



ALPAVIRAMA

South Asian Short & Documentary
Film Festival 2014 | Sept 18-21



NATIONAL INSTITUTE OF DESIGN, INDIA



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Film Festival 2014 | Sept 18-21

**SOUTH ASIA
THROUGH THE
SOUTH ASIAN
EYE**

ALPAVIRAMA

South Asian Short & Documentary Film Festival
September 18 - 21, 2014

Dept. of Film & Video Communication

National Institute of Design

Paldi, Ahmedabad 380007, India

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www.nid.edu/alpavirama/index.html



राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN

Contents

Director's Foreword	7
From the Festival Director	8
Prof. Satish Bahadur	10
Prof. Satish Bahadur Lifetime Achievement Award	12
Jeroo Mulla	13

Alpavirama 2014: Pre-Selection Process	14
Jury, Competition (South Asia) 2014	16
Competition (South Asia)	19
NID Film & Video Retrospective	49
Tribute to Film Southasia, Nepal	71
Tribute to Beskop Tshechu, Bhutan	81
Special Package from Myanmar	93
Tribute to Chitrakatha 2013	101

FVC Plus	107
Our Cinema (Graphic Comic)	120
Seminar: Writing Episodic Fiction for TV	123
Screening Schedule	126
Index of Films	130
Sponsors	132
Team Film & Video	138



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FOREWORD

It gives me great joy to present to you the second edition of Alpavirama South Asian Short & Documentary Film Festival, organised by the Film & Video Communication discipline at NID. Being a multi-disciplinary design environment, NID has, over the years, made a unique name for itself in filmmaking. Our graduates, unlike the conventional film-only schools, are exposed to a variety of communication and design opportunities, and trained to play multiple production roles; as a result of which they move faster, are more creative and can be productive in any working environment – big or small.

Alpavirama itself is a unique concept, with its 30/30 emphasis – films not more than 30 minutes, and made by young filmmakers not older than 30. This keeps the focus on youth and on shorter-duration films, thus ensuring celebrations of both. The focus on South Asia and its environs, of course, is the other Unique Selling Point of this festival. This dovetails the emphasis on our immediate neighbourhood the Government of India (and NID) has been stressing of late. Cultural exchanges with our neighbours, like Alpavirama, have become so much more relevant, given the new strategic and political thinking.

I am most happy with an innovation Alpavirama has introduced this time – the Lifetime Achievement Award to a South Asian Film Teacher. Teachers play such an important role in shaping students' mind and output. Yet they are rarely celebrated in a public platform like this. Time most surely has come to correct this anomaly; and what better occasion than Alpavirama to begin just that.

Bon Appétit and Happy Viewing !

A handwritten signature in dark ink, appearing to read 'Pradyumna Vyas'.

Shri Pradyumna Vyas
Director,
NATIONAL INSTITUTE OF DESIGN



FROM THE FESTIVAL DIRECTOR

Alpavirama is the only other Film Festival (after Film South Asia of Nepal, which is much older) to be held in South Asia, exclusively devoted to films from the subcontinent. I discovered this happy (?) accident last time Alpavirama was held, in February 2011. Not much has changed since. Not that it could. So easily.

We remain mired in perceived historical wrongs (and rights), unable to renegotiate a place in the sun for all the bothersome siblings that make up the SAARC region. From Afghanistan to Bhutan, from Kashmir to (as the adage goes) Kanyakumari, we are not one, not even wanting to.

However, there is lot to be desired in plurality, and the celebration of it, even though many of us can easily find intimations of cultural & social affinity across our immediate political borders easily enough.

Alpavirama stands for the joyous (and occasionally painful) foregrounding of this - our multiple identities, our differences, our separate nationhoods. It also hopes to be about the subterranean rivers of brotherhood that inform these lands, through much of history and geology.

As Alpavirama steps into its second season (using a TV terminology), it hopes to once again give voice to the young - film school or novice, auteur or amateur, experienced or fresh from the farm. It hopes to once again bring to notice the excellent work the Dept. of Film & Video at NID continues to produce, year after year, in the shape of its high-quality student short films.

But the one thing I am mightily pleased (and take full credit for) this Alpavirama is the institution of the Lifetime Achievement Award to a full-time Film Teacher from South Asia. Having taught non-stop for nearly two decades, and having had my share of acknowledgment blues (nobody loves the Professor), I am secretly subversive when I design to honour a fellow traveller down this bumpy (must admit, however, mostly exhilarating) ride. That I am, in the process, also able to permanently remember, by naming the Award after him, one of my all-time favourite teachers Bahadur Sahab (Late Prof. Satish Bahadur, of FTII, Pune) just adds that much more punch to an already winsome platter.

I hope you have fun watching the 70 odd short films on offer, in six different sections and from more than eight countries, over the next few days. I also hope the Seminar on Writing Episodic Fiction for TV on the last day (21st September, 2014) will once again remind all of us about the importance of Television as the predominant means of audio-visual storytelling in our world today. For long we have treated it as the idiot-box. But intelligence is possible. It's available as well. Just watch any of the recent Pakistani serials being re-broadcast on one of our newly launched satellite channels, exclusively devoted to fare from afar. And what a fare !

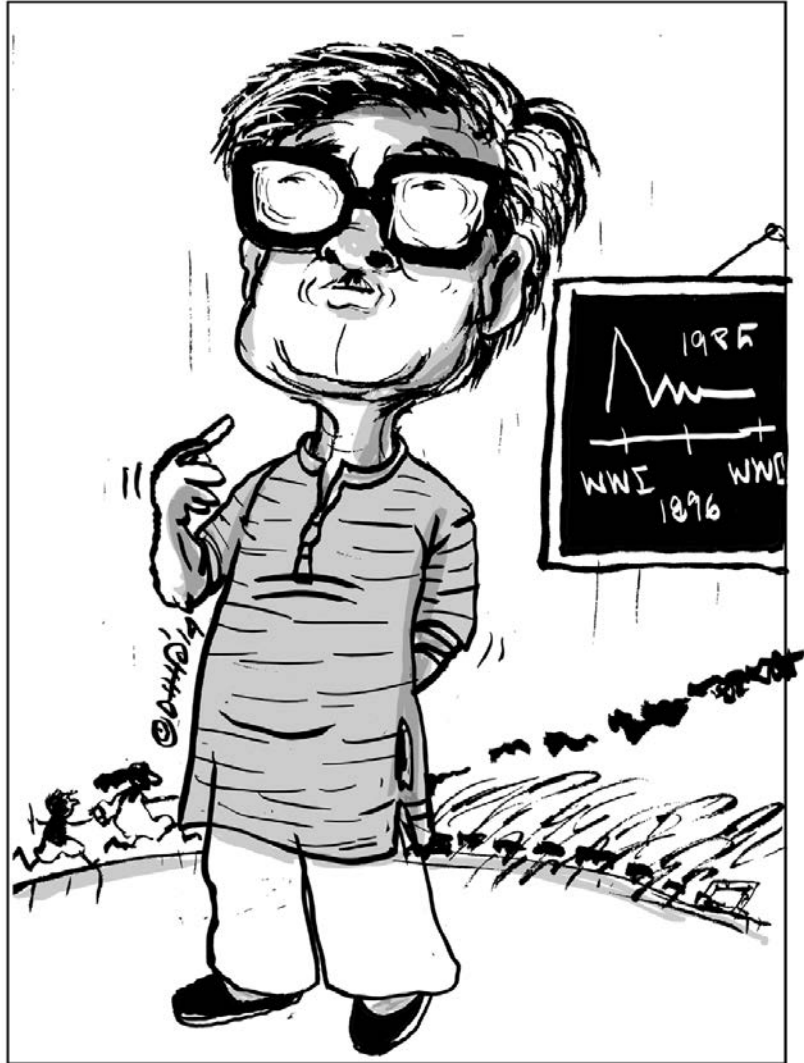
Zindagi Gulzaar Hai.

Arun Gupta

Festival Director, Alpavirama 2014

Senior Faculty & Coordinator, Film & Video, NID

Prof. Satish Bahadur
(1925 — 2010)



The first memories of PROF. SATISH BAHADUR (Professor of Film Appreciation at the Film & Television Institute of India – FTII, Pune, between 1963 -1983) are invariably of him in flowing white loose pajamas and a grey khadi kurta, chalk in hand, peering through his thick glasses and bristly moustache, drawing a straight line on the blackboard, marking the historical highpoints on the timeline thus created.

