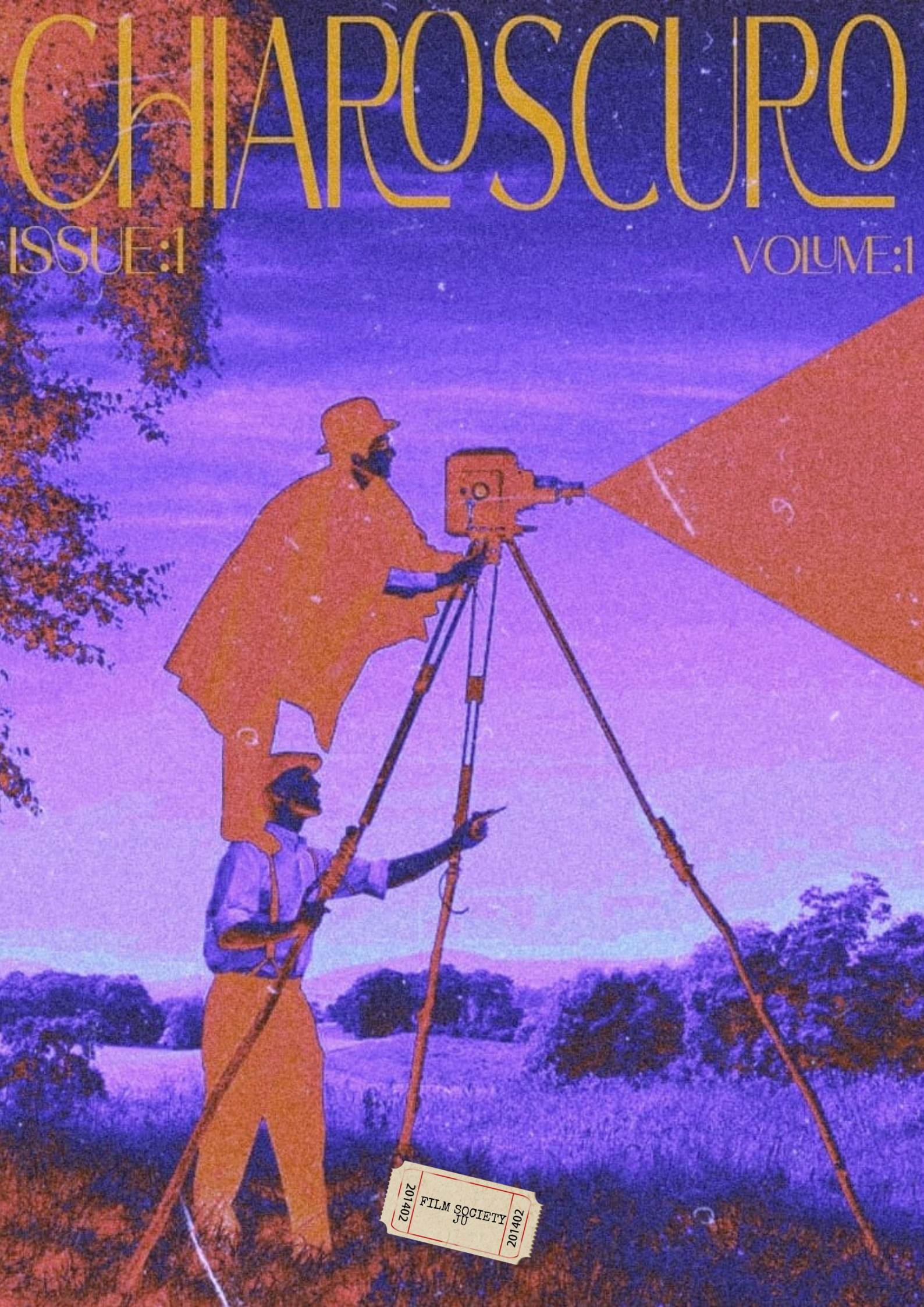

About JUFS

The Jadavpur University Film Society blends the well-known outrageous spirit of Jadavpur with the magic that is cinema. Be it a casual filmgoer or a seasoned cinephile, all are welcome and valued in our community. We will talk, we will discuss, we will obsess, and we will agree to disagree. But above all, we will, as our Instagram bio proudly proclaims, live and breathe cinema. As a wise man once said, art is always political, so to address the wildly deteriorating global landscape, we also intend to arrange frequent film screenings, panel discussions, and many other activities. We hope to initiate some much-needed conversations, beginning with cinema, and create an inclusive, safe space where people will be able to not only speak and express themselves freely but also be heard.

About Chiaroscuro

Chiaroscuro, a vibrant film magazine by the Jadavpur University Film Society, celebrates the multifaceted artistry of cinema. Akin to the dramatic interplay of light and shadow in classic films, we hope our magazine will embody the essence of light and shadow in storytelling.

A labour of our love, Chiaroscuro aims to enrich cultural discourse by cultivating the understanding and appreciation of films among it's readers.

Background: Staircase at Basusree Cinema Hall, Kolkata

FOREWORD

Not every medium capable of capturing, creating, organising, and sharing moving images and sound inherently possesses artistic potential. Television and social media, for instance, are not typically regarded as platforms for artistic expression, despite their significant cultural influence.
I increasingly perceive that while artistic endeavours contribute to culture, the connection between culture and art is not absolute. Culture tends to be shaped by consensus, whereas art often thrives by challenging conventions and transcending cultural boundaries.

Cinema, initially conceived as a scientific invention, was not originally intended as an artistic medium. However, its capacity for artistic expression became apparent shortly after its inception. Unlike photography, gramophones, and radio, which primarily focused on recording, storing, and disseminating content, cinema prioritised creating a correspondence between the machine and the world, between image and sound, and between ideas and experience.
When a camera captures scenes for a fictional film, it is essentially recording materialised imagination. While the elements of performance, set design, music, and sound design were already available, cinema introduced innovative ways of assembling them, resulting in a unique experiential dimension.

Teo Yoo, a Korean actor (*Past Lives*) said about a particular sort of melancholy he experiences - "I always felt a little bit somewhat of an outsider. And there was always an undercurrent of melancholy in my life. And it's really hard to explain because I don't know how to define melancholy, but it's an emotion that you all understand when we feel it or when we see it in music or movies or art."
This is where writing about cinema, criticism and analysis play a crucial role, whether in the form of reviews, critiques, or contemplative essays. Despite being a commercial product, cinema wasn't originally destined for such a fate but has become entwined with capital and culture. Consequently, cinema navigates a perpetual struggle between what it is expected to be and what it can potentially achieve.

Within cinema, there will always be a dialectical struggle going on between 'what it should be' and 'what it can be'. Writings about cinema is the site where the possibilities of cinema are articulated first. I always felt that writings about cinema by filmmakers (all filmmakers need not be good writers) is the place where they sounded out their ideas about cinema which they have still not been able to execute.
In other words, desire. Writing about cinema is the site to articulate desire. Desire, it is known, looks like Chiaroscuro.

Dr. Anindya Sengupta,
Department of Film Studies, Jadavpur University.

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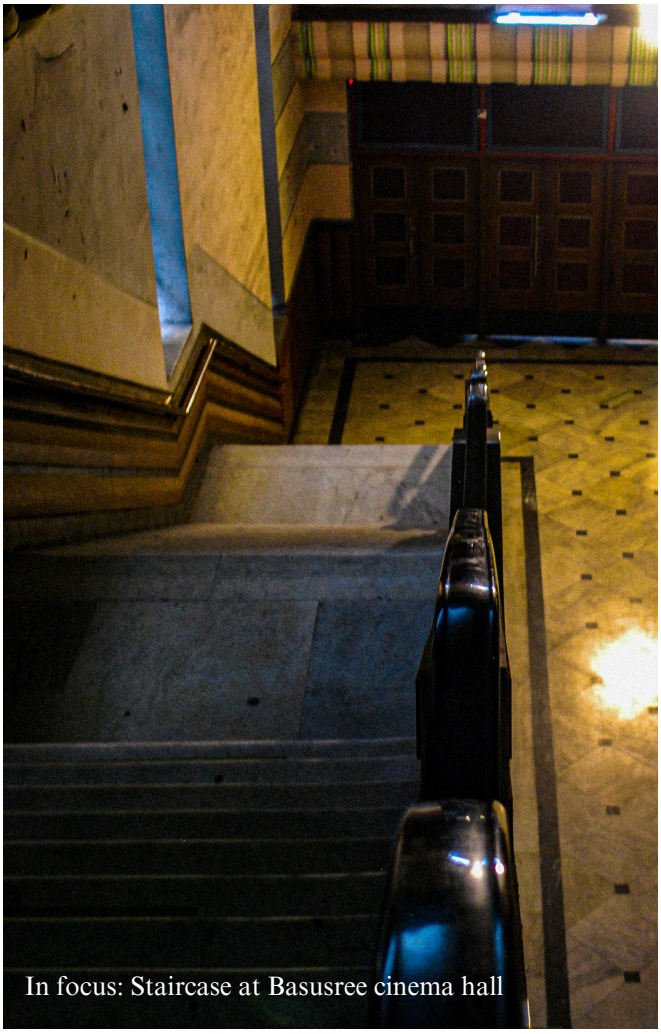
STATIC IN THE MOVIE HOUSE

Yashodhara Gupta
Department of Comparative Literature

Background: An old projector at Basusree Cinema Hall, Kolkata

Once, beyond the ashen brows of this aging metropolis, there lay a turn unto the magical realms of the moving screen and the flickering reel. Crafted in Belgian glass and Italian marble, the Basusree was the home of film; a theatre like no other. Her ceilings were almost as tall as the heroes who came alive within her. The stairs that meandered toward her screens, as grand in their embrace. Today she sits alone, with a basketful of weary tales. She hopes for a dreaming eye to catch the glimmer in her gaze; she waits to talk, to dance once more, with the lovers she lost and found again.

March had just fallen into the arms of this old city. It seemed as though the very sun had descended onto the cobblestone grays, when three of us from the Film Society swaggered awkwardly into the cool corners of the Basusree cinema hall. Sweating profusely and fueled with self-ordained purpose, we introduced ourselves and asked that we be allowed to look around. Lucky enough to run into an indulgent senior from Jadavpur, we had the checkerboard floors of the Basusree lead us into a little room. A table fan, an open door, five chairs, and half a story. That was the precise moment when the ghosts came alive.


In focus: Staircase at Basusree cinema hall

The Basusree Cinema Hall had opened its doors in the same year that India was declared independent. In the arms of a Kolkata wrapped in December dreaming, a certain Satyabhushan Basu had uncovered the red curtains to reveal an enormous hall and a winding staircase that led the lover of film into a land of wondrous possibility. The first film ever screened at the Basusree was the fateful 'Meera' of MS Subhalakshmi's genius. Many historic premieres were soon to follow.

Our story is fractured by a knock and shuffling footsteps. The little room seems to expand, as some regulars at the Basusree hunch over to listen to our conversation.

