

# PSBT OPEN FRAME 2012

## 07-11 September

### India International Centre

**Friday, 07 September**  
**Auditorium**

#### **THE POLITICS OF FREEDOM**

10:00 am

**WHISTLES AND BULLETS** | Devi Prasad Mishra | 54 min. | 2012

Eight Right to Information whistle blowers were killed in 2010. The Film is about their courage, the issues they raised and the debates they triggered off.

**Devi Prasad Mishra** is a renowned Hindi poet and short story writer, whose love for cinema led him to filmmaking. He has made films on poets from the subcontinent and others on adivasi children. He co-directed the National Award winning PSBT Film *The Female Nude*, along with his artist wife.

11:30 am

**FREEDOM SONG** | Paranjoy Guha Thakurta and Subi Chaturvedi | 52 min. | 2012

Discussions and arguments on the freedom of expression are as old as civilisation itself. With the growth of the mass media, these debates have acquired new dimensions, especially with regard to the internet. The Film raises questions about the levels of intolerance in India and the contradictions between an individual's right to offend and her/ his 'obligations' towards maintenance of social harmony.

**Paranjoy** is an independent journalist and educator. His work experience, spanning 35 years, cuts across different media: print, radio, television and documentary cinema. His areas of interest include the working of India's political economy and the media, on which he has authored books, directed films and lectured widely.

**Subi** is an activist-academician, an award winning filmmaker and photographer. She is currently an assistant professor of journalism at LSR, Delhi University, and an active research scholar at the Indian Institute of Technology. She is widely published with interests in media technology and production. She serves on numerous communication and design juries in India and across the world and her work has travelled globally.

**Screenings followed by discussions with the Filmmakers, moderated by Subasri Krishnan.**

**Subasri** is an independent documentary filmmaker whose work has focussed primarily on questions of gender in the informal economy and

various forms of censorship. Her Film Brave New Medium looks at internet censorship in some countries in South East Asia.

02:00 pm

**GAUR IN MY GARDEN** | Rita Banerji | 26 min. | 2012

The Film looks at human-animal interactions and conflicts arising in Kotagiri, Nilgiris – one of the key biodiversity hotspots in India. The story unfolds through the experiences of the residents of the Keystone Foundation Campus with the Gaur or the Indian Bison, on the IUCN red list of threatened species and declared endangered under the Indian Wild Life Protection Act, and takes us through the larger context of this conflict.

**Rita** heads Dusty Foot Productions, based in New Delhi, that focuses primarily on wild life and environment films. Her last film The Wild Meat Trail won the prestigious Panda Award, also known as the Green Oscar, at Wildscreen 2010. Under Dusty Foot, Rita is now expanding the work to outreach-education in the field of environment.

02:45 pm

**LIGHT ON THE DARK SIDE** | Geeta Singh | 26 min. | 2012

How do you define sight? Or darkness? Or even the concept of not being able to see, much less being able to photograph what you cannot see? The story of two photographers who don't have what WE think is mandatory for a photographer – sight.

**Geeta**, along with Avinash Singh, runs a boutique production house, Turtle on a Hammock Films, based out of Mumbai and New Delhi. Presently concluding their maiden independently produced Hindi feature film, which they wrote, directed and edited together, they continue to write and find subjects which make for captivating stories in documentary or fiction formats. They've been awarded the Karmaveer Puraskar for their award winning documentary The Joy of Giving and have written and directed films, which have been finalists at the Panda Awards at the prestigious Wildscreen Film Festival, UK, amongst a host of others.

03:30 pm

**NIRNAY (DECISION)** | Pushpa Rawat and Anupama Srinivasan | 56 min. | 2012

The Film is Pushpa's journey as she tries to make sense of her own life and that of her women friends. Set in a lower middle class colony in Ghaziabad, Uttar Pradesh, it explores the lives of women, who are young, educated and bright, but feel bound and helpless when it comes to taking any major decision regarding their lives. Following their lives over three years, the Film documents the changes in their lives and tries to capture the essence of their existence, sometimes through conversations and sometimes by simply observing their seemingly innocuous everyday routines.

**Pushpa** is currently pursuing her MA in Philosophy, but her heart has been in filmmaking ever since she attended a filmmaking workshop. That first brush with cinema drew her in and she continues to love the feeling of exploring the world through the camera. She was one of the filmmakers of the short workshop documentary Kyon that went on to be

shown in many film festivals and workshops. She has assisted Anupama Srinivasan on some of her projects including the PSBT documentary I Wonder. This is her debut film.

**Anupama** is a freelance filmmaker based in Delhi. She did her BA in Applied Mathematics from Harvard University where she also got an opportunity to take courses in Still Photography and Non-Fiction Filmmaking. She completed a three year course in Film Direction at the Film and Television Institute of India, Pune, in 2001. She has been making documentaries and short films for over a decade, often shooting and editing her own films, that have been screened at various national and international film festivals. Her interest in working with children led her to conduct filmmaking workshops with children and young people.