With that began the initiation of many a film enthusiast (within and outside FTII) into the magical world of cinema and its critical, holistic appreciation. Born in 1925 in Moradabad, UP, Bahadur sahab (as he was affectionately & respectfully addressed by his students) had, from early in his life, a knack of going much beyond the small-mindedness of mofussil thinking. He was one of the pioneers of the nascent Film Society movement in India in the early 60s (while teaching Economics to college students in Agra).

Later, as the Professor of Film Appreciation at the newly opened Film Institute in Pune, he was to popularise (along with Shri P. K. Nair of the nearby National Film Archives) Film Appreciation as a legitimate field of educational and cultural enquiry throughout India, and beyond. Due to the duo's efforts the annual residential Film Appreciation workshop at FTII, Pune (lasting over 3-4 weeks), and attracting an eclectic group of students, teachers, professionals and amateurs from all over the country, became the star vehicle for the propagation of a serious film culture in India (beyond the mainstream potboilers from Bombay and Madras). Many a famous name in contemporary Indian Cinema can trace the beginning of his/her filmic journey to a class or workshop Bahadur sahab conducted, either in Pune or elsewhere.

Until his death (in 2010) Prof. Satish Bahadur continued to be active, inspiring and initiating yet another bunch of the young and not-so-young wide-eyed, into his beloved world of movies and the things that matter, when we watch and/or make them.

“True teachers are those who use themselves as bridges over which they invite their students to cross; then, having facilitated their crossing, joyfully collapse, encouraging them to create their own.” said the famous Greek writer philosopher NIKOS KAZANTZAKIS, in keeping with the predominant view of the teaching profession as that of noble self-effacement. Not that it is without truth. A good teacher does not try to impose his/her worldview on the pupil, nor act as the last repository of knowledge. But teachers are human beings as well. They too seek recognition, and not only in spirit.

Film teachers, being relatively new entrants to the education profession (film training getting respectability a little late in the day), are doubly disadvantaged, as film is an art and a business, and how the hell do you teach that ?

PROF. SATISH BAHADUR LIFETIME ACHIEVEMENT AWARD FOR OUTSTANDING CONTRIBUTION TO FILM EDUCATION IN SOUTH ASIA

And within these are those invisible ones who do the essential but seemingly boring task of setting the syllabus, making the time-tables, getting the starry visiting faculty home (with egos intact) and students to them, on time, every time, besides of course teaching the unglamorous fundamentals, month after month, year after year.

Time has now come to stand up and publicly facilitate these tireless (and quite often relatively faceless) souls, who have spent a lifetime building the nascent film education institutions in this part of the world. If at all cinema in South Asia today buzzes with the youthful energy of the many alumni/alumnae of organized film training, showcasing their innovative work all over the world, and winning awards & recognition for them, credit for it should go to their anonymous teachers as well. And heard loud enough...



AWARDEE 2014: MS JEROO MULLA

was the Head of the Sophia Institute of Social Communications Media, Mumbai from 2012-2013 and the Head of the Social Communications Media Department, Sophia Polytechnic, Mumbai from 1986–2012. She has been teaching film appreciation, photography and the fundamental concepts of communications, and supervising student documentaries at the Sophia Polytechnic for over thirty years, since 1979. She continues to teach film and photography as a visiting faculty at Sophia Polytechnic and at various other media institutes such as Xavier's Institute of Communications and Symbiosis Institute of Mass Communications.

At Sophia Polytechnic she has super-vised the student productions of over eighty audio-visuals and twenty-four video documentaries on human development issues. In 2004 she was awarded a Gold Medal for her 25 years of service and dedication to the Sophia Polytechnic.

In April 2007 she was awarded a Fellowship and a Gold Medal, by the Association of Business Communicators of India in recognition of her 'long and distinguished career in the communication practice.' In 2010 she served as a Jury member for the National Film Awards. She was also on the Selection Committee for the International Children's Film Festival, Hyderabad, in 2011 and 2013. She was appointed to the Film Censor Board as an Advisory Panel member in 1987 where she served for three years. She is currently on the advisory board of WIFT (Women in Film and Television).

Jeroo Mulla is also an accomplished Bharatnatyam exponent, who has trained under the renowned guru Acharya Parvatikumar,

Alpavirama 2014

The Pre-Selection Process

Shrinkhala Aren

Faculty, Film & Video, NID

Alpavirama 2014 actually began on the day the first parcel arrived few months back, with the first entry.

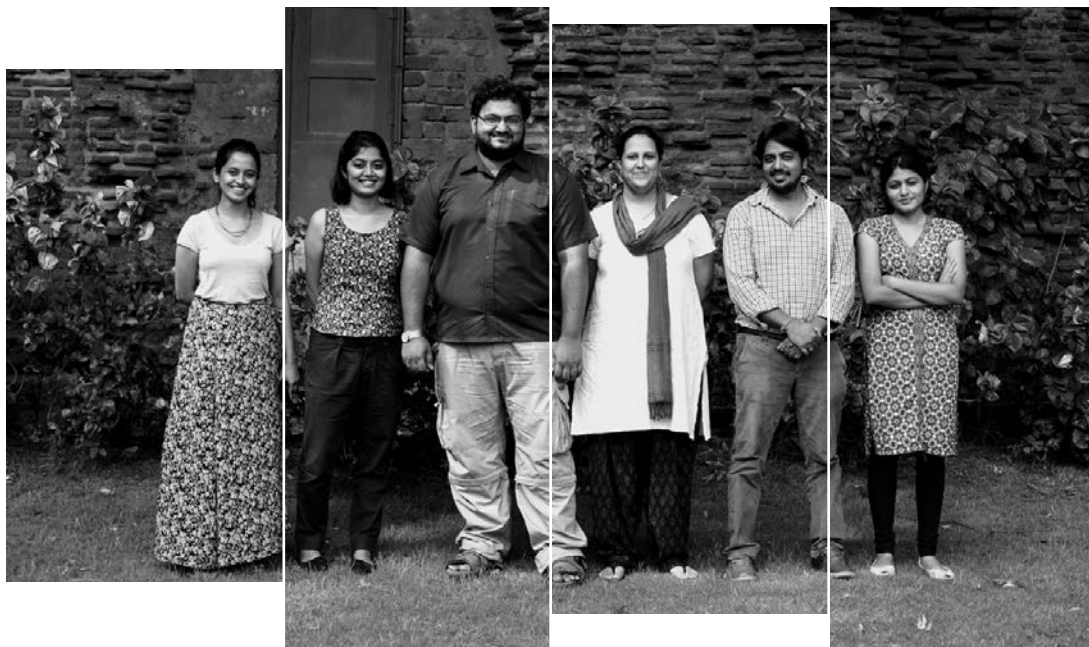
The task of the Pre-selection Jury is an intricate one. It is difficult to be fair and just when one is trying to evaluate something as subjective and personal as films. Our selection of the films may inevitably affect not just one, but many lives.

The Pre-selection Jury included Prachi Mokashi (NID Film & Video alumna), Manish Saini (NID Film & Video alumnus), Madhuri Ravishankar (NID Film & Video student), Sivaranjini J (NID Film & Video student), Prahlad Gopakumar (NID Faculty in the Film & Video department) and me. One of the criteria we kept in mind from the beginning, when we started sifting through the films, was to give a few

extra points to the underdog, as we felt it is important to showcase films that wouldn't have received recognition otherwise, through the platform of Alpavirama.

Over a period of three days we poured over more than 200 entries, from Pakistan, Nepal, Bhutan, Bangladesh, and of course, India. The subjects of the films ranged from the lives of known and unknown individuals, the transitions in spaces, livelihoods and journeys people undertake.

One of the biggest challenges we faced was whether to give in to the sleekness of a film from a film school, or give points for attempt and sincerity to the films not from one. Manish was particularly



affected by this dilemma, and we had long discussions around this. Sivaranjini felt that the honesty and the integrity of the narratives will come through, if the filmmaker's fervour was strong enough, despite studying in a film school or not.

Prahlad's confusion was whether to pick films that were cinematically well-crafted or to pick the films which had more relevant issues. Prachi felt that films that have an experimental inclination should also be sound in content; just having experimentation for its own sake is not the hallmark of a good film. Madhuri was very happy with the variety of films we had received

and that we had a wide range to choose from. Of course she realized later that it made our job that much more trickier.

The final selection of films – 15 fiction & 13 documentaries – is a range of honest cinema, which will speak candidly to the audience and provide them a glimpse into the minds and lives of various people. These gems would surely inspire and stir those who are lucky enough to see them.