They take their seats. A room inside the one we're already sitting in is framed in wood and glass. There's a faded sofa that was once quite regal, and a table that looks as old as time. One of our newer friends notices this newfound intrigue.

"That was Uttam Kumar's spot, in fact, he rarely ever left this room when he was here." The trumpets sound, and we're led past windowpanes and sooty trains into a seat opposite the smiling mahanayak.

"He came here ever so often, irrespective of whether his film was showing or not. He'd drop by and talk for hours, and he'd sit there. Only there."

For a few moments, we're all very still. It is as though the man is sitting right in front of us, a cup of tea in his hands and an easy charm in his laughter.

One of us then proceeds to ask about the projector we'd encountered on our way in. A proud smile leads us into the answer. It is an ash carbon projector from 1947, and it has been responsible for the premiere of Satyajit Ray's Pather Panchali. In our minds, the heat of March has stepped back to allow for hollering rain. Apu and Durga run, for the very first time, far past the Basusree curtains and into the world beyond.

The traffic outside moves in restless ardor as we stand affixed in learning how Ray walked restlessly around Basusree for two days straight while Ravi Shankar composed the film's 'Panchali' score. And then there is smoke. Exhaust from a passing vehicle perhaps, or a poetic touch in flawed memory.

In picture: Mezzanine at Basusree

and Sonar Kella be revealed to the world. Back in the days of black and white when Basusree used to be a luxury hall, cinema was equivalent to the Big Screen beyond the red. TV-s hadn't quite broken even, and the OTT was yet to ring out its arrival. It is said that when Ghatak's Ajantrik premiered in Kolkata, the Basusree saw the film's famous car pulled up to its balcony. It was all the city could talk about for days.

Led to a spot beyond the scent of buttered popcorn, we are told of the iconic Poila Baisakh galas that used to be held religiously at the Basusree. The Jalsa, held each fifteenth of April, would bring alive a scale of splendor that seems almost unreal in today's age of capitalist artistry. Lata Mangeshkar and S D Burman would show up to perform, staying for hours on end, celebrating ilm and life and the year drifting by; the audience would often be led by actors such as Soumitro Chatterjee and Robi Ghosh, who had dropped in for the sheer love of song and good adda. I do not know if they were simpler times, but they sure sound magical as we stand beneath a looming expanse that spirals into the sky. The walls are painted and lit in yellow, almost star-like in their appeal. It's hard to tell if the lanes outside have moved on from sepia and black or white.

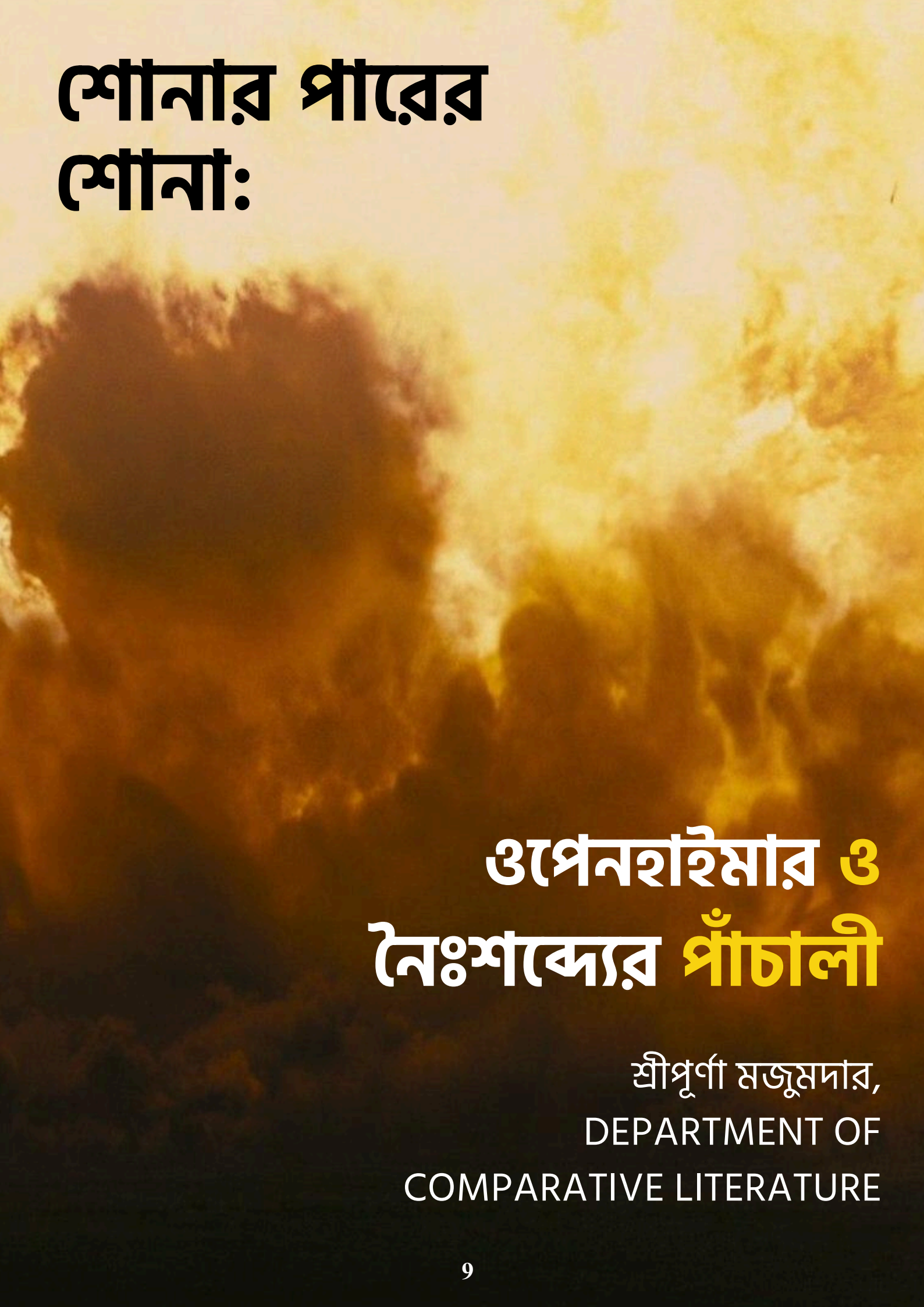
The stairs lead up to the magnificent hall. As opposed to the odd 400 seats found facing newer screens and multiplexes, the Basusree boasts more than double the amount. Times have not been too kind to this historic screen, and except for 'superstar films' like Pathaan and Jawaan, the Basusree struggles to fill up more than 200 seats on its best days, at present. There is a distinct gloom that marks our steps as we climb towards the balcony: but truth be told, I'm not sure if it's the stinging nostalgia we Calcuttans are all too fond of, or a lament from this ghost of a glorious hall that had once seen the likes of Aparajito

There are, of course, the occasional cracks that claw into these apparitions. The metropolitan audience's forgetfulness has dampened a step or two, and a budget drained fast by the lockdown has laid its storm on the theater's chambers. And yet, the Basusree has managed to keep breathing. She has held on, past piracy in the 1990s and OTT in the 2020s. She is an archive today, of beautiful things that have dwelt in this strange city. All at once, she is hope. Hope that the single-plex cinema will be resilient against modern tides, and hope that we aren't completely severed from the golden years that have passed us by.

In a world that slowly loses time to spend on stories, the Basusree stands in staggering determination. After all, you can never really make a story go away.

Pictures by Srijit Das

THE MUSIC ROOM



শোনার পারের শোনা:

ওপেনহাইমার ও নৈঃশব্দ্যের পাঁচালী

শ্রীপূর্ণা মজুমদার,
DEPARTMENT OF
COMPARATIVE LITERATURE

Illustration by
Anurag Poddar
Department of Economics

শব্দ আর নৈঃশব্দ্যের মাঝখানে একটা আবছা সীমারেখা আছে। একদিকে তার পাহাড়চূড়া, অন্যদিকে খাদ। আবার কখনো কখনো সেই সীমা বেমালুম মুছে গিয়ে ফুটে ওঠে তৃতীয় কোনো এক ভুবন – স্তব্ধতাই যেখানে গান গায়। ক্রিস্টোফার নোলান পরিচালিত ওপেনহাইমার সিনেমায় তেমনই এক অবাক-করা পরিসর গড়ে ওঠে শব্দ আর নিস্তব্ধতার মিশেলে। শুরু থেকেই ব্যাকগ্রাউন্ড স্কোরের অস্থিরতা বুঝিয়ে দেয়, সিনেমার মূল সুর ঠিক এইটিই। বেহালায় সুর চড়তে চড়তে তুঙ্গ স্পর্শ করে ফিরে আসে ফের, তবে তা যেন এক অবশ্যম্ভাবী ধ্বংসের বার্তা নিয়ে। 'ওপি'র জীবনের প্রথমভাগে কোয়ান্টাম মেকানিক্সকে পরতে পরতে আবিষ্কার করার আনন্দ ধরা থাকে সুরের আরোহণে। আর সেই আশ্চর্য মায়াবী জগতের সাথে যুদ্ধের রাঙা রঙ মিশে গিয়ে এক পৃথিবীজোড়া সর্বনাশের সূত্রপাত ঘটে যাবার ইঙ্গিত মিলে যায় অবরোহণে।

সিনেমার গোড়ার দৃশ্যে একদৃষ্টে ওপি দেখছে, মাটির ওপর একের পর এক বৃষ্টির ফোঁটা পড়ছে; তৈরি হচ্ছে আর পরক্ষণেই মিলেমিশে যাচ্ছে গোল-গোল ঢেউয়ের নকশা। একেবারে শেষ দৃশ্যের আদলও, আশ্চর্যভাবে, অবিকল একরকম। কেবল সেখানে জলের ফোঁটা নয়, ওই নকশা তৈরি হয় পৃথিবীর গায়ে, একের পর এক আণবিক বোমার বিস্ফোরণে — ওপি যেন মানসচক্ষে দেখতে পায় তা। শুরুতে শোনা যায় একটানা টুপ টুপ জল পড়ার শব্দ। সবশেষে মনের কোণে উঁকিঝুঁকি দেয় একটা ভাবনা – শুরুর ওই জলের আওয়াজ কি তবে ছিল শেষের বিস্ফোরণের ভয়-জাগানো শব্দেরই এক দ্যোতনা?