05:00 pm

**MUCH ADO ABOUT KNOTTING** | Geetika Narang Abbasi and Anandana Kapur | 52 min. | 2012

Born into a society obsessed with marriages, a young girl, a not-so-young man and an NRI couple are compelled by tradition to look for matches via classifieds, matchmaking bureaus and websites. Confronted with innumerable criteria that determine who is acceptable and who isn't, they question themselves and their choices. As they introspect, the melee of the matchmaking industry continues. At every turn, there are service providers who are ready to snoop, style and solicit potentials on their behalf. The Film is a light-hearted chronicle of this predicament that almost every Indian faces.

Born and brought up in Delhi, **Geetika** pursued advertising after completing her graduation in English Literature from Delhi University. Soon, her love for films led her to filmmaking. Having worked on various formats - from documentaries to TV commercials, she ventured into independent filmmaking with her first short fiction, the award winning, Good Night. Subsequently, she has edited and directed several documentaries that have been recognised and showcased nationally and internationally.

**Anandana** is an independent filmmaker and social scientist based in Delhi. She has previously worked in broadcast television and is a published author on Media, Art and Gender. She conducts lectures on Cinema and Culture for exchange students from US, Canada and Europe and is a wiki-educator. Her latest work includes the critically acclaimed and award winning documentary The Great Indian Jugaad. Anandana likes to travel, photograph and collect folklore. She is currently working on a film on grassroots innovation in India.

06:30 pm

**A FARMER FROM KUTTANAD** | Santosh Sivan | 52 min. | 2012

Tucked away between the sea and the backwaters and hidden in the shadows of coconut palms, is Kuttanad, a region in the southern state of Kerala. Referred to as the Venice of the East, the waterway intertwines with everything and all life revolves around it. The Film attempts to unfold the various facets of the land and life of a farmer from Kuttanad.

**Santosh** is an acclaimed cinematographer, director and producer who has worked in Malayalam, Hindi and Tamil cinema. An alumnus of FTII, he has to his credit over 12 national awards, of which five are for cinematography alone, and others for direction and production. He has won several international awards at prestigious festivals. His most acclaimed films are The Terrorist, Halo, Soka, Malli, Navarasa, Tahaan, Before the Rains and Prarambha.

**Screenings followed by discussions with the Filmmakers, moderated by Akanksha Joshi.**

**Akanksha** is an independent filmmaker, whose work ranges from short films made for television to long documentaries. Passengers, a critically acclaimed film made during and after the 2002 Gujarat carnage, was one of her first films. Her short film on the river Ganga - addressing the global issue of climate change is regularly featured on national television. For highlighting the issues in Chilika, she has been honoured with the Karmaveer Puraskar, National Award for Social Justice and Citizen Action.

**Saturday, 08 September  
Auditorium**

## **THE STATE OF SURVEILLANCE AND THE CONTESTED SELF**

10:00 am

**TALES FROM A PLACE LESS TRAVELLED: AZAMGARH |**  
Shakeb Ahmed | 52 min. | 2011

Caught in the crosshairs of a war against terror, a politics of fear and prejudice and a convulsion of increasingly polarised identities, Azamgarh is a tarnished town today. Expansively seen as a 'nursery of terror' because of the corporate media, Azamgarh, a small sleepy district in Uttar Pradesh, the locals insist, is much more than a dangerous breeding ground for deranged terrorists. There is a rich collective memory, a glorious and cherished past, a shining tradition of syncretic living. There are more stories, other histories, more voices that one has yet not heard....

**Shakeb** studied English Literature at Jamia Millia University, in Delhi. An accidental exposure to European Cinema made him interested in doing a transition from studying word to studying image. He subsequently did an MA in Film and Television Production from AJK MCRC at Jamia. He has since been working independently as a cinematographer and institutional and developmental documentary filmmaker. He is deeply interested in the structures and constructions underlying identity, memory, history and mediums of expression deployed to elucidate and contest the narratives about these themes.

11:30 am

**THIS OR THAT PARTICULAR PERSON |** Subasri Krishnan | 27 min. | 2012

The Film is a conversation with the State about ideas of inclusion, exclusion, surveillance and citizenship, through an interrogation of the Unique Identity Number Project, introduced in 2009.

**Subasri** is an independent documentary filmmaker whose work has focussed primarily on questions of gender in the informal economy and various forms of censorship. Her Film Brave New Medium looks at internet censorship in some countries in South East Asia.

12:30 pm

### **THE RIGHT TO LIVE | M. S. Sathyu | 52 min. | 2012**

The Film questions the validity of capital punishment in a democratic and civilised state. In India, after nearly twenty five years, Dhananjay Chatterjee - convicted for rape and murder and after spending over thirteen years in solitary confinement - was hanged after his mercy petition was rejected. The Film features social scientists, advocates, senior judges and others who share their opinion on capital punishment.

**M. S. Sathyu** has directed nine feature films in Hindi, Urdu and Kannada, about 20 documentaries and also tele-films and tele-serials in different languages. He has won many awards.