From Left to Right: Madhuri Ravishankar, Prachi Mokashi, Prahlad Gopakumar, Shrinkhala Aren, Manish Saini & Sivaranjini J.

Jury Competition (South Asia) 2014



Kanak Mani Dixit

Kanak Mani Dixit is a senior journalist and civil rights activist from Nepal. He is the editor of HIMAL Southasian magazine, as well as publisher of the Nepali weekly Himal Khabarpatrika. He has degrees in Law (Delhi University) and International Relations and Journalism (Columbia University). A journalist since 1971, he has been engaged in civil rights activism for the restoration of peace and democracy in Nepal. Through the pages of HIMAL Southasian, Dixit has been engaged in the quest to define the Southasian space and identity. Beyond journalism, Dixit founded Film Southasia, the only film festival of its kind in this part of the world.



Karma Wangdi (Asha Kama)

Karma Wangdi (Asha Kama) first encountered western art when he was a young boy studying in a public school in Thimphu, Bhutan, after which he spent several years as an apprentice studying the religious and mythological arts of Bhutan, at the National Fine Art Centre. He then entered into the service of the Royal Government of Bhutan as an illustrator/designer, producing artworks to enhance many developmental programs. In 1991 he won a scholarship from the British Government to study western art. Bhutanese subjects and iconography are his main themes, with a combination of modern and traditional techniques. He is dedicated to the issue of Bhutanese contemporary art and wants to take Bhutanese art to a new height without compromising with its age old traditions. He is the founder of VAST—Voluntary Artists' Studio of Thimphu.



Jeroo Mulla

Jeroo Mulla was the Head of the Sophia Institute of Social Communications Media and the Social Communications Media Department at Sophia Polytechnic in Mumbai, for over three decades. She has been teaching film appreciation, photography and the fundamental concepts of communications, and supervising student documentaries at Sophia since 1979. She has been a jury member at the National Film Awards 2010, a member of the Selection Panel at the International Childrens' Film Festival, Hyderabad, in 2011 & 2013 and a member of the Advisory Panel of the Censor Board between 1987-1990. She is also an accomplished Bharatnatyam exponent, who has trained under the renowned guru Acharya Parvatikumar.



Surabhi Sharma

Surabhi Sharma studied anthropology in St. Xavier's College, Mumbai, before specialising in Direction at the Film and Television Institute of India (FTII), Pune. Her films include 'Jari Mari, Of Cloth and Other Stories' and 'Jahaji Music: India in the Caribbean'. Using an ethnographic approach, Surabhi's key concern is to document cities in transition, and understand cultures in circulation. Her practice includes feature-length documentaries, video art and installation works. Surabhi is visiting faculty in film and design schools in India, and has curated programmes for festivals and organisations. Her films have been awarded at several international film and screened in museums and universities in India, Europe and North America. She is the recipient of the Majlis Fellowship and was awarded the Puma Catalyst Award for 'Bidesia in Bamba'.



Sekhar Mukherjee

A bachelor in commerce and a pacifist, Sekhar Mukherjee was luckily fired from his job as an accounts clerk in Kolkata in 1989, for doodling on account books. After a break spent self learning the humour arts, he started working as a cartoonist, illustrator and graphic artist for the Economic Times, Kolkata. Leaving that, in 1992, he joined NID for his post graduation in Animation Film Design. In 2002 he re-joined his alma mater, NID, as faculty and till recently, he was also leading the Animation department. He is the founder/director of Chitrakatha: International Student Animation Film Festival.



Hitesh Kewalya

Hitesh Kewalya, a PG alumnus of Film and Video from NID, started his career as a ghostwriter on radio in 1998 because he was too young to become a radio jockey. In Mumbai, since 2005, post his NID stint, he has worked across genres and fields in feature films, advertising, television dramas and short films as a Screenwriter and Director. His short films reflect his quirky sense of storytelling, and he has many awards to his credit. He has also written over 1300 television episodes for popular Indian television shows, such as 'Miley Jab Hum Tum' (Star One), 'Is Pyaar Ko Kya Naam Doon' (Star Plus) and the ongoing youth drama series, 'Nisha aur Uske Cousins' (Star Plus). He also created and wrote a popular teenage sports drama series on boxing, 'Humse Hai Life' (Channel V).



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**SOUTH ASIA
THROUGH THE
SOUTH ASIAN
EYE**

Competition (South Asia)

The South Asian subcontinent evokes a complex set of images in one's mind—ancient, yet modern; diverse, yet in many ways similar; friendly, yet on many occasions violent and narrow minded.

South Asian cinema (especially of the non-mainstream and non-feature-length kind, from Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan and Sri Lanka) reflects this paradox really well, in the lives and times it focuses on, through short fiction and documentary films which look beneath, behind or beside, to unearth stories of courage & cowardice, love and hate, holding on or letting go.

Alpaviram (A Pause)

9:40 min | Marathi | 2013 | Fiction



DIRECTOR

Suyash Kamat

suyashkamat5@gmail.com

PRODUCER

Seamedu Media School

CAMERA

Suyash Kamat

EDITING

Suyash Kamat

SOUND

Saisamarth Mulay

ART

Kawalya Kayande

Originally from Goa, Suyash Kamat is a film student based in Pune. He believes that cinema is all about telling stories that are extremely personal and that only true personal experiences translate into universal content.

While a son is about to leave for US for higher studies, his parents have to come to terms with a reality of another kind. Of a past. Of goodbyes. Will they both be able to cope up with the complexities of this situation?



Festivals, Awards and Screenings

BETA Movement International

Student's Film Festival 2013, | Art Hop

2014 | Sunaparanta Goa

Alternative Dancer

20 min | Manipuri | 2013 | Documentary



DIRECTOR

Akee Sorokhaibam
amickki@gmail.com

CAMERA

Akee Sorokhaibam

EDITING

Akee Sorokhaibam



Akee Sorokhaibam was born in Imphal, Manipur. He completed his graduation from the University of Delhi, and after graduating, he started assisting Makhonmani Mongshaba on various projects. He has also worked at 'ET Now'. After making a short experimental film named 'Realms', 'Alternative Dancer' is his first documentary.

Alternative Dancer focuses on the passionate yearning of a few young enthusiasts about a new style of dance. Their inspirations draw mainly from youtube and movies, which act as their sole tutors. Considering the importance of cultural values, these young and energetic dancers are constantly searching for creative ways to heighten the peculiarity of such artistic moves with their remarkable feat and ingenuity. The dancers are looked at disdainfully by people and misjudged as drug abusers, ignoring their spirited effort against all odds and their humble beginnings as dancers without proper infrastructure.



Festivals, Awards and Screenings

Official Selection in the '4th
Silliguri International Short and
Documentary Film Festival, 2014

Babai

6:40 min | Marathi | 2013 | Documentary



DIRECTORS

Kavita Datir

Amit Sonawane

kdatir@gmail.com

CAMERA

Roshan Marodhkar

EDITING

Amit Sonawane

SOUND

Amit Sonawane

Kavita Datir and Amit Sonawane have completed their Masters in Communication Studies from the University of Pune. After working in the film and television industry in Mumbai, they are presently running their own production house in Pune.

Babai is a courageous eighty one year old woman who, for her daily bread and butter, transports a variety of materials weighing up to two hundred and fifty to three hundred kilograms on her handcart. The documentary film brings you up close with Babai's stressful working day and strings it together with her interview that sheds light on her philosophy of life.

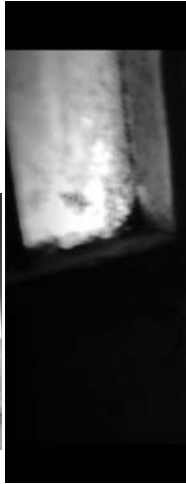


Festivals, Awards and Screenings

'Best Documentary Award' at
Samyak Short Film Festival, Pune
| Selected for The International
Documentary and Short Film
Festival, Kerala, 2014.

Bhinti Maage (Behind the Wall)

14 min | Marathi | 2013 | Fiction



DIRECTOR

Vishwesh Kolwalkar

vishuthame@gmail.com

PRODUCER

NID, Ahmedabad

CAMERA

Anish Cherian

EDITING

Vishwesh Kolwalkar

SOUND

Vishwesh Kolwalkar

MUSIC

Rushi Vakil

Vishwesh Kolwalkar is a film graduate from the National Institute of Design. He currently works as an independent filmmaker.

The film deals with the story of an old man who has to make frequent trips to the bathroom across a one room flat, incurring the wrath of his young daughter-in-law who does not want to be disturbed during her midday nap. But one day...