তবে সবচেয়ে মুগ্ধ করে দেয় প্রথমে যা বলছিলাম, সেই স্তব্ধতা, শব্দহীনতার অভিঘাত। হিরোশিমায় বোমা ফেলার পর ওপেনহাইমারকে 'অভিনন্দন' জানানোর জন্য বিরাট জমায়েত। কাঠের প্ল্যাটফর্মে পা ঠুকে CONGRATULATE করার পরিচিত ভঙ্গির শব্দ সেখানে ধরা দেয় অন্য মাত্রায়; গড়ে তোলে টানটান, চাপা উৎকণ্ঠায় ভারী এক পরিবেশ। যত সময় এগোয়, আস্তে আস্তে খসে পড়তে থাকে ওপির জোর-করে-ধরে রাখা শান্তিকল্যাণের মুখোসটুকু। ক্রমে এক সময় কেঁপে ওঠে তার চারপাশ, বিবেকের ভিতও। ভেতর ভেতর ছিন্নভিন্ন হয়ে যেতে যেতে ওপির কাছে নিভে যায় হলঘরের সবার উল্লসিত চিৎকার, আনন্দমুখর হইহল্লা। জেগে থাকে শুধু ভেতর থেকে কাঁপিয়ে দেওয়া, সবকিছু ধসিয়ে দেওয়া এক মৃদু কিন্তু দৃঢ় গুড়গুড় শব্দ।
শোনার অতীত এই 'শোনা'তেই ওপেনহাইমার-এর জোর। শব্দ আর শব্দহীনতা — এ দুইয়ের মাঝখানের সাঁকোতেই তো আসল গল্পের বাস!

DISSECTING THE SOUNDTRACK OF LA LA LAND

THROUGH THE LENS OF LIFE, LOVE, LOSS AND LAMENTFUL BLUES

ALOKITA RAICHAUDHURI,
DEPARTMENT OF ENGLISH

Justin Hurwitz is the musical tour de force behind La La Land's impeccable soundtrack. While the entirety of the tracks shuffle between three major themes of love, loss and chasing dreams, it is wedged between perfectly timed shots within the film.

The film begins with the jazz number *'Another Day of Sun'* which plays out as an introduction to the protagonist's ambition and their desire to 'chase all the lights that shine'. It is a perfect start to the beginning- hopeful, supple, and full of life. The abrupt subitō piano chords add to the notion of hope, reminiscent of Norman Vaughan's popular quote "dream big and dare to fail". This song also gives our first impression of an agitated Ryan Gosling and Emma Stone, both yearning to make it big in this city of dreamers, where everyone has seemingly found their foothold.

The next song in the film, *'Someone in the Crowd'*, sung by Mia and her three other roommates, all aspiring actresses, speaks about how the party that they are getting ready for could be *the* one where they are discovered. The upbeat jazz bass lines add to the technicolour quality of the song. While filled with bright smiles, a riot of colours and lots of dancing, the song ends on a melancholic note where Mia laments how even though the world is spinning around, she still has not been able to find herself. She slowly brushes off these complex feelings and ultimately leaves to go for the party, looking radiant as ever.

'Mia and Sebastian's Theme' is the entire essence of their relationship in the film. The staccato piano chords coupled with the wave-like quality of the beginning of the piece perfectly encapsulates how it feels like to be in love; the excitement, the ups and downs, the messes. Listening to this feels like a light breeze flowing through your hair, forcing you to acknowledge all the good things life has to offer amidst all the melancholia. After the party, Mia's car is towed and she is forced to walk back home through the most picturesque cobbled roads. In a nearby live music restaurant, Sebastian, who plays the piano there, finally has had enough of being forced to play music that does not sing to him and instead plays this jazz theme. He immerses and loses himself completely. This could be understood as being proleptic of him losing himself in his musical ambitions while not taking time to step back and care for Mia. Mia walks

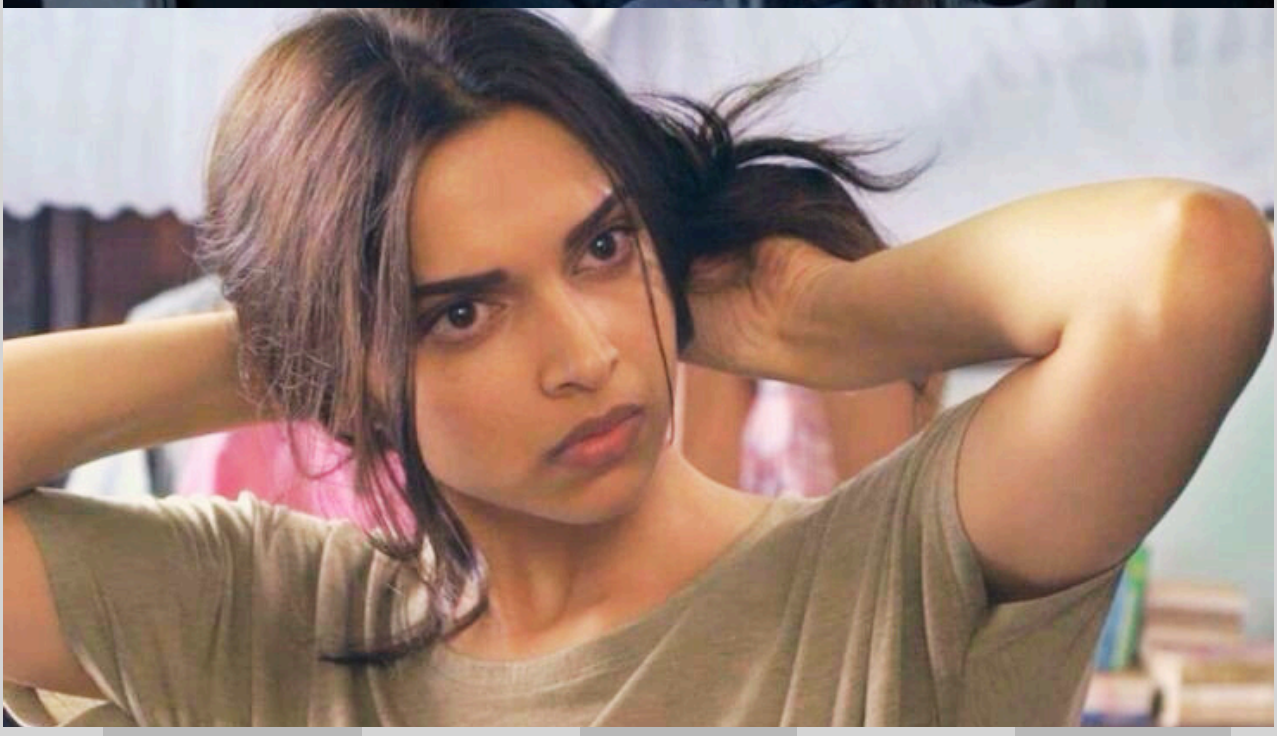
into the restaurant entranced by his music and, just as soon as it ends, tries to compliment him but instead gets brushed off as he hurriedly leaves the location after being fired for not adhering to the rules and playing whatever he liked.

'A Lovely Night' is a song which brings to light the chemistry between Mia and Sebastian at a party. Alternating verses between the two show their mutual flirtatious intentions. Both of them are aware of each other's feelings but it is too early to acknowledge them. It is essentially the beginning of their relationship, a perfect show telling of the *honeymoon* phase. The characters are vibrant and lively as the piano breaks into its abrupt and unforeseen little couplets. The song ends with both of them dancing in perfect harmony to the instrumental end, swaying like flowers, with the Los Angeles skyline as their backdrop.

This brings us to the most noteworthy song of the entire film *'City of Stars'*, the one song that ties the entire film together. Alternating themes of love and chasing one's dream makes up the lyrics which plays out perfectly in the context of Mia and Seb. The song speaks to us about the perils of feeling too much, hoping too much. At a stage where both of them have had their dreams

realised, it is now time to hold on to each other through it all. The song gave pivotal importance to the unmistakable quality of the unbearably beautiful essence of love, a force to be reckoned with. This song got me thinking about this one interview of Milan Kundera which spoke about the feeling of being two lovers, alone and in their element, isolated from the world. This holds true to the predicament of Mia and Sebastian as, through this song, they discover and rediscover their paths in life, trying to figure out a way to hold onto each other while trying to muffle out the noise and chaos of the rest of the world.

All of these songs bring together an impeccable quality of the characters; their trial and error in trying to navigate the ebb and flow of life, holding on to each other for dear life amidst tumultuous waves of uncertainty and hopelessness. Quoting Nietzsche, "those who were seen dancing were thought to be insane by those who could not hear the music" epitomises the character arcs of both Mia and Sebastian. In this fast world where it is so easy to forget who you are and blindly get lost in the rat race of chasing your dreams, this is a perfect film with an even better soundtrack to remind you to cling to the ones who love you.

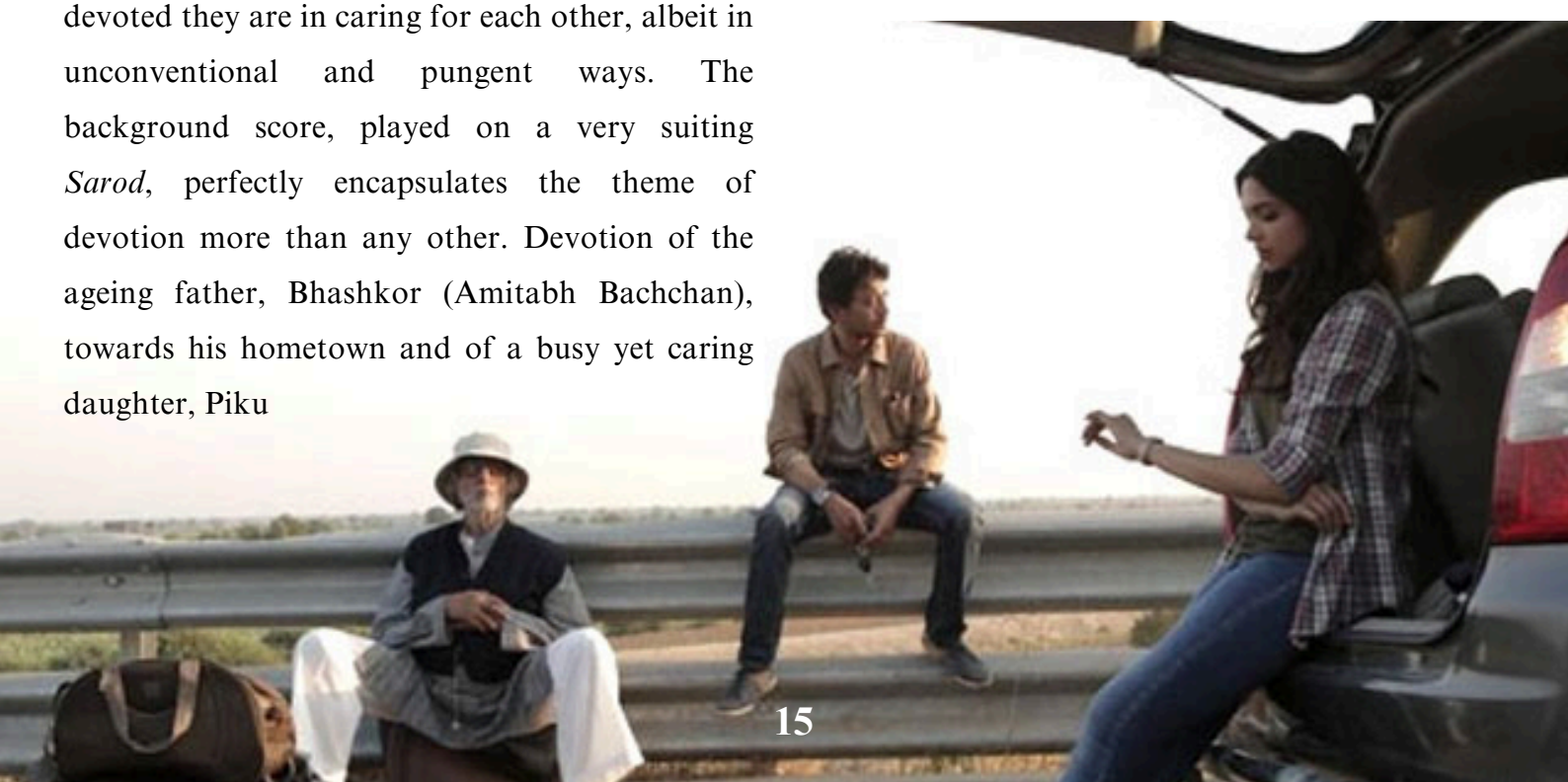


The Glaring Subtlety of Background Scores: From Destiny-Seeking Piku to Suicidal Birdman