### **Screenings followed by discussions with Usha Ramanathan and the Filmmakers, moderated by Iram Ghufuran.**

**Usha** is an independent law researcher and works on the jurisprudence of law, poverty and rights. For some years, between 1985 and 1992, she reported for a law journal from the Supreme Court, giving her a ringside view of the judicial process. In 2000, she wrote a report, Human Rights Mapping in India, a study across ten states that attempted to see what were being identified as human rights issues, the responses of the state and of the human rights community and the conflict of rights. Her focus, through the years, has been on issues of land acquisition and mass displacement, corporate accountability, especially as is reflected in the Bhopal Gas Disaster, demolition of the dwellings of the urban poor, death penalty and the more general field of civil liberties. In the past year, she has worked critically on, and become a strong votary against, the UID project.

**Iram** is a filmmaker based in New Delhi, whose work emerges from various interdisciplinary practices - filmmaking, photography, research and writing. Iram's work has been shown in several international art and cinematic contexts: Aar-Paar Public Arts Project, Watermans Arts Centre, World Social Forum and ISEA, among others. She was a member of the Sarai Media Lab from 2004-11 and co-coordinated Sarai's City as Studio Programme 2010. She is the initiator of Delhi Commons - a critical art project in response to the Commonwealth Games in Delhi, supported by the Arts Network Asia. She is the recipient of the Swiss Arts Council Grant for 2012. Iram teaches photography to graduate students at AJK MCRC, Jamia Millia Islamia.

### **PORTRAITS FROM HER DIARY**

02:30 pm

### **ROUGH 'EM UP | Sanjay Barnela | 40 min. | 2012**

What do you call a bunch of girls tackling, mauling, running and kicking on a 100 yard pitch, fighting for a ball? You call that playing rugby – a sport that gifts you more broken bones and torn ligaments than any

other. How does rugby influence these women's lives? From Kashmir to Kerala, Manipur to Mumbai, state teams are battling it out to win the Women's Rugby Nationals each year since 2009. How did an elitist sport end up making inroads into small towns so quickly? The Film attempts to explore the reasons that attract women to rugby!

**Sanjay** is one of the founder members of Moving Images, a Delhi-based media production team comprising filmmakers and researchers who engage with a variety of issues of common concern. He has produced documentaries on a diverse range of issues including the politics of water, conservation vs. livelihood, renewable energy technologies and high altitude mountain climbs in the Himalayas. He has combined his vast climbing and trekking experience with filmmaking and has filmed extensively at altitudes above 21,000 feet in the Himalayas. Sanjay's films have been nominated at several international film festivals and have won awards too.

03:30 pm

### **FRAGMENTS OF A PAST** | Uma Chakravarti | 54 min. | 2012

The Film locates the life and work of a woman political activist in her everyday existence, the relationships she lives out at home and in her work and the political affiliations she tries to hold together, even as they are subjected to multiple stresses. Through her journey of recovering her grandmother's history for a different generation of women, in a poignant reminder of the ephemeral nature of memory, and the loss of remembrance itself, she cannot often recall the very event that led to her own political transformation, even as it is etched in the memories of so many others who outlived the tragedy of that event, or heard about it then, and over the many decades thereafter.

**Uma** taught history at Miranda House, University of Delhi, from 1966-1998. She has written on ancient India, the 19<sup>th</sup> century and on contemporary issues, especially caste, gender and democratic rights. Following a life-long engagement with history, in 2010, she made her first film on an unknown woman who was on the fringes of history but was politically active between 1922 and 1930. The Film dwells on the inner lives of women, the fragility of their personal archives and the impossibility of retrieving these lives because of the way we have been taught to look at history. Fragments of a Past carries these themes forward.

05:00 pm

### **THE WOMEN IN BLUE BERETS** | Farida Pacha | 48 min. | 2012

Liberia, a nation scarred by 14 years of brutal civil war, stands at a critical moment in its history as it heads for its second democratic election in October 2011. This election will decide the country's future course – towards peace and stability or violence and chaos. Assisting the UN peacekeeping operations is a special unit from India – an all-women police contingent. Deployed yearly since 2007, it is the first such unit of its kind. Will the Indian policewomen succeed in their mission to keep the peace in Liberia?

**Farida** has an MFA in filmmaking from Southern Illinois University, USA. She has made several experimental, educational and documentary films. Her documentary for PSBT, The Seedkeepers, won the 2006 National Film Award for the Best Agricultural Film.

06:00 pm

### **THE SAROJ KHAN STORY | Nidhi Tuli | 57 min. | 2012**

From rather humble beginnings in the early 1950s, emerged a child artist with exceptional dancing talent... And then there she was, in each decade of the Hindi film industry that followed, first as a background dancer behind the likes of Madhubala, then as an assistant, teaching intricate steps to accomplished dancers like Vyjyanthimala, as the choreographer who made Madhuri Dixit the phenomenal dancer she is and up until today as the legendary choreographer to next generation stars like Aishwarya Rai and Kareena Kapoor. The Film began as a search for the genius behind one of the greatest choreographers that the Hindi film industry has ever produced. What remains is a deeply personal story of determination, passion, extraordinary skill and the sheer will to survive that is both intimate and inspiring.