Festivals, Awards and Screenings

50th Maharashtra State Film Award Best Short Film | Special Mention- IDSFK Kerala | Best Director, Best Cinematography, 2nd National Student Film Awards | Best Cinematography, My Mumbai Short Film Festival

Buddha's Birthday In Budapest

9 min | Tibetan, Hungarian, Hindi | 2013 | Documentary



DIRECTOR

Arun Bhattacharai
anuranun@gmail.com

CAMERA

Arun Bhattacharai

EDITING

Arun Bhattacharai

SOUND

Arun Bhattacharai

Arun Bhattacharai previously worked as a director for television programmes at Bhutan Broadcasting Service for five years. He recently completed an Erasmus Mundus Masters in 'Documentary Directing' from Europe. Some of his films have been screened in festivals around Asia and Europe. Now he aspires to work as an independent documentary filmmaker in Bhutan.

This documentary focuses on a Tibetan man who has settled down with his family in Budapest, Hungary but still follows his Tibetan roots religiously.

 **Festivals, Awards and Screenings**

Budapest Documentary Film
Festival- 'BUDOKU'

The Contagious Apparitions of Dambarey Dendrite

18:05 min | Nepali | 2013 | Fiction



DIRECTORS

Bibhusan Basnet

Pooja Gurung

bibhushanbasnet@gmail.com

PRODUCER

Bikrant Shreshtha

CAMERA

Narendra Mainali

EDITING

Rajan Shreshtha

SOUND

Rohit Shakya

Bibhusan Basnet and Pooja Gurung are filmmakers based in Kathmandu, Nepal and have been working on Short narratives, documentaries and music videos for the past 5 years. The Contagious Apparitions of Dambarey Dendrite is their first short film as a duo.

Rejects and runaways like Dambarey thrive on a choice of glue called 'Dendrite' to make the most out of life in the streets of Kathmandu. It adds thrill and adventure to their otherwise morbid existence. Dambarey has been huffing on glue for so long that he has begun to entertain a host of hallucinations and heading towards a place of no return.



Festivals, Awards and Screenings

Eka Deshma Festival De Contemporary Cinema, Abu Dhabi Film Festival 2013 | Tampere Film Festival 2014 | International Kurzfilmtage Winterthur 2013 | Prague Short Film Festival 2014 | Aguilar De Campoo Short Film Festival 2013.

Dhusar (Blurred)

19:30 min | Marathi | 2013 | Documentary



DIRECTOR

Mitwa A Vandana

mitwa.m534@gmail.com

CAMERA

Shamin Kulkarni

EDITING

Mitwa A Vandana

SOUND

Ninad Datar

Mitwa A Vandana is a graduate student from Srishti School Of Design, Bangalore. This is his first film, which he made as his diploma project. He works with three different mediums: film, photography and graphic design.

‘Dhusar’ is a story of an old man and his memories. The film explores the history of the city of Pune, and the current status of the city. It explores the intimacy between the person, the space and the city in order to illustrate memories and create an imaginary world of the past. This illusory world contrasts with the current city where all the wadas (old architecture) are being demolished, signifying the death of a whole era and culture.



Festivals, Awards and Screenings

Smita Patil Documentary and
Short Film Festival, 2013 | Chennai
International Short Film Festival,
2014 | Full On Film Festival, MSU
Baroda, 2014

FEICA – A Life With Cartoons

10:30 min | Urdu | 2013 | Documentary



DIRECTOR

Waseem Abbas

waseem_jewanismart@hotmail.com

PRODUCER

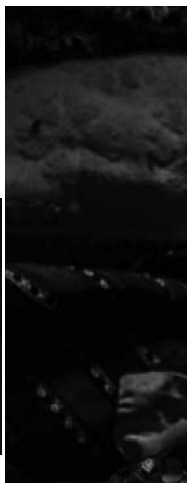
Zahid Gill

Waseem Abbas is an aspiring film-maker from Pakistan. Having traditionally studied multimedia, he discovered his passion for storytelling that eventually led him to Australia to study television production from RMIT University. After graduating he returned to Pakistan and started working with local production houses on television serials and dramas. Apart from his love for Bollywood cinema, Waseem takes a keen interest in social and political issues and believes that films can play a sizeable role in providing awareness and educating society. FEICA is his first documentary as an independent director.

Precise and bittersweet are two words that would best describe ‘FEICA- A Life With Cartoons’. Rafique Ahmed, or FEICA as he is popularly known, started his career as a cartoonist/artist in 1981. The volatile and swiftly changing faces of Pakistani politics have since shaped the scribbles of his pencil. All he requires is a single panel and with a few lines he weaves his magic; transforming the blank space into a story filled with humour, satire, news and reality. FEICA candidly reflects on how since his younger days the outlooks and mindsets within the nation have evolved. How politics paved way for religious fanaticism, which led to the crisis Pakistan is presently suffering. His views and words are just as straightforward as his cartoons.

Fujh – ‘A Refugee’

9:05 min | Urdu | 2013 | Documentary



DIRECTOR

Farheen Zaheer

farheenzaheer19871@gmail.com

CAMERA

Faizan Ali

Jamil Alvi

EDITING

Faizan Ali

Jamil Alvi

SOUND

Muhammad Moiz

Jamal Alvi

Farheen Zaheer is a passionate film-maker from Quetta Baluchistan, a small city in Pakistan. She completed her Bachelors in Film Making from SZABIST (Shaheed Zulfiqar Ali Bhutto Institute of Science and Technology), Karachi. She believes that hard work is the key to getting everything in life and that winning is not every thing but having her work shared globally is what really matters.

This documentary is based on Afghan refugees living in Quetta (Baluchistan) and their fight for survival. It focuses on a mother who is the sole breadwinner of her family, a boy who wishes to go to London via illegal means and a wife who is not in favour of moving back to their home country. It captures their poor living conditions and the hurdles they have to face for work permits and also raises the question of whether international organizations like ILO and UNHCR are playing pivotal roles in the refugee's lives or are they in fact making false promises to these people.



Festivals, Awards and Screenings

Special Jury Best Documentary
Award at SZABIST Media Festival,
Karachi, 2014 | Nominated at the Aga
Khan Film Festival, Karachi and the
7th Vasakh Film Festival, Lahore.

Gol O Jog

16 min | Bengali | 2012 | Fiction



DIRECTOR

Touqir Shaik

touqir.cinema@gmail.com

CAMERA

Touqir Shaik



Touqir Islam is from Rajshahi, Bangladesh and is now pursuing a B.A. in Filmmaking at Asian School of Media Studies, New Delhi, India. Among his productions there are 8 short films, 5 documentary films and 1 ad film. He has also made the festival logo film for the 7th International Children's Film Festival, Bangladesh.

Since our childhood we are familiar with two words; 'thoughtless' and 'fall flat'. In this film we would see how these words are connected with each other closely. A boy urinates in a public place, an act which the boy has never been taught against. But instead of an explanation, this simple act leads to an unnecessary chain of events.



Festivals, Awards and Screenings

Best Film Award in 6th
International Children's Film
Festival, Bangladesh.

Grahanam (Eclipse)

10 min | Malayalam | 2013 | Fiction



DIRECTOR

Christo Tomy

christotomy@gmail.com

PRODUCER

SRFTI, Kolkata

CAMERA

Pravatendu Mondal

EDITING

Jayaprakash (J.P.)

SOUND

Mayank Asthana

Christo Tomy is currently doing his PG diploma in Film Direction and Screenplay Writing at the Satyajit Ray Film and Television Institute, Kolkata. He has won the prestigious Rajat Kamal National Award for the Best Debut Film in the non-feature section in the 61st National Film Awards, for his film 'Kanyaka'. He has also been selected for International Student Film Camp Interaction 2014, Pozega (Serbia).

Manoj is seriously ill and his mother and wife are aware of this fact. While his wife has prepared herself to face the worst situation, his mother can't come to terms with her son's illness. Manoj himself doesn't have much idea about the seriousness of his sickness. Each of them is trying to come to terms with their existence while nature continuously pours outside. A marriage celebration, providing a stark contrast to the grimness of the situation, puts everyone to test.

Humare Ghar (Our Home)

30 min | Hindi, English | 2013 | Fiction



DIRECTOR

Kislay

kislay.ftii@gmail.com

PRODUCER

FTII, Pune

CAMERA

Eeshit Narain

EDITING

Kislay

SOUND

Ankur Choudhary

After completing his graduation in Economics and doing theatre for 3 years, Kislay joined the Film And Television Institute of India, Pune. Currently in the final year of the course, this is his first film.