Aditya Narayan Dutta, Department of Economics

Every once in a while, film directors dare to achieve more than conventional fame and acclaim through their craft. Such increasingly rare instances especially in mainstream production lead to exceedingly valuable testimonials of heartfelt craftsmanship. Films like these, much like finding four leaf clovers, capture the human aspects of life with enough subtlety that one might miss them completely and still feel like they have enjoyed the film. Such films are mostly accompanied by brilliant and unique background scores that blend in perfectly and yet stand out when needed. It is perhaps this juxtaposition that creates an indelible legacy for these rarities without being anything remotely extravagant. One tends to keep going back to them and develop a personal bond subsequently, be it the films themselves or the music separately. Two such examples are Shoojit Sircar's critically acclaimed '*Piku'* and Alejandro Iñárritu's '*Birdman or The Unexpected Virtue of Ignorance*', albeit poles apart and yet interconnected in song.

In Piku, Shoojit Sircar succeeds in painting a picture of a father-daughter duo and how deeply devoted they are in caring for each other, albeit in unconventional and pungent ways. The background score, played on a very suiting *Sarod*, perfectly encapsulates the theme of devotion more than any other. Devotion of the ageing father, Bhashkor (Amitabh Bachchan), towards his hometown and of a busy yet caring daughter, Piku (Deepika Padukone), towards her father. It is perhaps through this sense of devotion that they end up from a suburban bungalow in Delhi to the tranquil and cold red floor of a mansion in old Calcutta (Kolkata) overseeing the Hooghly river and its clay-clad ghats. Along this pilgrimage of discovery, we are introduced to the character of Rana (Irrfan Khan). It is within the city of Kolkata and among its hustle that these titular characters find their true calling and get to understand each other better. The brilliance of Shoojit Sircar comes forth in a brief montage of the city with the background score now being given the limelight to capture the secrets that Kolkata hides away in its meandering streets and their residents. Very seldom is the audience left both satisfied and unsatisfied at the same time by a film's ending. '*Piku'* is one such instance which carefully rounds up all the themes it has explored and bids them adieu while still making the audience long for more. Just as they come to terms with the ending, the end credits arrive with the '*Sarod* theme' again taking centre stage much like a *phau* (free) phuchka that is a common sight among Kolkata-dwellers.



The story of *'Birdman'* is one of existential angst and letting go. The protagonist Birdman, (Michael Keaton), is introduced as a narcissistic and an erstwhile famous actor trying to come up with his swan song in the form of a play at Broadway. From very early on in the film, Birdman is shadowed by his past-self, an even more egotistical megalomaniac who continuously tries to puppeteer Birdman's emotions. The background score, far removed from the remarkable theme of *'Piku'* on *Sarod*, is an isolated drum solo, played throughout the duration of the film. The film is shot in one continuous take and every scene draws the audience towards a familiar discomfort of frustration and stagnation. We are soon introduced to Birdman's daughter, Sam (Emma Stone) and another narcissistic actor Mike (Edward Norton). The casting choice by Iñárritu is especially brilliant given Birdman's character draws parallels from David Fincher's classic '*Fight Club'*(1999). Exemplifying the sense of angst is the drum solo adding a crucial layer of drama that will make the audience smirk at instances when characters are having mental breakdowns.

Parallel to '*Piku'*, *'Birdman's'* central theme of frustration sees liberation through the jazzy drums and follows the growth of every character and the central narrative. At scenes of heightened tension, the drums pause momentarily while resuming at the most unexpected junctures. Iñárritu paints a picture of absolute non-convention and bravado and gives it wings, both literally and metaphorically, through the background score. A final parallel to '*Piku'* can be drawn where, just after the climax, the end credits roll to the drum solo as if it was the drummer that was the protagonist in the film all along. Such is the subtle yet incredible effect of percussion in '*Birdman'* and background scores to films in general.

"To become immortal and then die"
(Breathless, 1961)

"ইস্! এখন যদি এখানে একটা বোম পড়ে?"
(Seemabaddha, 1971)

অনেকদিন দেখা হবেনা, তারপর একদিন হঠাৎ দেখা হবে,
দু'জনেই দু'জনকে বলবো.. অনেকদিন দেখা হয়নি!
এভাবেই কেটে যাবে দিনের পর দিন আর বছরের পর বছর,
তারপর একদিন হয়ত জানা যাবে কিংবা জানা যাবে না যে..
তোমার সাথে আমার অথবা আমার সাথে তোমার,
আর কখনোই দেখা হবেনা!
-তারাপদ রায়
(Antareen, 1993)

"তোমার অনুশোচনা হয় না?"
(Apur Sansar, 1960)

- Artworks by Rohini Bhattacharyya, Department of Economics

PHOTO STORY

শ্রীপূর্ণা মজুমদার, JUCL

স্রোত আসে, স্রোত যায়। শব্দ ওঠে মৃদু। কখনো রোদ্দুর এসে ধুয়ে দিয়ে যায় তামাম চরাচর, কখনো মেঘের ছায়া মুড়ে দেয় স্মৃতি সত্তা ভবিষ্যৎ। অকস্মাৎ ঝলকে ওঠে আনকোরা নতুন কোনো ছবি। যাবতীয় অভিজ্ঞতার ভাঁড়ারকে উপচে যায় সে।

আলো-ছায়া, তুমি-আমি, সাদা-কালোর এই দ্বন্দ্বের মধ্য দিয়ে এগিয়ে চলারই তো অপর নাম জীবন। কিংবা, আবিষ্কার!

Gather out of star-dust
Earth-dust,
Cloud-dust,
And splinters of hail,
One handful of dream-dust
Not for sale.

- Langston Hughes

Anambhuja Mukherjee
Department of Film Studies.

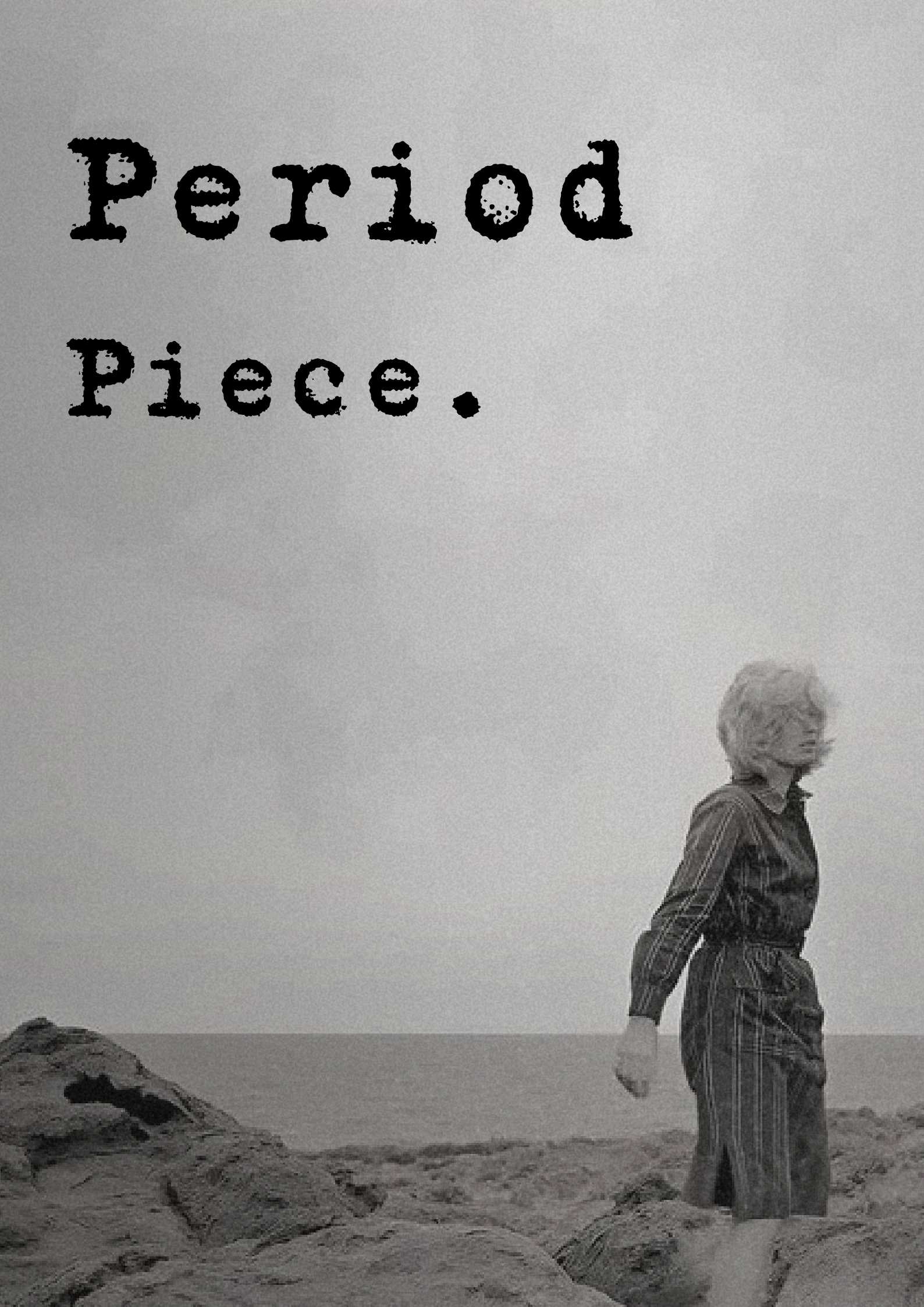
An artwork encapsulating Ray's Apu Trilogy