**Nidhi** is a script writer and documentary filmmaker. She was awarded the Charles Wallace India Trust Scholarship to pursue Masters' in Feature Film Screenwriting from the Royal Holloway, University of London, 2003-04. While at UK, she won the Raissance Film Pitch Competition at the Edinburgh Film Festival 2004. She co-wrote dialogues for Mansoor Khan's Josh and Rohan Sippy's Kuch Naa Kaho. Nidhi has directed and produced the much acclaimed documentary Ladies Special that won the John Abraham National Award in 2005 and the George Ragot love the train Award at Cine Rail Paris in 2009. Other films directed by her include Art in Exile, TIPA, Of Friendship, Films and Swords and The Saint of Chitrakoot. Her television show Khata Rahe Mera Dil on Food Food was awarded the best Travel Show at the recently held Indian Telly Awards.

07:45 pm

### **CANCER KATHA | Vasudha Joshi | 26 min. | 2012**

A film made on the filmmaker's brush with cancer in December 2008. It explores the fears and dilemmas on what course of treatment to follow and through music, there are musings on love, death and memory.

( ) Official Selection: Competition Section, 6<sup>th</sup> John Abraham National Awards, Signs, 2012

**Vasudha** was a TV journalist and has been making documentaries since 1988, which include Voices from Baliapal (National Award for the Best Film on Social Issues, 1989) (Golden Conch, 1990), Follow the Rainbow (Valais Award, Geneva 1992) Mahila Samakhya, UP (Silver Conch, 1996), For Maya (Anandalok Editor's Choice Award, 1998) and Girl Song (Honourable Mention, IAWRT Awards, 2005), among others.

**Screenings followed by discussions with the Filmmakers, moderated by Anupama Srinivasan.**

**Anupama** is a freelance filmmaker based in Delhi. She did her BA in Applied Mathematics from Harvard University where she also got an opportunity to take courses in Still Photography and Non-Fiction Filmmaking. She completed a three year course in Film Direction at the Film and Television Institute of India, Pune, in 2001. She has been making documentaries and short films for over a decade, often shooting and editing her own films, that have been screened at various national and

international film festivals. Her interest in working with children led her to conduct filmmaking workshops with children and young people.

**Sunday, 09 September**  
**Auditorium**

## **THE BURDENS OF MODERNITY**

10:00 am

**SADIR TO BHARATANATYAM** | Viveka Chauhan | 27 min. | 2012

The Film draws on the sociological aspects of the cultural history of Bharatanatyam. Once a temple dance, the domain of the Devadasis, it has today become an iconic national symbol of great popularity, performed by urban women who have taken it up as a profession. The formative years of the revival movement saw a shift from some of the erotic, sensuous shringar aspects of the dance to a more choreographed, structured form, aimed at making it more acceptable to the upper class by ridding it of the stigma attached to it. The dance has become the symbol of a particular history, in the process erasing the very aspects that contributed to its birth and development.

**Viveka** is an independent filmmaker based in Delhi. She completed her Bachelors in Sociology and Psychology, followed by a post graduate course in Filmmaking at the Sri Aurobindo Centre for Arts and Communication, New Delhi. She is part of a team that has made animation PSAs for UNESCO on equal education for the girl child. Her documentary, Rup Rupantar, on the folk art form of Bahurupias, won the Special Jury Award at the India International Youth Film Festival.

11:00 am

**RICE AND RASAM** | Ramchandra P. N. | 52 min. | 2012

The Film captures the daily struggles, routines, joys, conflicts and nomadic lives of an ensemble of professional artists of two units of a touring theatre company as they struggle to remain relevant and survive amidst dwindling audiences and in the face of rapidly changing economic, cultural and political contexts. Asserting the unique 'live experience' that only this theatre can provide, and holding these two units together, are Rajanna Jewargi and his extended family. Also attached is Nagesh Gubbi, under whose management, the most famous of all theatre companies in Karnataka, the Gubbi Company, had once collapsed.

**Ramchandra** is a graduate in Screenplay Writing and Direction from FTII, and based in Mumbai. He has been making documentaries, features, short films and TV programmes and has also been involved in film academics. His first feature film Suddha (The Cleansing Rites) won the Best Indian Film at the 2006 Osean Cinefan Festival of Asian Films and his second, Putaani Party, won the Best Children's Film Award at the 2009 National Film Awards. He has also extensively worked for the tele-serial Surabhi.

**Screenings followed by discussions with Uma Chakravarti and the Filmmakers, moderated by Anandana Kapur.**

**Uma** taught history at Miranda House, University of Delhi, from 1966-1998. She has written on ancient India, the 19<sup>th</sup> century, and on contemporary issues, especially caste, gender and democratic rights. Following a life-long engagement with history, in 2010, she made her first film on an unknown woman who was on the fringes of history but was politically active between 1922 and 1930. The Film dwells on the inner lives of women, the fragility of their personal archives and the impossibility of retrieving these lives because of the way we have been taught to look at history.