Kamla works as a full time maid in Raj and Simran's house. Simran is affectionate and regularly showers Kamla with gifts and old clothes. In this 'modern' home, there is no obvious violence and hierarchies but, as Kamla slowly realizes, it is hidden behind caring words and gestures of love. When Pihu, Kamla's younger sister arrives, such underlying tensions come to the fore and compel Kamla to take a decision. The film attempts to understand the class relationship in an atmosphere of love and affection. Here the violence is not physical but structural, part of everyday actions and words.



Festivals, Awards and Screenings

Best Short Fiction- TISS Cut.
In Film Festival 2013 | Best Shot Fiction, Kohlapur International Film Festival | Best Short Fiction, Smita Patil Documentary and Short Film Festival | Best Short Fiction, Toto funds the Art, Bangalore | Screening in Shehernama Mumbai | Screening in IDSFFK 2014

In Citylights

15:35 min | Hindi | 2013 | Documentary



DIRECTOR

Saurabh Vyas
saurabh.v@nid.edu

PRODUCER

NID, Ahmedabad

CAMERA

Mehul Bhanti

EDITING

Rishi Kumar
Saurabh Vyas

SOUND

Saurabh Vyas

Saurabh Vyas is a graduate of Communication Design. He worked in an advertising firm for one and a half years as a copywriter and visualizer, after which his love for storytelling and the cinematic medium brought him to the National Institute of Design, where he is currently pursuing his post-graduate diploma in the Film and Video Communication Program.

This is a portrait documentary on Mohammed Hussain known as 'Rangwale'. The 70-year-old Mohammed Hussain holds two different jobs. Every alternate morning he dyes cloth and the next day he travels twenty kilometers on his cycle to a place near the Airport road to give it back. And every evening from nine o'clock at night till two o'clock in the morning he sells colourful toys at Manek Chowk. The film deals with the idea of people having different life stories and the philosophies they draw from them. It also deals with two different visual dimensions of the city, one that explores Mohammad's view of Ahmedabad over the last thirty years as well as the other that explores director's perception as a student and an outsider.



Festivals, Awards and Screenings

Best Student Documentary at
JEEVIKA – Asia Livelihood Film
Festival, New Delhi 2013.

In Search Of Destiny

21:55 min | Hindi | 2012 | Documentary



DIRECTOR

Aakash Arun

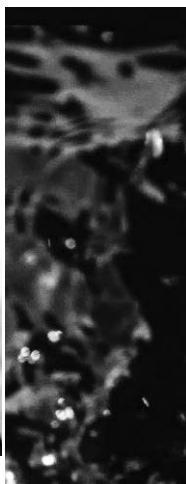
aakashzzz@yahoo.com

CAMERA

Sakthi Doss

EDITING

Navin Anand



Aakash Arun is presently making a travel documentary series called 'Fairs of India' which features on Lok Sabh Television. He also loves to make social documentaries which reflect the hidden realities of our society and the communities that exist within it. He is passionate about photography, travel and exploring fresh ideas to work on.

In Search Of Destiny is not merely a documentary. It is a portrayal of the lives of those people whose day starts and ends in the lap of the river Yamuna (in Delhi). This is the story of coin divers who live on its banks. In the holy water of Yamuna people disperse various religious articles, precious metals, gemstones and the idols of Hindu Gods, the sources of survival for the divers. This life of coin divers, who are always 'in search of destiny' on the riverbeds and banks of the holy river, poses a mystery as to how nature continues to attract people and in turn provide sustenance to this community.



Festivals, Awards and Screenings

International Documentary and Short Film Festival, IDSFFK, Kerala | JEEVIKA – Livelihood Documentary Film festival | Smita Patil Documentary and Short Film Festival | Signs Film Festival, Kerala

Life

14:10 min | Chattisgarhi | 2013 | Fiction



DIRECTOR

Srinjay Thakur
srinjay90@gmail.com

CAMERA

Harshit Saini
Archit Singh

EDITING

Darpan Bajaj
Srinjay Thakur

SOUND

Yogesh Navratna



Born in Rajnandgaon, Chattisgarh, to a family of a teacher, Srinjay completed his schooling from the same city. He came to Delhi in 2008 to study Fine Arts from the College of Art, Delhi. Being fascinated and highly motivated by moving pictures, he decided to make his mark in the same. He worked for a year as an illustrator with 'Out of the Box' and now works as an independent filmmaker who loves cinema and doesn't feel like stopping ever.

Set in modern times, this is the story of a small town retired government worker, Ravikant Tripathi, and his life. In the most dramatic and contemporary way this film gives a picture of how circumstances are forced and pushed in a normal running life, and how the things that are indomitable set you accordingly. This is what life is; it goes on.

Little Hands

8 min | Silent | 2013 | Fiction



DIRECTOR

Rohin Raveendran

rohin.raveendran@gmail.com

CAMERA

Rohin Raveendran

EDITING

Rohin Raveendran

SOUND

Manu Vishwamitra

MUSIC

Harshit Jain

ART

T. A. Sebastian

A graduate in journalism from University of Delhi, Rohin Raveendran Nair has directed 4 short film and 2 documentaries which have been screened at numerous film festivals all over India. He recently finished a short tern course in editing from the Film and Television Institute of India. An active participant in street theatre in his college days, he has imbibed the sense of discipline, teamwork and clarity of thought expected of a street theatre artist. He currently works as a freelance cinematographer and photographer based out of New Delhi.

Little Hands tells the story of Jobin George, a sixth grader, as he sits through a difficult mathematics examination. With hostile classmates all around, a strict teacher on the prowl, and pencils in motion, he loses hope. This examination forces Jobin to answer several difficult questions, some of mathematics and some other.



Festivals, Awards and Screenings

Plein la Bobine Film Festival, La Bourboule (France) | Corti Da Sogni International Short Film Festival, Ravenna (Italy) | International Short Film Festival, The Unprecedented Cinema, Maardu (Estonia) | Qabila

International Film Festival, Cairo (Egypt) | Vibgyor International Film Festival, Thrissur (India) | Best Editing and Second Best Short Film Awards, Smita Patil Short Film and Documentary Film Festival, Pune (India)

Maneesha 1941

18 min | Marathi | 2014 | Documentary



DIRECTOR

Makarand Damhare
makdambhare@gmail.com

CAMERA

Shamin Kulkarni

EDITING

Makarand Damhare

SOUND

Aanand Chabukswar
Makarand Damhare

Makarand Damhare is a student of FTII Pune with a specialization in Editing. He graduated with a Bachelors in English from the University of Pune and is a trained animator and a graphic designer. He also has a background in visual art and is one of the organizers of 'Darshan Film Screenings' about visual art in Pune.

Maneesha 1941 is a documentary about the home built by K Narayan Kale and Shanta Kale located on Prabhat Road, Gali Number 8 in Pune. This house in its glory days saw and heard stalwarts of Marathi theatre, cinema and music. The narrative weaves together the changes since, the memories and the emptiness of the house. The anticipated demolition of this house is a significant transition in the inner and outer landscape of Pune's cultural milieu.



Festivals, Awards and Screenings

Official selection in the Short Documentary Competition of the 7th International Documentary and Short Film Festival Kerala, 2014

Masters Of The Sky

8 min | Urdu | 2014 | Documentary



DIRECTOR

Seraj-us-Salikin

serajussalikin@gmail.com

CAMERA

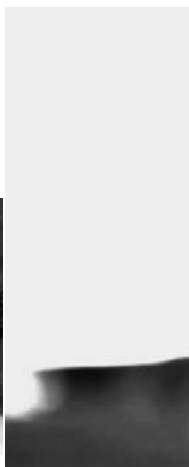
Maaz Ahmed

EDITING

Eruj Hadi

SOUND

Abis Zaidi



Seraj-us-Salikin completed his Bachelors in Media Studies from SZABIST in 2014. At present he is a freelance film-maker and cinematographer based in Karachi, Pakistan.

This documentary follows the tale of veteran pigeon fighters in a close-knit neighbourhood of Karachi called Jamshed Road. The story unravels this ancient sport that has been preserved and passed down from generation to generation and its evolution in a growing urban landscape.