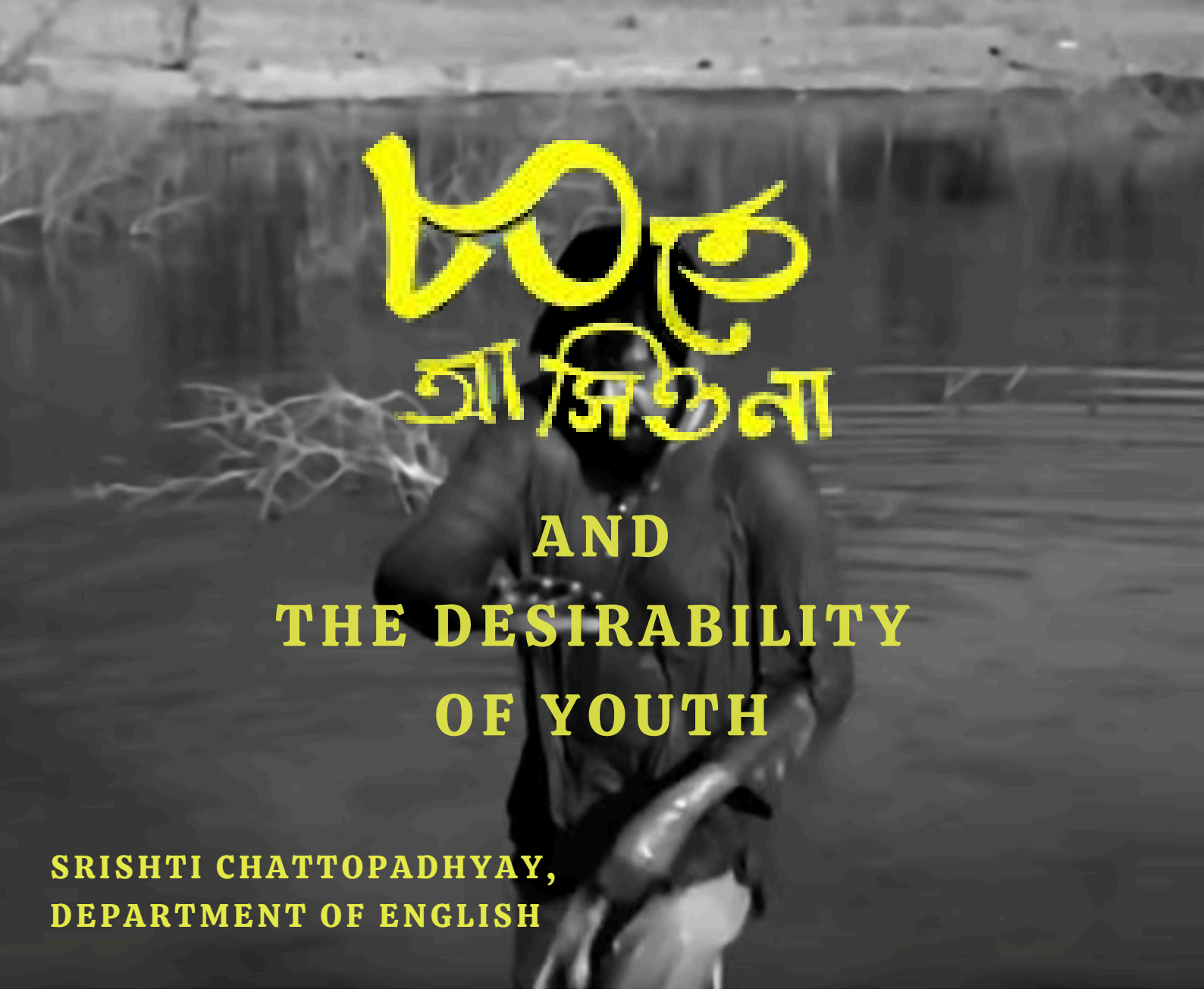
A humble effort to collage the artistry of the maestro Satyajit Ray, whose cinematic brilliance has forever immortalized Bibhutibhusan's indomitable protagonist Apurba Roy.

The kaleidoscope has been created by using different colour schemes, brush strokes and sketches (from the popular scenes of 'Apu's Trilogy' — 'Pather Panchali', 'Aparajito' and 'Apur Sansar'). The indomitable spirit of Apu that comes to light despite life's inevitable shadows has also been highlighted by the conscious incorporation of the original movie posters' typography to wrought out a meaningful tagline.

Choutisha Chatterjee
Department of History

Period Piece.





৮০তে আসিও না

AND THE DESIRABILITY OF YOUTH

SRISHTI CHATTOPADHYAY,
DEPARTMENT OF ENGLISH

Who does not wish to become young again? Especially when one has become almost immobile, suffers from aches everywhere, and is mistreated by other members of the family? That is how Sadananda felt in the 1967 Bengali comedy, 80 te Ashio Na (Don't Cross 80). Eighty-year-old Sadananda, played by Bhanu Bandopadhyay, is frustrated and disillusioned with his situation; he cannot walk properly, wobbles on a cane, and is neglected and treated rudely by his family. Only his wife, played by Ruma Guha Thakurta, cares for him, but she is kept busy with the household leaving the man lonely and helpless. This very man later stumbles upon a lake that turns him young again. Naturally, he is delighted as everything around him inevitably starts to change.

Although 80 te Ashio Na is a comedy, it reflects society's toxic desire for youth and youthful beauty. The moment Sadananda reverts to being a man in his twenties, his family's attitude towards him changes drastically. Sadananda naturally assumes that he would regain his importance and be less burdensome. Society treats most people the same way: young people have a value which slowly diminishes as they

grow older, unable to remain active like in their youthful days. Take the example of a typical domestic household. In the age of technology, a more "Westernized" style of living has been made normal as the joint family system sees a gradual decay. Elders are cast aside and made to live alone, often assisted by a helper or, if they are fortunate, their spouse. Before that, they probably enjoyed a house full of warmth and laughter, like Sadananda. Although the elder members of the family are usually treated with respect, there are times when that "respect" is shoved aside and replaced by obvious neglect. Those who live alone suffer from acute loneliness, desiring nothing but time with their family. These apprehensions, coupled with a social disregard for the old, cause many to fear old age. After all, old age also reminds one of their mortality and closeness to the end.

However, the film also subverts expectations by showing how uncomfortable the family is at Sadananda's change. Initially suspicious of his identity, they do not know what to do and fear public humiliation. This causes a frustrated Sadananda to leave, taking his wife with him who he introduces to the lake to become as young as him, and start life anew.

As Sadananda's extraordinary discovery comes to light, hundreds of older people flock to the water body to take a miraculous dip as well. The magical lake becomes an antidote to their dull, monotonous, and painful lives, offering a return to relatively simpler ways of thought, if not times. The desire to become young again is treated in a light-hearted manner in the film: elderly people wait in long lines as they get catapulted into the lake. Soon, politics enters into this- those who had money got to the lake first.

The magical water body represents the many products we use and the activities we partake in to, at least, 'look' young again. Anti-ageing creams and serums are merely newer additions to this never-ending battle for longevity. Moreover, the products tend to be expensive and only a handful of people can afford them. While the usual anti-ageing creams only cover up wrinkles and certain warts and pimples, others promise benefits such as having a 'baby face' or 'young' and 'glowing' skin. Some of these products tend to be really harmful for the skin. Cosmetic and plastic surgeries are other examples of physically altering certain parts of one's face and/or body to look a certain way.

The film pokes fun at this rapid obsession with turning young and shows the adverse impacts of it through the character of the scientist, played by Rabi Ghosh, who had already jumped into the lake and become young once, but did it again in the hopes of becoming even younger. Instead of the results he had hoped for, the scientist gets turned into a baby. In the midst of all the chaos, Sadananda is suddenly woken up from his slumber, revealing that the entire premise of the film was only a dream.

80 te Ashio Na may be an old Bengali comedy of the late sixties, but its relevance in modern times makes it a satiric comment on the futile attempts at going against the tide. The ending of the film makes one thing clear: no matter how much we try for our bodies to return to their previous youthful stages, "anti-ageing" is only a wishful dream indeed.

THE HEART FALTERS WITH ANTONIONI

SRIJIT DAS
DEPARTMENT OF ECONOMICS

A desolate landscape and a search for connection The impersonal nature of a bustling, sleek and modern metropolis with a failing marriage. Grandiose monuments and the timeless beauty of Rome creating a sense of disillusionment and ennui with an unfolding romance. Michelangelo Antonioni's L'Avventura, La Notte and L'Eclisse are essays on reality and perception. They are storytelling in absence and unfulfillment. The films float in the space that exists between human relationships.

The characters on the island in L'avventura are faced with the enormities of the imminent world. This film has a specific way of understanding nature. There is a unique beauty to this island setting mostly due to the majesty of the rocks, the sea, the sky, as well as the way they are lit by the gentle, horizontal sunshine of morning and dusk. L'Avventura was the first of three films that dealt with the well-known postwar existential themes of intense and all-consuming noncommunication, alienation, and the inability to find purpose in an outmoded society. The buildings and landscapes are the vessels which shape the narrative. In L'Eclisse, there is a world where traditional values have been supplanted by consumerism and materialism, leaving the characters (Vittoria and Piero) adrift in an ocean of existential despair. In La' Notte, too, there is a slow erosion of traditional notions in the face of modernity. Antonioni's worlds are devoid of meaning: they are a world of objects that lack human significance.

Thematically, all three films explore the intersection of love, desire, and uncertainty in this world. In each of the films, the character central to the film's narrative, is going through an existential unease. The mental and physical landscapes merge to become one. The mental states of the characters are shown by landscapes- natural or modern.

The locations are extensions of the protagonists' psyches. Observing their actions reveals more about them than listening to their words. Reading the film visually becomes more important. The smallest of scenes in his films have remarkable visual effects.

At the end of L' Eclisse, like the viewer, the camera too adopts a mood of expectancy, waiting for the lovers to meet but does not stop there. The Greek root of 'eclisse' is 'ekleipsis', which means a leaving, a forsaking, a failure to appear at the accustomed place. The whole montage at the end of L' Eclisse is about showing these empty places where the love story failed to catch fire. We do not get to know if they meet, which is precisely Antonioni's point–the audience ought not to have such conclusive knowledge. In L'Avventura, it is never explained what happened to Anna.