**Anandana** is an independent filmmaker and social scientist based in Delhi. She has previously worked in broadcast television and is a published author on Media, Art and Gender. She conducts lectures on Cinema and Culture for exchange students from US, Canada and Europe and is a wiki-educator. Her latest work includes the critically acclaimed and award winning documentary The Great Indian Jugaad. Anandana likes to travel, photograph and collect folklore. She is currently working on a film on grassroots innovation in India.

12:30 pm

**THE AGELESS TRAMP** | Nimesh Desai | 52 min. | 2012

Chaplin impersonators are to be found all over the world, but it seems his spirit is truly alive and well in Adipur, Gujarat. In this desert town with harsh and stunning landscapes and a slow pace of life, the legendary Sir Charles Spencer Chaplin is more than just a cinematic icon. He is the harbinger of joy, a medicine for the sick.

**Nimesh** is a director, music composer and singer who has made around 40 documentary films, 18 TV serials, one feature film, three telefilms and 70 stage plays. He received the Excellence Award from the Government of Gujarat for his contribution to theatre and eight awards for his feature film. He has been running Chorus Theatre Group for more than three decades.

**Screening followed by discussion with the Filmmaker.**

03:00 pm

**MARINE DRIVE** | Krishna Bagadiya | 52 min. | 2012

Atul, 45, heir of a wealthy Marwadi family, hails from the Shekhawati region of Rajasthan. His grandfather, Ratan, died after having settled his seven sons in an art deco building on the seaface of the picturesque Marine Drive in Bombay. Atul, the prodigal son, now lives like a fakir on prime real estate in the heart of the colonial city, meditating on modernity and religion.

**Krishna** lived his early years in a small industrial town. He dropped out of the University of Texas in 1998, to live in India, where he worked in advertising. He finished his Master's in France and was accepted at the Sorbonne for a PhD in Film Studies. He completed his Director's training at the Polish Film School. Currently, he lives in Paris and is working on the script of his first feature.

04:15 pm

**MEMORIES AND FORGETFULNESS** | Ani Thomas | 52 min. | 2012

Every other day, thousands of people land up in newer settlements, leaving their homes and towns, either forced out or driven by the dreams and aspirations for a better life. And for many, migrating is a last attempt at survival. The Film looks into the lives of three characters – a run away, a CI in Delhi Police who had to leave his home in search of a job and a Tibetan refugee poet – and delineates the yearning that characterises these people – the yearning for home and a better life...

**Ani** was born in Kerala where he completed his basic education before shifting to Pune to join FTII, where he trained in Film Direction. He then moved to Mumbai, where he directed advertising and corporate films before venturing into writing scripts. One of his scripts is currently being realised into a film. He has also edited a feature length documentary called Shahabad Express.

**Screening followed by discussion with the Filmmaker, moderated by Samina Mishra.**

**Samina** is a documentary filmmaker and writer based in New Delhi, with a special interest in media for children. Her work includes Stories of Girlhood, a series of three films on the experiences of being a girl child in India, Hina in the Old City, a photographic book for children on the Walled City of Delhi and Home and Away, a multi-media exhibition on British Asian children in London.

05:30 pm

**TIMBAKTU** | Rintu Thomas and Sushmit Ghosh | 30 min. | 2012

A land where the soil has started to breathe again  
A village that does not exist on the map  
A people who celebrate life  
A no-where, no-where land...

When a small farming community in South India decided to switch from their decades-old practice of chemical agriculture to organic farming, little did they know that they were planting the seeds of a silent revolution. By showcasing the exemplary efforts of farmers of a tiny village in Andhra Pradesh, the Film explores critical issues of food security and sovereignty. At its heart, it looks at the relationship that a farmer shares with her land, her seeds and raises vital questions about food, the very essence of human life.

**Rintu** and **Sushmit** are award winning filmmakers who have produced and directed films that explore issues of gender and sexuality, HIV AIDS, street children, disability, maternal and child health and environment. They founded Black Ticket Films, a film production agency that has been recognised for creating films with a unique visual language. Their films have been screened at various international film festivals and leading global television networks as well as at global platforms like the UN Convention on Climate Change. They are also being used by various development sector organisations and governments as advocacy and public engagement tools.

**Screening followed by discussion with the Filmmakers, moderated by Shabani Hassanwalia.**

06:15 pm

**STIR. FRY. SIMMER.** | Vani Subramanian | 54 min. | 2012

It's a khichdi out there. Rising food prices, colossal wastage of stocks, compromised policies on food security, mixed with conversations on excess, debates on dieting, programmes and journalism on cuisines and cooking. And in the midst of it all, not completely insulated nor completely embedded, is our own kitchen - the place we discover 'our' foods and ways, where indeed, our taste buds learn to flower to the familiar. But is this precisely where we also cook up what is not ours, slicing the line between edible and inedible, desired and untouchable?

These are some of the delightful (and not so delightful questions) that the Film stirs up as it talks about food, memory, nostalgia, belonging, family, community, nation, alienation, desire and disgust, politics, prejudice and power... just some of the many things that food is, and signifies, to all of us.