Festivals, Awards and Screenings

Official Selection in Cannes Short Film

Corner, 2014 | Best Documentary at

ZMF 2014 | Filum 2014 | FFACT 2014

COMPETITION
SOUTH ASIA

37

Night Of The Saints

20 min | Urdu, Punjabi | 2013 | Documentary



DIRECTOR

Hammad Munir

hammad.ftv@gmail.com

CAMERA

Hammad Munir

Ali Hameed

Mohsin Illyas

EDITING

Hammad Munir

SOUND

Naveed Ahmad



Hammad Munir, filmmaker by profession, studied at the National College of Arts, Lahore, Pakistan and was raised in Saudi Arabia. He has a keen interest in travelling which helps him connect with people and allows him to truly observe a place, its art and its rituals. He has travelled extensively through Pakistan to places such as Makli, Thatta, Sukkur, D.I. Khan, Cholistan, etc whilst researching for a documentary he made on craftsmanship of Pakistan. After being introduced to the Sufi Music Festival in Lahore in 2012, he decided to make a documentary on it to present this deep-rooted culture of music in Pakistan.

The documentary is a glimpse of the traditional music festival at Shah Jamal Shrine that is held weekly, by exploring the event, its participants and the practices that take place at the shrine in Shadman, Lahore.

Noora

16:50 min | Punjabi | 2014 | Fiction



DIRECTOR

Kirpal Sandhu

kirpalsandhu11@gmail.com

PRODUCER

**State Institute of Film and
Television, Rohtak**

CAMERA

Amit Sen

EDITING

Sahil Soni

SOUND

Gourav Gill

Devender Goyat



Kirpal Sandhu is a 3rd year student of Cinematography at the State Institute of Film and Television, Rohtak (Haryana). He has directed 2 short films and has done cinematography in many short films.

The film follows the story of a married girl whose husband has left her, and her gradual falling in love with another man from her village. It explores her inner dilemma and the resultant family conflicts.



Festivals, Awards and Screenings

International Film Festival of Fiji
2014.

COMPETITION
SOUTH ASIA

39

Odh (An Odessey)

22:50 min | Marathi | 2013 | Fiction



DIRECTOR

Naina Panemanglor

naina.panemanglor@gmail.com

PRODUCER

Manju Parvathy Iyer

CAMERA

Darren Joe

EDITING

Samira Kidman

SOUND

Hindole Chakraborty

MUSIC

Naren Chandavarkar

Naina Panemanglor is a writer, filmmaker and storyteller who finds her inspirations in the mundane and the daily lives of people. Her films bring alive such stories by creating the extraordinary out of the ordinary. Naina's relationship with cinema began in 2006, in a dark screening theatre at the Sophia Polytechnic, Mumbai, while enrolled in the Post Graduate Diploma in Social Communications Media. After graduating, she worked as a Research Assistant on a feature film and as an Assistant Director on an Ad Film. Naina recently graduated from the London Film School. Her film 'Odh' was her graduation film project.

A young boy Dinya longs to see the sea as he recalls the coastal fables his mother told him before she died. Now Dinya is prepared to leave everything behind in his remote village in inland India and find his sea from his mother's tales. But as his journey commences, Dinya finds himself with an unwanted companion, his sister Kamli. Will Dinya be able to find what he is looking for? Odh is a film about the magical world of fables and how sometimes they are all we can hold on to. It is a story about relationships that are taken away from us and new ones that are found along the way. And finally it is about finding something special when one least expects it.

Padhte Padhte (While Studying)

7:15 min | Hindi | 2014 | Fiction



DIRECTORS

'Filmy Rockers'

mahimakaur@gmail.com

PRODUCER

Mahima Kaur

EDITING

Vasudha Wadhera

SOUND

Tushar Negi

Padhte Padhte has been co-directed by a small group of 11 to 12 year olds taking their first set of classes in the basics of filmmaking. The group comprises of girls and boys from socio-economically challenged backgrounds in Noida, Delhi. This is their first film which is supported by the NGO 'Vidya and Child' and Dreaming Child Productions. This class was mentored by Vasudha Wadhera, a hobbyist photographer and filmmaker based out of Delhi, India.

In our world children get less time to display and too much time to study. Under the pressure of achieving good grades and aspiring to be the best, each child spends many hours studying. But the question Padhte Padhte asks is that should learning be confined to rooms—where children sit and are forced to memorize aimlessly for hours? Can we call this true learning? Padhte Padhte explores the idea that we must open the doors of learning and create fun filled activities, games and projects to make each child shine in all aspects.

Pava (Doll)

9:50 min | Tamil, Malayalam | 2014 | Fiction



DIRECTOR

Vaishnavi Sundararajan
vaishnavi.shyam@gmail.com

CAMERA

Pradeep Padma Kumar

EDITING

Abhishek R Mallappan

SOUND

Vivek Anandan

MUSIC

Ashwin Ramakrishnan

Being associated with Theatre Nisha and Holy Cow performing arts group is what triggered Vaishnavi's interest in theatre and performing arts. She has since been part of more than a dozen productions with over 40 shows in various parts of India and UK. She was also fortunate enough to direct some of the finest actors on stage. Vaishnavi has also acted in student short films that went on to win awards in various film festivals, and has also modeled for some advertisements and print commercials. Apart from this, her interest also lie in Photography and Music, which she considers to be an integral part of filmmaking, along with sound.

This film portrays a relation-metamorphosis between a young girl and a barber. It is a journey which reaches its pinnacle though a myriad set of emotions. Appealing to the sensibilities and memories of growing up, we see how certain moments mark the crescendo of a relationship- not as an end, but as a portrait that will remain etched in memory forever.



Festivals, Awards and Screenings

International Documentary and
Short Film Festival, Kerala 2014

Portrait of A Fair

11 min | Gujarati, Hindi | 2013 | Documentary



DIRECTOR

Mustaqeem Khan

mustaqeemcept@gmail.com

CAMERA

Mustaqeem Khan

Hansil Dabhi

EDITING

Mustaqeem Khan

SOUND

Hansil Dabhi



Mustaqeem Khan has been born and brought up in a village called Ingoli in Gujarat. He came to Ahmedabad to study architecture and it was during his studies that he developed a keen interest in films. As a result he has made several short films and documentaries since. He is currently pursuing his post-graduation in the Film & Video Communication Program at the National Institute of Design.

The film which starts its journey from a city in the morning and transports to a fair in a village near by. After touring through the country fair, it returns to the city at midnight.



Festivals, Awards and Screenings

Kaliberg 35 - Munich International
Short Film Festival

COMPETITION
SOUTH ASIA

43

Prabhat Nagri

11 min | Hindi, Marathi | 2012 | Documentary



DIRECTOR

Aman Wadhan

amanwadhan@gmail.com

PRODUCER

FTII, Pune

CAMERA

Srijit Basu

EDITING

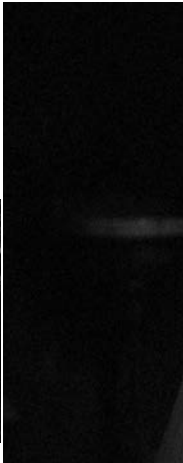
Ranjan Rampal

SOUND

Sumeet Kuhate

ART

Lalit Mohan



Aman Wadhan grew up as a very curious boy but struggled to wade through years of confused schooling and higher studies before coming to terms with a rather unforgiving world. His interest in the natural sciences, history, culture, religion, language and technology eventually led him to his calling as a filmmaker and a photographer. His film work has often centered around fragile or forgotten individuals, communities and spaces.



The reunion of the last living workers of the erstwhile Prabhat Studio becomes a reflection of celluloid dreams, fathers and sons and the cyclical universe.



Festivals, Awards and Screenings

Best Documentary, METERS
International Youth Festival Of
Short Films, Russia | Special
Mention Non Fiction at the

National Student's Film Awards,
2013 | Best Short Film, Kolhapur
International Film Festival, 2012
| Best Cinematography at the Fuji
Film Indradhanush Awards, 2012

Saknoia (The River Flows)

13:40 min | Assamese | 2013 | Fiction



DIRECTOR

Khanjan Kishore Nath

khanjan23@rediffmail.com

CAMERA

Late Somesh Roy

EDITING

Pragjyotish Bhuyan

SOUND

Anirban Ghosh

Ashim Barua



A budding filmmaker from India, Khanjan graduated in Business Administration and then pursued his Masters in Mass Communication from Guwahati University. After this he went to Mumbai to learn Filmmaking, and joined the Zee Institute of Media Arts. He has directed a few short films such as Surjya Sandhan (The Quest), Oporahna (Twilight) and Khuj (The Horizon). His short film 'If' made in Mumbai was screened at various film festivals and won several awards. Khanjan recently completed his first feature film Chor (The Bicycle). This project has been selected for the Film Bazaar Co production market and also invited to the Rotterdam Producer Lab.