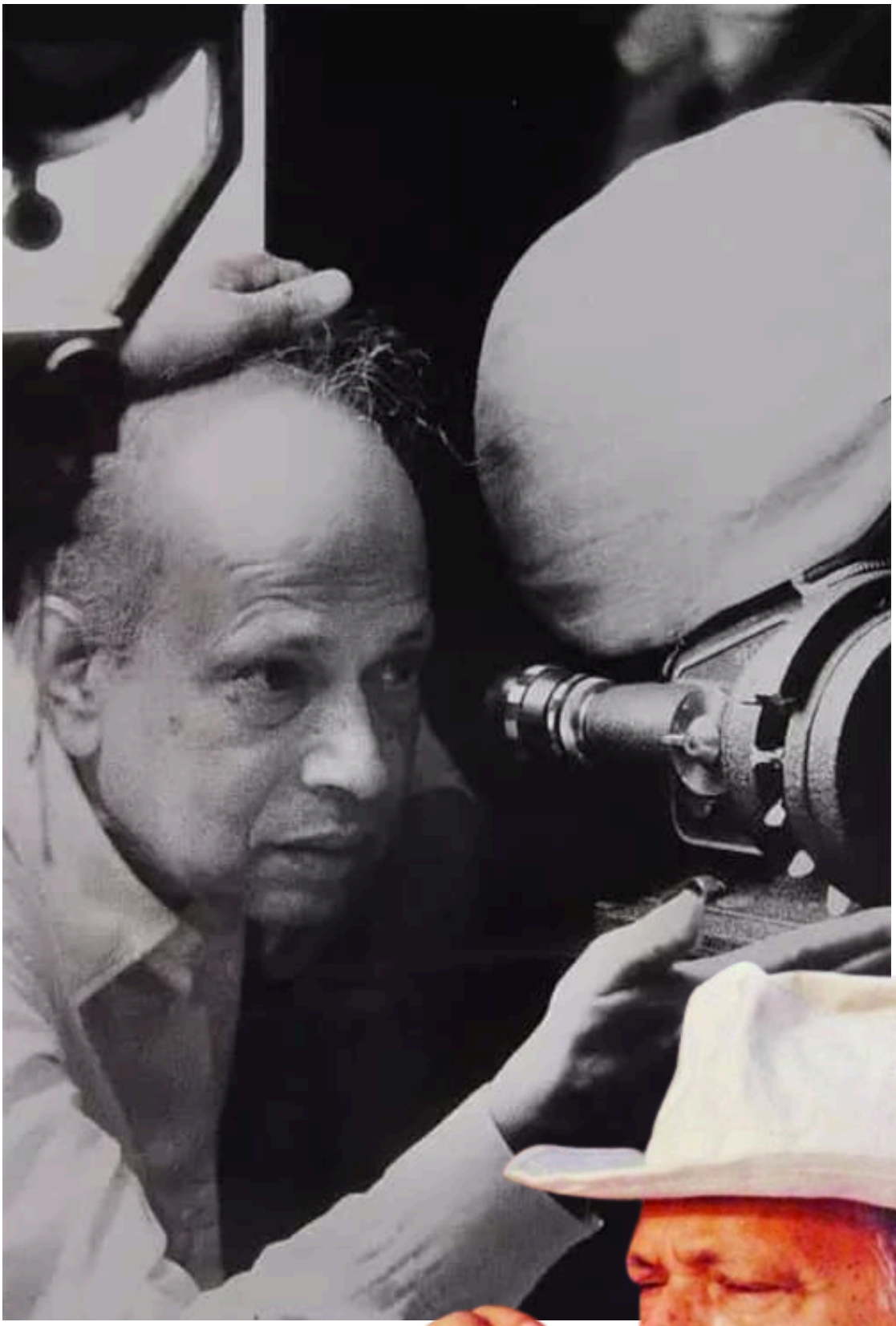
Although Claudia and Sandro start looking for her, the camera moves on to other things–the light, heat, architecture and sense of the place. It is a documentary gaze. The images evoke an absence rather than an immediacy to search. In La Notte, however, the camera is much more focused on the tension between the two. It is a modern melodrama– the "modern" individual can only be free through nothingness. Pontano has lost the ability to write or create and Lidia, his wife, exists in society as nothing more than his appendage. Several times in the film, Antonioni shows us people falling asleep, complaining of sleepiness or of lack of sleep. This is the primary visual motif of the film– a contrast between day and night.

Antonioni's characters try to be authentic but are failures with unfulfilled dreams. The actions and attitude of the male characters in all three films depict this—Giovanni's attraction to the nymphomaniac at the hospital, his want to see the striptease show and his irritation with Lidia when she tries to divert his attention from it. Erotic attachments are a braking mechanism for Riccardo of L'eclisse's overly isolated theme of self-exploration. Sandro of L'avventura, an architect and a flirt, has given up on his artistic career to become a cost estimator. They are sculpted after heroes of classical tragedies who have been caught in a dilemma.

From Antonioni's point of view, maybe we should give up expectations of having anything. He shows us how enormously we frustrate ourselves trying to comprehend ownership. In retrospect, I felt bored several times but the frankness of his films spoke to me. Do his films end at all? Antonioni makes you realise the beauty in the inconclusiveness and lack of closure. He gave up the classical form and created a style which defies easy categorisation. His isolated shots and sequences have no immediate connection to one another but definitely elucidate the ideas he wants to express. One might say his films about nothingness tap into life's most gruelling emotions. However, this recipe he has created is valid for him only.

In this vacuum, Antonioni gives the audience the power to create something out of nothing.

SPOTLIGHT

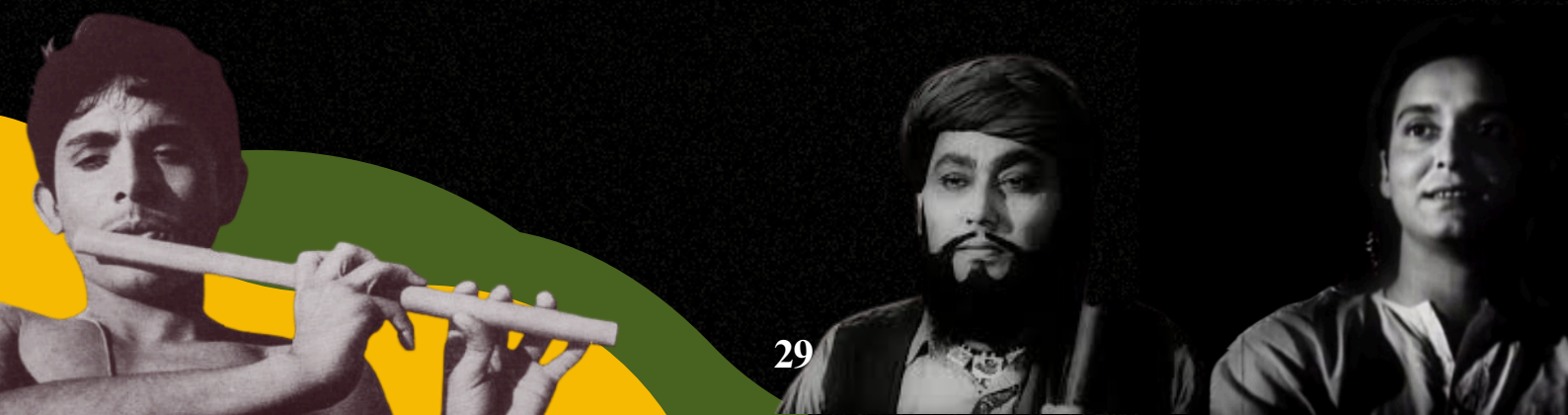


Tapan Sinha

A SHORT NOTE ON TAPAN SINHA

Dr. Arijeet Mandal
Assistant Professor, Department of Film Studies, Jadavpur University

One of the most salient features of Indian cinema was its humble beginning in tents and clubs, and then eventually moving into everyday life of the people, so intimately and intensely that filmmakers and actors were often turned into miniature gods. In film studies or critical reading of films too, there were simple beginnings that later bloomed into hallowed icons whose mere names are supposed to evoke a moonstruck admiration for cinema and some director's work. It is almost a quasi-religious phenomenon where "the name of the lord" is powerful enough to evoke faith in the name itself and above all faith in the cultural hegemony of a people. And this, sometimes, is totally justified, keeping in mind the political lessons of Third Cinema and the general ambitions of the third world. The world is full of contradictions, thousands of them, and cultural practices are part of the very same world of contradictions. In Bengali cinema, however, those hallowed grounds belong to Satyajit Ray, Ritwik Ghatak and Mrinal Sen. Tapan Sinha is far too popular and too less 'artsy' to be evoked as the quintessential "name of the lord" to evoke the same feeling. One must remember, however, that Tapan Sinha was a director meandering his way into the contradictions of Indian film industry, dealing with art, film form, State, censorship, religion, class-politics, limits of patriotism and above all the contradictory nature of filmmaking in an industry that is itself torn between a State-building project and profit-making exercise. Understanding Sinha, must also include understanding that the contradictions are always present in Indian cinema, as well as Indian society.



Even if we were to list down more than fourteen National level awards and several international awards (Sinha 159-161), we are still stuck with an auteur who made compromises in several places to make his films 'popular' among the masses. Interestingly, while he laments later in his life not having made anything 'great' as Satyajit Ray, in his (semi) biography he notes that one of his favourite directors was Bimal Roy (সিংহ 35). In the same work he notes how he became a member of The British Film Institute and after a while grew weary of the rising "intellectuals" there, and their obsession with the "film form" (সিংহ 50). This does not mean that Sinha was indifferent to the film form, several of his films are resolution points[1] of the melodramatic form and the genius of his craft. Ashish Rajadhyaskha points out how Tapan Sinha thought of Ashok Kumar as the only actor who had mastered the art of "normal" acting in front of camera that is different from the "jatra-style" or high theatrical mannerisms that actors often took up during that time (Ashish and Paul 131). It is clear that his early days working at New Theatre and his careful observations of the then film culture left him somewhat irate at the heavy influence Hollywood had over a regional film industry. His filmography is fairly huge with several popular ones like Kabuliwala (1957), Kshudita Pashan (1960), Jhinder Bandi, (1961), Hansuli Banker Upakatha (1963), Nirjan Saikate (1963), Golpa Holeo Satti (1966), Hatey Bazarey (1967), Sagina Mahato (1970), Banchnramer Bagan (1980), Adalat-o-Ekti Meye (1982) and various others. Scholar Sharmistha Gooptu puts it well, that both Tapan Sinha and Tarun Majumdar located themselves at the "stood located in the interstices of 'mainstream' and 'art'" (Gooptu 258). And it is precisely here that I would like to add a few comments and observations about the director.

[1] Since I started with the idea of multiple contradiction points, muchly borrowed from a loose interpretation of Mao Tse Tung's ideas (specifically On Contradiction).

For the longest time, Bengali cinema was within the ambit of the quintessential Bhadralok class and focused on the protagonists, the framework, space and iterations of the same class- interest. Satyajit Ray, Mrinal Sen and Ritwik Ghatak were pioneers of showing stories of the 'common man', albeit with several experimentations of their own regarding their craft. Tapan Sinha takes up the mantle but once again with contradictions within himself, his early career focus were adaptations as Kabuliwala and Kshudita Pashan, but slowly he moved towards a method where he focused on the tales of the masses. This is not entirely like the proto-Soviet interpretation with the masses as the ultimate hero (an exception can be Apanjan (1968)), but journeys of individuals with a focus on the suffering and conquering of injustices by sheer will, and often a radical humanist approach. For example, Banchnramer Bagan is mostly consisting of static camera with a wide berth for the power of the green Nature itself turning the wheel of class-conditions. The scene where an old and ailing Bancharam (Manoj Mitra) comes to the Zamindar's house to buy some of the things they were selling off in auction seems straight out of poetic justice from an epic; there the back and forth of the camera between Zamindar's wife (Madhabi Mukherjee) and Bancharam with her being in a low-angle shot repeatedly does not put her on a pedestal but rather the film language itself does the job of humiliating her at the expense of one single peasant winning against the landlord class. In Golpa Holeo Satti, the comedy seems based entirely on dialogue and slapstick at times, however the repeated usage of static camera and the conversations among the family once Dhananjay (Robi Ghosh) moves in proves that ennui is not a dream but the nightmare fuel of the upper or middle-classes is brilliantly done. The film celebrates work, and the idea that work is enjoyable when it becomes a community exercise, this is done without getting too religious as "work is worship" or too Soviet in its premise.