One-time advertising writer, **Vani** has been a women's rights activist and documentary filmmaker since the nineties. Her work as a filmmaker spans a range of issues and concerns from the political economy of food to primary education to culture, urban development and communalism and the politics of sex selective abortions. Her Films have been recognised and screened both nationally and internationally and been used at a wide variety of discussion platforms.

07:15 pm

**THE POLITICS OF FOOD: DISCUSSION**

**Dr Anjali Bhatia**

**Anjali Bhatia** is an Associate Professor, teaching in the Department of Sociology at Lady Shri Ram College for Women, University of Delhi. She received her Ph.D. from Jawaharlal Nehru University. Based on field work in Delhi, her research looks into how the fast food eating out culture purveyed by the multinational restaurant chain McDonald's and its selective adoption by indigenous eateries, compel us to think about reconfiguration of family relationships and the ensuing tensions in global-local contexts. The areas of her research interest are: sociology of food, sociology of family, popular culture and sociology of everyday life.

**Monday, 10 September**  
**Auditorium**

10:00 am

**FILM APPRECIATION WORKSHOP - I**

(FOR REGISTERED PARTICIPANTS ONLY)

**PROF. SURESH CHABRIA**

Film and Television Institute of India

The Workshop will provide an introduction to some basic concepts of Film Appreciation such as film and reality, the concept of structure, film and the senses and the relation of cinema to history and collective memory.

**Suresh Chabria** taught Political Science at St. Xavier's College, Mumbai, before joining the Film and Television Institute of India, Pune, as Professor of Film Appreciation. He was Director of the National Film

Archives of India, during which period he initiated several restorations and programming events showcasing Indian film heritage. He has published several articles on cinema and a book, *Light of Asia: Indian Silent Cinema 1912-1934*, that is perhaps the most authoritative publication on the subject. Associated with the Film Society Movement for more than 30 years, he is best known as a teacher and his short courses and workshops on film appreciation are much sought after. After retirement, he continues working as a senior professor at FTII and is an independent teacher, curator and film historian.

02:00 pm

**THE RAIN CHILD** | Raabiya Jayaram | 26 min. | 2012

The Film is a biography of the filmmaker's personal journey as an adopted child. Through her story and those of others around her, one explores a host of factors that are responsible for adoption being a success story. The story is one of understanding, hope and clarity.

Born and brought up in Delhi, **Raabiya** is a young filmmaker whose work has primarily been in the field of rural development, agriculture, health, education and political issues like the Right to Information and the NREGA. Some of the films she has worked on have been set in Rajasthan, Bihar, Assam, Maharashtra, Afghanistan, Sierra Leone and Ethiopia. This is her second film with PSBT.

02:45 pm

**A PRAYER FOR ALIYAH** | Zorawar Shukla | 26 min. | 2012

In a remote corner of North East India, 7,500 tribal Kuki-Chin-Mizo believe that they are the descendants of the Lost Tribe of Menasseh. Having lost all written records of their history, they are faced with the considerable task of having to prove themselves as Jews before being allowed to migrate to Israel. Relentlessly determined and eternally hopeful, they dream to end their 2,500-year exile and return to the Promised Land of their forefathers. The Film provides an insight into the lives of three Manipuri Jews living in a turbulent, neglected part of the country, where their steadfast belief and strict practice of Orthodox Judaism offer them a glimpse of a better life.

A stage performer with New Delhi reggae group, Reggae Rajahs, **Zorawar's** interest in film was born while he was working as an assistant director on the sets of Deepa Mehta's *Midnight's Children*. He holds a Bachelor of Science degree in Communication Studies from Emerson College, Boston, USA. He has keen interest in anthropological subjects and has worked at the Smithsonian Centre for Folklife and Cultural Heritage. This is his first film.

03:30 pm

**VESSELS OF MEMORY, KEEPERS OF FAITH** | Syed Fayaz | 26 min. | 2011

The Film is an attempt to highlight Hussaini Brahmins, a little known sect in India, and their contribution to avenging the death of Imam Hussain, the grandson of Prophet Mohammad. Much before the formal entry of Islam into the Indian subcontinent, Muharram – the Islamic month – was observed across communities. But this tradition is now fast vanishing and younger generation Hussaini Brahmins are abandoning their ancestral heritage, because some see it as embarrassingly deviant and some

succumb to relentless pressures to conform to the logic of 'neatly' demarcated Hindu and Muslim communities.

( ) Official Selection, 12<sup>th</sup> Dhaka International Film Festival, Bangladesh, 2012

National award winning director, **Fayaz** has been a British Chevening Scholar, and recipient of several prestigious media fellowships including IVLP of the United States Government. He started his career with Television Today as a journalist for their video magazine Newstrack, and then worked with major broadcasters like BBC, Channel 4, Sony TV, Star News, TV Today, APTV, Discovery and National Geographic Channel in various capacities. As a journalist, a number of his news reports have been discussed on the floor of the Parliaments in India and Britain and some have even been instrumental in bringing in legislation.