Haridhan earns his livelihood by catching fish in the river with the help of his small boat. His son Akan also helps him in fishing. A rich village leader wants to grab Haridhan's boat. But Haridhan refuses. So the leader sends few men to steal the boat at night from the river bank. They kill Haridhan, when he comes to save his boat.



Festivals, Awards and Screenings

10th Indian Film Festival,
Stuttgart 2013 (Germany) |
Baghdad International Film
Festival, 2013 (Iraq) | Chennai
International Short and

Documentary Film festival 2014 |
Madurai International Short and
Documentary Film Festival | Best
Film, Short Takes 3, organised by
Pocket Films

Shooter

17:55 min | Marathi | 2012 | Fiction



DIRECTOR

Tejas Anil Joshi

tejas.joshi84@gmail.com

CAMERA

Satyajeet Shobha Shriram

EDITING

Swapnil Borade

SOUND

Swapnil Borade



Tejas Joshi is a graduate in Theatre from Lalit Kala Kendra, University of Pune. He is based in Mumbai and has been associated with films & theatre since last 4 yrs. This is the debut film of the director.

This film depicts the story of a mischievous kid Santosh who is a menace for the neighbourhood and parents. He is irritated by his over-protective and superstitious parents and hence spends his day bullying around. Santosh is angry & annoyed but doesn't know how to deal with his own emotions.



Festivals, Awards and Screenings

Chalachitra Academy Film Festival (Kerala) | Mumbai International Film Festival (MIFF) | Best Short Film, My Mumbai Film Festival | Yuva Nirman Film Festival (Best Short Film).

Viratham (Fasting)

11 min | Tamil | 2014 | Fiction



DIRECTOR

Prithvi K Raj

prithvi_k_raj@hotmail.com

CAMERA

Joe

EDITING

Mugan Vel

SOUND

M S Jones



Prithvi completed his engineering degree and then studied digital filmmaking. 'Viratham' is his first project in the genre of Regional Art Film. He has also written essays, short stories and dialogues for several short films.

Due to his wife's illness, an old man who is fasting on Amavasya day, takes an early bath to worship and make his way on foot to his daughters' place, in the quest to have freshly prepared food. But due to some circumstances both his daughters presume he already has had food.



Festivals, Awards and Screenings

8th Annual MISAFF Film Festival

Canada | DTSFF 2014, Chennai

COMPETITION
SOUTH ASIA

47



ALPAVIRAMA

South Asian Short & Documentary
Film Festival 2014 | Sept 18-21

**SOUTH ASIA
THROUGH THE
SOUTH ASIAN
EYE**

NID Film & Video Retrospective

In its short twenty odd years of existence, the Film & Video Communication department at NID has created a unique niche for itself, as a reputed Film School within a premier Design School.

Today it gives tough competition to well-established film institutes like those in Pune (FTII) and Kolkata (SRFTI).

No wonder, in the two inaugural editions of the National Student Film Awards (2013 and 2014 respectively), instituted by the Ministry of Information & Broadcasting, Govt. of India, NID FVC student films swept a large portion of the awards on offer, including Best Director-Fiction, Best Director-Documentary, Best Cinematography-Fiction, Best Acting and Best Art & Production Design.



Akhil Succena

Akhil Succena joined NID as a faculty in the Visual Communication discipline in 1973. Since then he has been instrumental in curriculum development, teaching, project guidance, etc in the area of film & video communication and sound design. He headed the Film and Video Communication discipline for several years. He is a graduate of the Film and Television Institute of India (FTII) Pune. Akhil has made several documentary films for the industry and government agencies and represented NID in various forums and expositions.

He was instrumental in setting up the video studios and digital sound studios at NID. His experience in industry sponsored projects took him to an administrative responsibility as Vice-Chairperson of the Design Consultancy wing and then as Chairperson of NID's Outreach activities for the craft and other social sectors.

He has also led the educational programmes at NID as Activity Chairperson, Education and later briefly served as Officiating Director, NID.

Akhil has been the member of the Governing Council of NID and is currently a member of the India Design Council.

Cipher

23:30 min | Hindi | 2009



DIRECTOR

George K Antoney

george.antoney@gmail.com

FACULTY GUIDE

Akhil Succena

PRODUCER

NID, Ahmedabad

CAMERA

George K Antoney

EDITING

George K Antoney

MUSIC

Troy Vasanth

Kevin Mcleod

After a brief stint of close to two years in Mumbai with Aamir Khan Productions for the television show Satyamev Jayate (season 1), George K Antoney moved to Chennai to try his luck in the Tamil film industry. Though he is a Malayalee by birth, he has always had an affinity towards Tamil cinema and hence co-founded along with 2 other NIDians, a film production house in Chennai naming it 'Kadhai' (Tamil name for 'story').

Shiva receives a curious briefcase in his father's will, the contents of which set in motion a chain of events that mysteriously intertwine the lives of several unsuspecting strangers, including Guna, a thief-cum-actor; Kishan, a crippled cobbler and Rayudu, a businessman who has his eyes set on the mysterious booty.

Jab Bhagwan Bheek Maangta Hai (When God Bogs)

18 min | Hindi | 2007



DIRECTOR

Manish Saini

manishsaini.films@gmail.com

FACULTY GUIDE

Akhil Succena

PRODUCER

NID, Ahmedabad

CAMERA

Girish Sheetal

EDITING

Manish Saini

SOUND

Siddharth Gautam Singh

Manish Saini graduated from the National Institute of Design, Ahmedabad in 2009 specializing in Film and Video Communication. Manish is interested in writing, literature, humour, and popular culture. He sees cinema as a mirror to real life and his work so far presents characters and ordinary situations through the lens of humor and irony. He aspires to tell stories rooted in Indian life, with a mass appeal but at the same time thought provoking.

This documentary deals with the tradition of 'Bahurupiya' or individuals dressing up as characters for entertainment. This art, with the advent of other mediums of popular entertainment, has lost the social standing it once enjoyed. The film follows the life of one such bahurupiya, Ganesh bhai, and the difficulties he faces in staying true to his art in today's world. A world that gets him to beg. Gets God to beg...



On Location !



Shivbilas Saksena

A documentary filmmaker and cinematographer, Shivbilas Saksena has been teaching postgraduate and undergraduate students at NID for the last 28 years. A Principal Faculty of Film and Video Communication, Shivbilas takes courses in Film language, Cinematography, Elements of Video, Elements of Lighting, and Production Design.

Many of his students have won awards at various national and international film festivals.

He has made several video films in NID and also for clients; notable among them are Glimpses of Thematic India for Geological Survey of India and Frames of Textile Technology & Design for Ministry of Science & Technology, Govt of India.

Shivbilas holds a PG diploma in Cinema and Cinematography from the Film and Television Institute of India (FTII), Pune.

Prior to joining NID, he worked as a cinematographer in many Hindi and regional films.

7th Sense

33:30 min | Gujarati | 2011



DIRECTOR

Farooq Mohamed
farooqkm@gmail.com

FACULTY GUIDE

Shivbilas Saksena

PRODUCER

NID, Ahmedabad

CAMERA

Farooq Mohamed

EDITING

Farooq Mohamed

SOUND

Farooq Mohamed



Farooq Mohamed, a Fine Arts graduate, has a keen eye for interesting visuals, photography being his specialty. He believes in making films which will act as a mirror reflecting the society. In 2012 he co-founded a production house called 'Kadhai Films' in Chennai with two other fellow Film & Video post-graduates from NID, to produce commercials and videos for internet and television.

The film follows the lives of a group of residents of a hostel for the blind, all proud working men. It is a testimony to the human capacity for adaptation and finding joy, even in the darkest of situations (no pun intended).

Ghughuti Basuti

(A Twinkle Behind A Closed Eye)

16 min | Hindi | 2007



DIRECTOR

Geetika Juyal

geetika.juyal@gmail.com

FACULTY GUIDE

Shivbilas Saksena

PRODUCER

Geetika Juyal

CAMERA

Murdangi Jasani

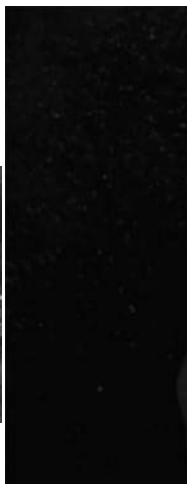
EDITING

Geetika Juyal

MUSIC

Baljeet

Dhiranjan



Geetika Juyal did her under-graduation in Painting from College of Art Delhi before joining NID. She later also did a Masters course in Visual Arts from MSU Baroda, specialising in Sculpture.