Sinha made films for the people, some of them were “hits”, and some were not. However, his films were made for the people to get out of the monotony of the bland universe of Bhadralok or the bilingual petite-Bourgeoisie drawing rooms and chamber dramas. His high melodrama often seemed unseemly with a more ‘artistic’ filmmaking practice, but it can be said with ease that his style did appeal to the populace. What makes his works extremely interesting is that they were enjoyed by people across urban and rural Bengal and the rest of India, and in case of Bengali film industry was perhaps among the last filmmakers who tried to resist what we have now once again—the return of the urban upper-caste and upper-class Bhadralok drawing rooms.

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▼Alternative poster-Mysterious Skin

"I have tried to reimagine one of my favourite films, Mysterious Skin by Gregg Araki as one of my favourite genres of anime/manga popularly referred to as 'Seinen'. Both films look into the lives of young adults as they navigate through hardships and build lasting bonds.Although the original plot of the movie is much much more harrowing and grim; I'd like to imagine that maybe in an alternate universe it's more of a feel good action y/a read that would not make me cry buckets of tears."

-Sritama Roychoudhury
Department of Philosophy

ALTERNATE TAKE

On Emptiness.

Sambuddha Roychowdhury,
Department of Economics

Macbeth evokes a lot of emotions, a complex motley of fireworks, with antithetical emotions arising out of a vicious landscape. Emptiness, however, is not one of these emotions. Whatever the Scottish play evokes, be that rage, despair, or even pity, emptiness is not one of those that the play conduces in the reader. Kurosawa's '*Throne of Blood (1957)*', however, is in direct contrast to this. Every element of the film conspires, it seems, to induce the viewer to leave in a drained, empty trance. It all starts, of course, with the radically different metaphysics that provide the skeletal backing to the two different worlds. Macbeth finds itself in a universe that is governed by the metaphysics of Christianity, a world of free will, and a robust structure of sins and divine retributions. Macbeth is not undone because he is a criminal, but more importantly, a sinner. His regicide is not just a murder, but a grave sin against the very body of God. Duncan,

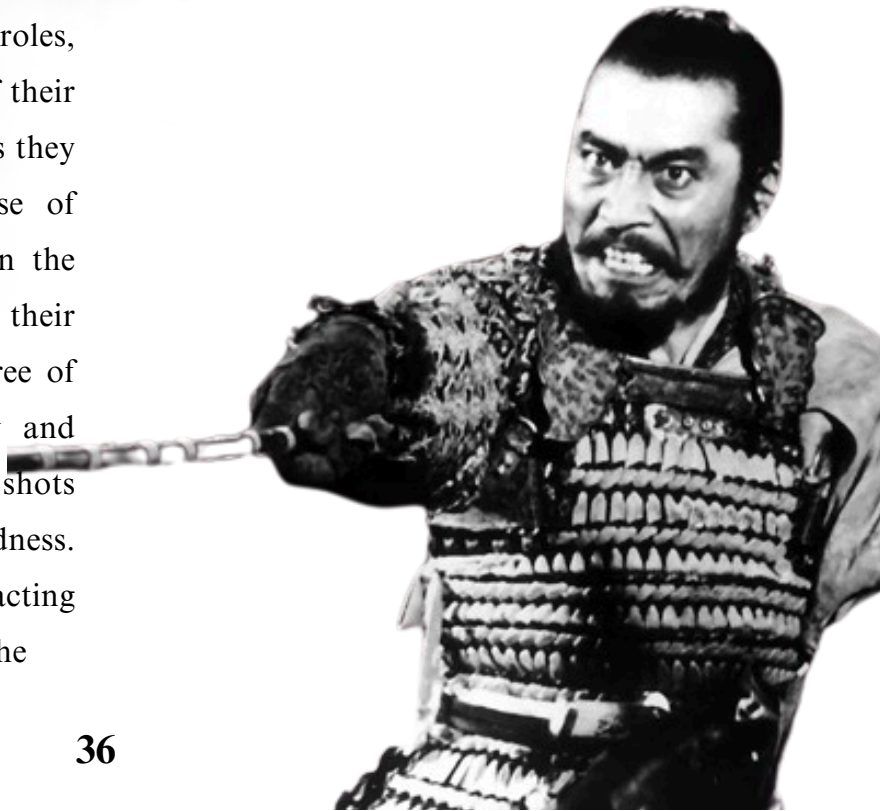
unlike Macbeth, is portrayed as an angel, whose virtues "plead like angels".

Kurosawa, however, places Washizu in a world guided by Buddhist metaphysics, where he is not a sinner, but merely yet another gear in a cycle of evil. Tsuzuki, unlike Duncan, is himself no "better" (in quotes because the world which this line of event inhabits is not a strictly didactic one, but a grey, complicated one where events and actions converge to form the narrative, not "sins" or "virtues") than Washizu, himself displacing his predecessor in a bid to power. Washizu himself also seems to have less degrees of freedom of his will than Macbeth, finding himself in a web of exogenous interests. Asaji, unlike Lady Macbeth, seems to enjoy a greater agency, often directly crafting the narrative in a manner Lady Macbeth could not. All of these developments are permeated by an undercurrent of Buddhist impermanence.

Kurosawa further creates a sense of a void through the use of Noh elements. Himself an avid admirer of the Noh art form, he carves each character and scene in the mould of Noh theatre, with characters often assuming archetypal roles, which gives rise to a sense of constriction of their will, as if their fates are bound by the masks they wear. The flutes and drums add a sense of fickleness, like candles of fate flickering in the wind, abrupt and subtly staccato in their modulations, while still maintaining a degree of bleak legato. The scenery is barren, dry and almost empty, with the opening and ending shots converging in a similar optical point of voidness. The fog lilts in an aleatory manner, almost acting like a veil, a cut between scenes, a curtain. The minimalist landscapes are evocative of the *sumi-e* style of painting, aiding the feeling of emptiness, like cobwebs of a bureaucracy, resonating with post-war Japan.

The lack of flowery dialogue, like that of Shakespeare, is robbed from the characters, replaced often by guttural utterings, primarily delivered by Toshiro Mifune, putting a boa-constrictor-esque hold on the viewer. A general sense of lacking, and of minimalism, drives home the feeling further. By subverting the mode of expression as voiced by Shakespeare, the landscape is robbed of traditional expressions of Shakespearean beauty, replaced by the foggy entrails of an alternate, empty expression.

The confluence of all these factors inevitably leaves one emotionally drained, and as the credits rolled, I found myself in an unrationalized stupor, without any form of cathartic outburst, in a violent emotional zugzwang. *Macbeth* left me (as I think it does to all) in a state of elevated poetic trance, however the only answers offered by *The Throne of Blood* are further questions of desolate and ravenous emptiness.



AVRANIL BHATTACHARJEE,
ELECTRICAL ENGINEERING

"In this article, I am going to write about how Alfred Hitchcock, one of the greatest filmmakers, used visual clues and symbols to express the protagonist's psychological obsession. Based on my observation, spiral is the main visual storytelling element of this film."

'*Vertigo*', a 1958 psychological thriller, directed by one of the pioneers of thriller genre, Alfred Hitchcock, tells the story about a former police detective, John "Scottie" Ferguson and his obsession over a mysterious lady. The whole cinema is indeed, about the psychological obsession. Throughout the film, Hitchcock masterfully crafted visual clues to tell the story of obsession.

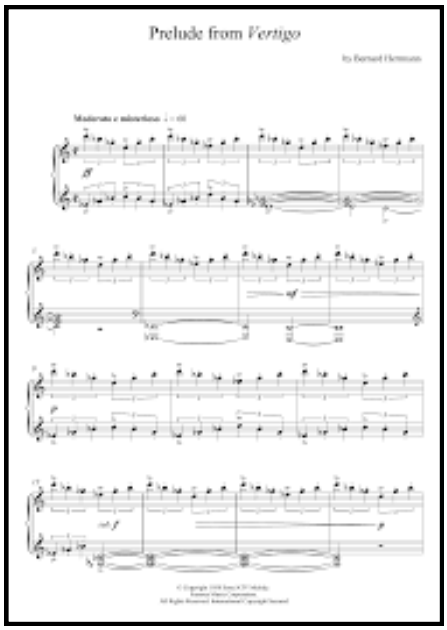
Opening Credit Sequence: There are three important elements in this sequence. First is the music score by Bernard Herrmann which begins before we can see anything. If one listens closely, it will be found that the score has a repetition in its beats. Secondly, a female face which is never shown fully to the audience. Rather we see the face in patches. Third and finally, we see a set of figures and shapes. An observation is that it contains a repetition of pattern in its structure.

Interpretation: The reason we never see the full face is nothing but to feel an air of mystery. And the repetition in music and patterns symbolize the theme of obsession in the mind of the protagonist.

Spiral as a visual clue: By definition, obsession is an idea or thought that continually preoccupies or intrudes on a person's mind. This means the person's mind will repeatedly visit for its obsession. A circle might work for this idea but a spiral gives it a different dimension. There are spirals throughout the film.

Spiral in the score: The score contains two types of notes. One ascending and another is descending which, on repetition, portrays a spiral.

Spiral in hairstyle: Hitchcock could have used any hairstyle. But using a spiral creates the sense of preoccupation of Carlotta in Madeline and the obsession of Scottie over Madeline.



Spiral at the redwood stump: When Scottie and Madeline visited the redwood stump Hitchcock presented a spiral.

Spiral in the staircase: When Scottie was chasing Madeline inside the church, he looked down the staircase and his acrophobia hit him. But Hitchcock used a spiral here too.