04:30 pm

**SHE OF THE FOUR NAMES** | Meeta Vasisht | 52 min. | 2012

Lal Ded (14th century, Kashmir), was a young woman of humble origins, who went on to becoming one of the greatest living poets and mystics in her own life time. Loved and revered by both Hindus and Muslims of Kashmir, her life was one of constant transgressions, challenging political dogmas and religious fundamentalism. The Film moves between the deeply personal narratives about Lal Ded by the Kashmiris to fictionalised depictions of her life.

**Meeta** is a graduate from the National School of Drama with a specialisation in Acting and a post graduate in English Literature. Her first professional assignments were the avant garde and art house films of Kumar Shahani, Mani Kaul and Govind Nihalani. In a career spanning eighteen years, Meeta has written, produced and directed several short feature films for television, worked in theatre - as director, actor, writer - and conducted workshops for professional theatre and film actors in London and Birmingham. In 2001, she formed Mandala Sacre, a non-profit performing arts trust. She is a visiting faculty to many institutions.

06:00 pm

**THE PURSUIT OF ANSWERS** | Pritam Das | 52 min. | 2012

A young filmmaker, struggling to establish himself in the film industry, finds his mother suffering from an unknown disease and experiences unforgettable emotional turmoil along with the process of witnessing and countering the complications of the medical system. In the industry, his hard work pays off in terms of awards - his earnings go up, but so do the demands of the disease. The Film encapsulates this journey of the director in his pursuit of the answers to his mother's illness, his own struggles and the impact on related lives.

**Pritam** completed his graduation in Physics from Bengal University and then did post graduation in Sound Recording from the Satyajit Ray Film and T.V. Institute, after which he started working in documentaries and films as a location recordist and sound designer. He received the Apsara, Filmfare and IIFA Awards for his work in the film Love, Sex aur Dhoka. His latest film as sound designer is Shanghai, directed by Dibakar Banerjee, released in June 2012.

07:30 pm

**A DROP OF SUNSHINE** | Aparna Sanyal | 39 min. | 2011

Schizophrenia. One word, but conjures up multiple connotations - Mad. Incurable. Violent. Suicidal. Chemical imbalances. Crazy. A lifelong condition. Inevitable dependency on Medicines. Dark. Terrible. The Film takes us through the story of 30-year old Reshma Valliappan, and charts out her journey of eventual triumph. It takes a controversial and contrarian view towards recovery from schizophrenia, proposing that the only treatment that can work is one where the so-called 'patient' is encouraged and empowered to become an equal partner in the process of healing.

- ( ) Best Educational Film, 59<sup>th</sup> National Film Awards, 2011
- ( ) Official Selection, New Jersey Independent South-Asian Cinefest, New Jersey, 2011
- ( ) Official Selection, Short Documentary Competition, 4th International Documentary and Short Film Festival, Kerala, 2011
- ( ) Indian Documentary Producers' Association (IDPA) 2010 Awards: Gold Award for Best Film: Theme; Best TV Non-Fiction Film; Best Sound Design: Non-Fiction and Certificate of Merit for Non-Fiction Film and Cinematography.
- ( ) Official Selection, 17<sup>th</sup> Kolkata Film Festival, 2011
- ( ) Official Selection, 6<sup>th</sup> John Abraham National Awards, Signs, 2012

**Aparna** has worked extensively on documentaries and TV shows for both Indian and international television. Over the years, her work has taken her through a wide variety of subjects - including the Indian polity and economy, sexuality, women's issues, the Indian youth, the partition of India, environment, development and mental health. Tedhi Lakeer - The Crooked Line, co-directed by her, was one of the first films to be made in India to protest the criminalisation of homosexuality in the country. Aparna is one of the jurors for the UNICEF ABA CASBAA International Child Rights Films Award. She is also the Co-Founder and Creative Director for Mixed Media Productions and Oasis Television.

**Screenings followed by discussions with the Filmmakers, moderated by Akanksha Joshi.**

**Tuesday, 11 September  
Auditorium**

10:00 am

**FILM APPRECIATION WORKSHOP - II**  
(FOR REGISTERED PARTICIPANTS ONLY)

**PROF. SURESH CHABRIA**  
Film and Television Institute of India

The session on the second day will draw attention to aspects of cinematic narration and mise en scene with representative examples from classic and contemporary films. The classical or 'analytic dramatic' style will be contrasted with modernist strategies of storytelling developed in contemporary cinema.

**INVISIBILISED STORIES: NOTES FROM THE PERIPHERY**

02:00 pm

**FREE AND COMPULSORY** | Malati Rao | 52 min. | 2012

In 2009, the Right of children to Free and Compulsory Education Act (RTE) was passed by the Indian Parliament, giving every child between the ages of 6 and 14 years, this essential privilege. The enrollment figures show a steady rise, yet, the drop-out rates also show a dismal increase. Filmed inside municipal schools in Pune, Maharashtra, through a series of classroom sessions, mid-day meals and teacher-student interactions, the Documentary reveals what goes on inside our schools. It asks whether the RTE will lead the first generation learner, the prime beneficiary of this historic Act, to stay in or out of school.