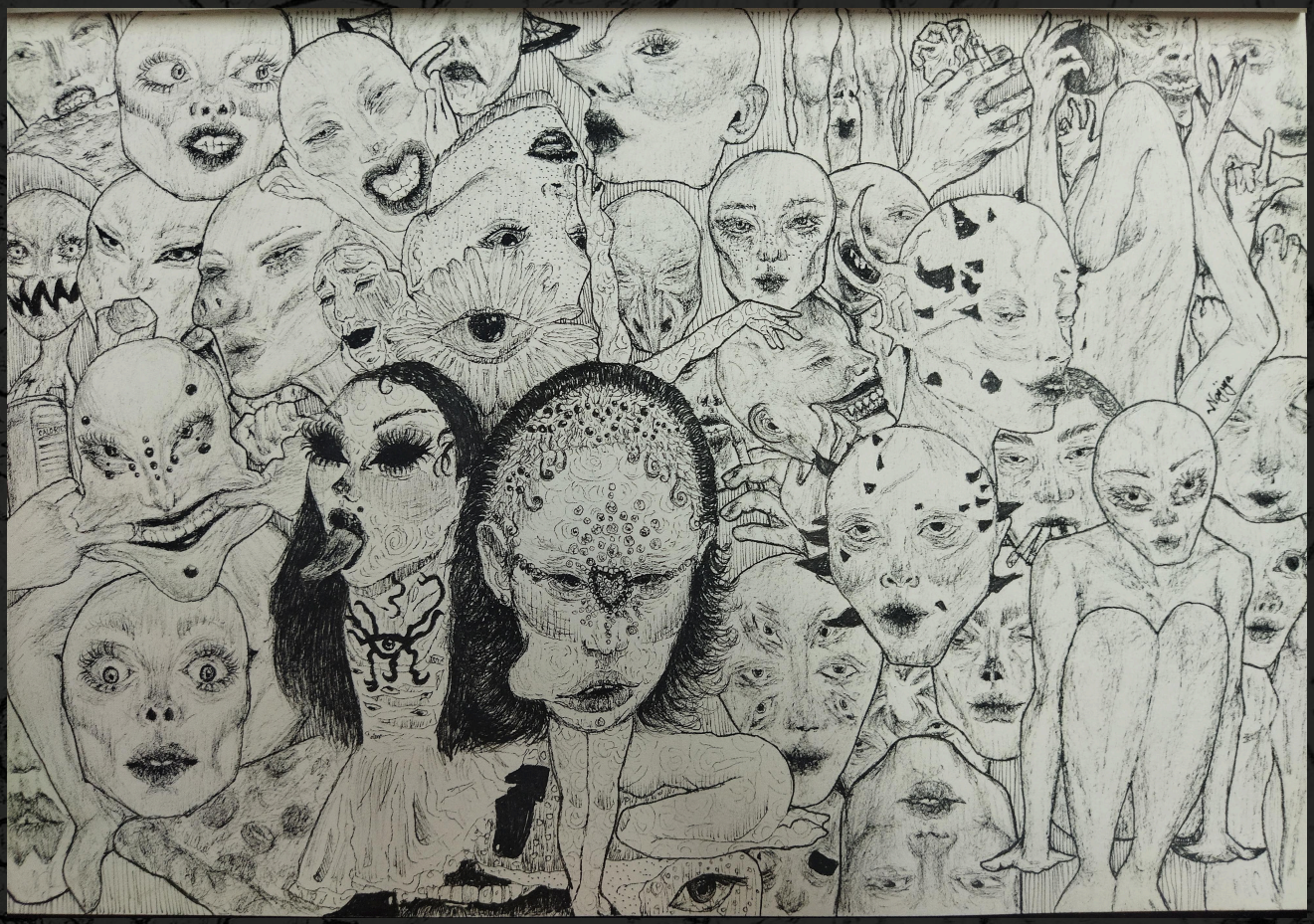
Spiral in screenplay: When Madeline died, Scottie repeated the actions. Visiting the same restaurant, the same museum creates a repetition as well as spiral in the story.

Conclusion: To be precise, the whole film is a spiral itself between death and rebirth and Hitchcock crafted it beautifully making '*Vertigo*' , one of the greatest cinematic achievements.

Alternative Poster- Summer Has Never Looked Better

"This poster tries to reimagine Ti West's 2022 horror film 'X' as a glamorous coming-of-age film set in the early 2000s, starring Mia Goth as Maxine, a young aspiring fashion student and her motley group of friends spending their last summer before college traveling to Texas, USA in search of Maxine's estranged grandparents. Over the summer, she discovers an apparently glamorous family history that ends up aiding her on her quest to becoming a (possibly) self actualized fashion student– before all 5 of them scatter across the country, possibly separating for good."

-Shramana Ghosh
Department of English



“Reworking the anxiety and distortion of human expression on screen, inspired by the legacy of German Expressionist cinema.”

Najiya Hassan
Department of English

TRIVIA

1. X, in an interview, when asked about Antonioni, said that "Y is the worst of his films after Il Grido...If you compare Y to La Notte or L'Eclisse, it's obvious how much less good it is." Name X,Y

2. ECM record label released the La Notte by pianist X in 2013—name X.

3. X, when asked about the influence of Antonioni in her works, said, " I grew up with my dad always saying that filmmaking is the same as poetry but in a visual way, expressing something you can't say with words, and that's what I love about Antonioni. I love La Notte especially." Name X

4. This film, directed by Tapan Sinha, is based on a short story written by Rabindranath Tagore. It won a National award and an award at the Cork International Film Festival; later, Gulzar directed another film inspired by the same story. Name both films:

5. Tapan Sinha's early years were significantly shaped by his exposure to American and British cinema. Notably, the novel X and its cinematic adaptation starring Y motivated Sinha to pursue a career in filmmaking. Name X and Y.

6. This type of zoom became massively popular after it was used in Vertigo to portray the protagonist's acrophobia. Name the type:

7. Like most of Nolan's other scripts, Oppenheimer's script was printed in a special way that prevented it from being photocopied easily. What is this special technique?

8. In the film, when Oppenheimer first meets Lawrence, Lawrence says regarding the cyclotron, "We're building a machine to accelerate electrons." What is scientifically wrong with this line?

9. In the movie Birdman, X was initially approached for the role of Sam, but she turned down for a role in Y alongside Will Smith. Name X and Y.

10. How many visible cuts were there in Birdman?

11. X, the character portrayed by Amitabh Bachchan in Piku, retains the same name as in the film Y. Name X and Y.

12. Piku remains the only film in which Amitabh Bachchan and Irrfan Khan share the screen. However, many years before Piku, Irrfan Khan signed a film X, which starred Amitabh Bachchan, although he later backed out. What was the name of that film?

13. What does the Japanese title of Throne of Blood translate to in English?

14. In Chazelle's original screenplay, where was La La Land set to take place?

15. Asite asiona's lead actor, Bhanu Bandopadhyay, was the direct student of which world-famous physicist?

Curated by Soham Basu
Production Engineering

trivia ANSWERS

I. TARKOVSKY, THE RED DESERT;
2. KETIL BJØRNSTAD;
3. SOFIA COPPOLA;
4. KSHUDHITA PASHAN, LEKIN;
5. A TALE OF TWO CITIES, RONALD COLMAN;
6. DOLLY ZOOM;
7. IT WAS PRINTED IN BLACK TYPE ON RED PAPER;
8. CYCLOTRONS CAN ONLY ACCELERATE PROTONS AND IONS, NOT ELECTRONS, AS ELECTRONS ARE MUCH LIGHTER;
9. MARGOT ROBBIE, FOCUS;
I0. I6;
II. BHASKAR BANERJEE, ANAND;
I2. KOHRAM;
I3. SPIDER WEB CASTLE;
I4. BOSTON;
I5. SATYENDRA NATH BOSE.

CREW

Working for Chiaroscuro has been a very intriguing experience for me. My love for cinema and the incessant ramblings of my co-editors have driven me to contribute to this magazine as an editor. The submissions of students from various departments across Jadavpur University have led to this magazine being a work of interdisciplinary craftwork. From the niches of Bengali parallel cinema to loud mainstream Hollywood films, Chiaroscuro is an all-encompassing entity celebrating the art of filmmaking.

Atri

It's been an absolute pleasure working with team Chiaroscuro as the film webzine debuts with its first edition. My personal core attraction to Chiaroscuro has always been to observe and sometimes perhaps provide a few recommendations as some of the greatest and skilled minds across campus discuss, deliberate and brainstorm ideas coming from the purest form of love- for the cinema and the movies. The experience has been extremely engaging and inspiring and most importantly, it has provided me with perspectives, colours and contrasts to the black & white celluloid of cinema (perhaps what the chiaroscuro cinematic technique entails in the long run)

Saswata

Having been a part of Jadavpur University Film Society for more than a year now, this new development feels very promising and interesting to say the least. I had much fun working with my teammates to make Chiaroscuro a success. From getting to read about people's opinions on cinema from Bengal and beyond, to being mesmerized with the thoughts put into one's interpretation of films, it's been a fantastic journey. I for one am thrilled to bring out to the readers a magazine that strives to showcase brilliant ideas and perspectives.

From its very first meeting at Hatibaranda, the only word to describe Chiaroscuro would be "dynamic". Every film club yearns to have a magazine, as did JUFS, until it became a reality. I have been involved with JU Film Society for over a year, and this new venture brings in new promises and opens up new avenues. My involvement with Chiaroscuro was highly meagre, but working with an amazing team to make our dream a reality was immensely fulfilling. Chiaroscuro takes a detour from the classic Lights! Camera! Action! flashiness, and dips its toes into nuances- be it the sound of (film) music or the matrix of re-imagining film universes. With several pieces contributed by various film lovers, I am extremely excited to present the first volume of our JU FilmSoc magazine to the wider audience to share, with us and within themselves, the love of, and for, films.

Sambrita

Shrutideep

Crafting the visual essence of "Chiaroscuro" was a journey through light and shadow, capturing the magic of film in every design. As a designer, I balanced the bright highlights of inspiration with the deep shadows of meticulous detail, much like the art of chiaroscuro itself. Our team was a canvas of creativity, each member adding their unique strokes to the masterpiece. The collaboration, passion, and shared vision transformed challenges into opportunities. Every layout and graphic tells a story, blending the nuanced contrasts of cinema into a cohesive, striking whole. In the process of making Chiaroscuro, it transformed into something more than just a project—it nurtured into a labor of love, where every pixel told a story.

Ranjani

Chiaroscuro, an interplay of light and shadow...
Apprehensions had gotten the better of me when I was asked to be a part of the editing team of a film magazine. Who do I know beyond the classic Ray-Sen-Ghatak trio? What exactly do I understand about cinematography beyond its lexical definition? Do I know of enough 'film jargon' to be a part of the team?
However, editing the magazine dispelled these apprehensions instantly. Alongside interpretations and technical information about the silver screen, the submissions laid bare the aspirations and desires of their creators. To say the least, these articles, artworks, and illustrations inspired me to dig deeper into the world of cinema.
'Chiaroscuro',what a lovely thing to be a part of!

Sukanya

Seeing this magazine come to life has been immensely rewarding. Collaborating with such a skilled and charming team has been a privilege. All we had was one idea, the rest was pure cinematic magic, and worth every plot twist along the way. As the Jadavpur University Film Society's inaugural magazine, it represents a step into new territory, expanding our reach beyond film screenings and discussions. This first issue is our way of sparking conversations and sharing fresh takes on the world of film and art. I thank everyone who has contributed to Chiaroscuro.

Srijit

I joined Chiaroscuro on an evening at Gandhi Bhawan. At the time it was a set of notes on a tiny notebook and a bubbling idea in our heads. Over the course of time and some meetings at Haatibaranda, others online, on the month of frequent power cuts, the magazine took shape. Call for content were sent out, Arijit da was pestered on more than one occasion and wonderful pieces of work were sent to us. Working with the team of moderately eccentric young people has been an invigorating experience, almost like a movie.

Pritha

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