**Malati** has directed, written and produced fiction and documentary films. She is the recipient of the Margaret McNamara Award from the World Bank Family Network for her short film The Witch of Agnesi. She holds an MFA degree in Film and Media Arts from Temple University, Philadelphia, and an MA in Mass Communication from MCRC, Jamia, Delhi. Her television work, including Hospital - the first reality series on Indian TV, has been telecast on BBC World and Star TV Network.

03:30 pm

**ANOTHER POVERTY FILM** | Fathima Nizaruddin | 26 min. | 2012

A black comedy that explores the mindsets behind the gross inequality that exists in post liberalised India. The Film travels through a cross section of urban India; encountering a mix of middle class opinions, news telecasts, state policies and angry outbursts from those 'left over', the journey being further complicated by the self-indulgent voice of a pseudo-intellectual filmmaker with a penchant for making up academic sounding words.

**Fathima** is an alumna of AJK Mass Communication Research Centre, Jamia Millia Islamia, and Goldsmiths, University of London. Her film Talking Heads (Muslim Women) has been screened at various international film festivals including Punto de Vista, Spain, Filmmor Women's Film Festival, Turkey and Bracelona International Women's Film Festival. She is a recipient of the National Geographic's All Roads Seed Grant.

04:15 pm

**ALL ABOUT OUR FAMILA** | Chalam Bennurakar | 52 min. | 2012

She once was a boy not knowing who she was. Once she knew she was a woman trapped in a male body, she never looked back. She went through castration and found a guru in the Hijra community later. She is Famila. The Film is the story of her extraordinary courage and extreme vulnerabilities and those of other transgender people in Bangalore.

**Chalam** is a college dropout, who while working as a signboard painter, got involved in literature, theatre, trade unions and film society and civil liberties movements. He is a founder member of Vimochana, a movement for women's rights, and Odessa Movies, a movement for good cinema. He has written and published poems and short stories in Kannada. Kutty Japanin Kuzhandaigal was his first documentary that won him awards at Nyon, Leipzig, Yamagata and MIFF. Since 1995, he has

been doing video documentation for Asian Women's Human Rights Council and since 2006, been curating the Adima Film Archive.

05:45 pm

### **NIGHT HAWKS** | Umadevi N. Tanuku | 52 min. | 2012

The Film observes life as it unravels during the night in the metropolis of Delhi - a patrolling unit on the expressway, bandwallahs at a wedding, inmates of a night shelter as they dine and retire for the night, a vegetable mandi, night outreach group setting out for the night and a group waiting all night at the rail reservation centre. Shot in a purely observational style, it tries to look at the city from the perspective of people who work at night and reveals multiple stories that often go unnoticed.

**Uma** is a freelance filmmaker who works from Delhi. After graduating in business management and foreign trade, she worked for an international trading company for over a decade. She then studied Direction at the Film and Television Institute of India. Since then, she has been involved as a line producer with many documentary films that have been screened at various national and international festivals. This is her first documentary film.

#### **Screenings followed by discussions with Dr Gautam Bhan and the Filmmakers, moderated by Rintu Thomas and Sushmit Ghosh.**

**Gautam Bhan** teaches urban politics, poverty and development at the Indian Institute for Human Settlements. He is most recently the co-author of *Swept off the Map: Surviving Eviction and Resettlement in Delhi* (Yoda Press).

**Rintu** and **Sushmit** are award winning filmmakers who have produced and directed films that explore issues of gender and sexuality, HIV AIDS, street children, disability, maternal and child health and environment. They founded Black Ticket Films, a film production agency that has been recognised for creating films with a unique visual language. Their films have been screened at various international film festivals and leading global television networks as well as at global platforms like the UN Convention on Climate Change. They are also being used by various development sector organisations and governments as advocacy and public engagement tools.

07:15 pm

### **MANN FAQEERI** | M. K. Raina | 52 min. | 2012

With the advent of Islam in Kashmir, a new intra-cultural exchange took place among Central Asia, Persia and India. From these exchanges, came a new syncretic cultural mosaic in the Valley containing essences of Islam, Shivism and Buddhism. The Film explores this syncretic tradition, both past and present, through Sufiyana kalam of the Valley. It traces its long tradition of singing verses of poets, from the 13<sup>th</sup> century poet Lull Dedh, to contemporary poets, in the context of the unbroken relationship among music, poetry and the changing landscape of the Valley.

**M. K. Raina** is an actor and director who has been working in theatre, films and television for the last three and a half decades. He has been honoured with various awards like the Sangeet Natak Akademi Award, Sanskriti Samman and the B. V. Karanth Award for Lifetime Achievement

in Theatre, among others. He has worked with both new wave cinema and mainstream directors. He has directed a number of short films, television serials, telefilms, documentaries and over 150 plays in various languages of South Asia. He is deeply committed to the use of culture as a tool of intervention to bring about social change, evident in his association with SAHMAT and his efforts to revive the arts in Kashmir. Internationally, he has worked in the University of Hawaii, where he directed a production and recently was Artist-in-Residence at Stanford University.

**Screening followed by discussion with the Filmmaker.**

\*The Programme is subject to change.