A fiction based on a real life situation, enacted by the real characters themselves. This story is about a 13 year old boy who exudes joy and exuberance around him. He is a gifted kid, who delights everyone in his class with his 'acting'. But his life has many tests in store for him. Children's ability to forget and go on with hope is the inspiration for this movie.

Teen Ghante Door (Three Hour's Away)

13 min | Hindi | 2002



DIRECTOR

Jessica Gupta

jessica.gupta@gmail.com

FACULTY GUIDE

Shivbilas Saksena

PRODUCER

NID, Ahmedabad

CAMERA

Rajat Nagpal

EDITING

Anu Sinha

SOUND

Anu Sinha

Jessica Gupta

MUSIC

Prahladnath Damjinath

Gangubhai Amritbhai



After graduating from NID, Jessica Gupta has worked on various television shows, promos, corporate films and documentary films as a Director and Scriptwriter. Her recent works include, 'Magic of the Warp & Weft' for Ministry of Textiles, Govt of India and 'Symphonies in Stone' for M P Tourism, both telecast on the National Geographic channel.

This film juxtaposes the urban and the rural through the image of two railway stations separated by a journey of three hours. The director visually explores the gradual change in landscape and the pace of life.



Arun Gupta

For nearly two decades Arun Gupta has been teaching as a Senior Faculty in the Department of Film and Video Communication at NID. Currently he also Heads it.

A Direction alumnus of FTII, Pune, he usually conducts Scriptwriting, Direction and Film Appreciation classes for UG and PG students at NID.

In addition he has also been the Faculty Guide to numerous student film projects, some of whom have gone on to win recognition and awards at National and International film festivals. He has also conducted short-term workshops in Scriptwriting and Film Appreciation at various venues and with various groups throughout India.

Arun has been a member of the Jury panel in several International Film Festivals, including Al Jazeera International Documentary Film Festival in Doha, Qatar and at Beskop Tshechu, Thimphu, Bhutan. In 2011 he started the Alpavirama South Asian Documentary & Short Film Festival at NID. He is currently writing a book on Bollywood Villains and dreams of becoming a hit songwriter.

Dopahar (The Afternoon)

16:30 min | Hindi | 2009



DIRECTOR

Siddharth Gautam Singh

siddharth.gsingh@gmail.com

FACULTY GUIDE

Arun Gupta

PRODUCER

Siddharth Gautam Singh

CAMERA

Ashish Prajapati

Rubais Mohammad

EDITING

Siddharth Gautam Singh

MUSIC

Siddharth Gautam Singh

Siddharth Gautam Singh graduated in Film and Video Communication from National Institute of Design, Ahmedabad in 2009. Over the years, after graduation, he has worked in many capacities on a wide range of media projects for clients such as Star Network and Discovery Communications. Currently he lives and works in Barcelona, Spain as Co-founder and Creative Director of 310 Creative Studio.

A summer afternoon, a lonely homemaker, an unexpected guest, mango pickles and memories. The film revolves around the themes of remembering, forgetting and storytelling.

Pollena Kathe

14:30 min | Tulu | 2008



DIRECTOR

Udayraj PJ

udayrajpj@gmail.com

FACULTY GUIDE

Arun Gupta

PRODUCER

Udayraj PJ

CAMERA

Prahlad Gopakumar

EDITING

Udayraj PJ

SOUND

Udayraj PJ

MUSIC

**Kishore, Jayaram Bhat,
Venkatnarayana Bhat,
Vishnu, Kiran, Kallamundkur
Piliatta Group,
Kunjaragiri Temple Band**



Udayraj P J graduated from NID Film and Video Communication in 2009. He explored several domains in media including feature films, short films, marketing communication, heritage projects and episode writing for films on web before joining as a producer with Global United Media who produce regional films based out of Chennai. He hopes to eventually make films of caliber that match that of filmmakers who have inspired him.

Inspired by Tulu folktales, Pollena Kathe, story of Polla, uses motifs, legends and symbols native to the Tulu psyche. Polla, a young man living in a Tulu village, believes folktales to be real. Batru, the temple priest, believes Polla. Together they set out on a treasure tale.

Shere Punjab

12 min | Hindi | 2001



DIRECTOR
Rahul Das

FACULTY GUIDE
Arun Gupta

PRODUCER
NID, Ahmedabad

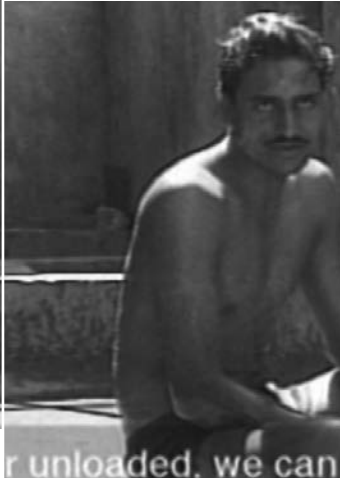
CAMERA
Rahul Das

EDITING
Ruchica Singh

Rahul Das

SOUND

Rahul Das



Rahul Das graduated in Film and Video from NID in 2002 and went on to do his Masters in Film Directing from California Institute of the Arts, USA. He is a recipient of numerous grants from Columbia University, Academy of Motion Pictures, Arts & Sciences, Panavision and Kodak. Rahul Das's films celebrate the underdog's quest for identity, love, and acceptance in a society they feel alienated from. He is currently living in Los Angeles, working as an editor in reality and scripted television shows.



National Highway No 8 is the main thoroughway that links Ahmedabad and Mumbai and the rest of South India. Trucks ply day and night on it, carrying goods to and from places as far off as Mumbai, Bangalore and Punjab. Right before the city limits, there is a dhaba (cheap hotel) called 'Shere Punjab', where truckers stop, unload their goods in the nearby godowns, refill and set off again...



Vinayan Kodoth

Vinayan Kodoth, an alumnus of the Film & Television Institute of India (FTII), Pune, specialising in Film Direction, taught at NID's Film & Video Communication discipline for nearly a decade.

A popular and well-regarded teacher, Vinayan brought into his classes a magic mix of scholarship without pretence, advice without arrogance and freedom without anarchy.

His legendary forgetfulness and award-winner reputation (his brilliant 2004 documentary 'Journeys', on the travails of suburban train commuters in Mumbai, screened at 40 international film festivals, winning six major honours) made Vinayan hard to miss at NID, something which he presumably continues to be, now at the Hull School of Art & Design in UK, where he has taught since 2007.

Coffee for Two

8 min | English | 2002



DIRECTOR

Bharani V Setlur

bharanisetlur@gmail.com

FACULTY GUIDE

Vinayan Kodoth

PRODUCER

NID, Ahmedabad

CAMERA

Bharani V Setlur

EDITING

Bharani V Setlur

Anu Sinha

SOUND

Bharani V Setlur

Anu Sinha



Bharani V Setlur studied Film & Video at NID. His areas of work include technology products, strategic & concept design, product life cycle design, social design, information architecture and information design, usability/ interaction on fixed and mobile computing platforms. He has worked on the Simputer project and subsequently co-founded 4am Design and Technology Labs and Webfluenz. He is currently between gigs and taking some time off.

A short conversation between a couple at a coffee shop, moving between the immediate and the story within the story.

I Watched You Fall

11:30 min | Silent | 2000



DIRECTOR

Ruchi Bakshi

rubychakshi@gmail.com

FACULTY GUIDE

Vinayan Kodoth

PRODUCER

NID, Ahmedabad

CAMERA

Pallavi Arora

Yusuf Mannan

EDITING

Anu Sinha

SOUND

Sandeep Pillai

Ruchi Bakshi

Ruchi, having been trained in film and design has had extensive experience in the media and communications industry which has shaped her art in an uniquely interesting way. Her gaze is a picaresque and tongue-in-cheek view of all she surveys. Her video works have a feeling of an apparition like imagery, as seen in dreams or fever. She is fluent in diverse media and shifts effortlessly within the languages of art, film, illustration, animation, etc.

Edited in a non-linear time frame, 'I Watched you Fall' has multiple interpretations, dependent on the viewer. The narrative revolves around a man and interpolates his past and his present, indicating a tragedy in his life which he is trying to remember and cope with.



Roll Sound!



Sekhar Mukherjee

A bachelor in commerce and a pacifist, Sekhar Mukherjee was never interested in accounts. Cartooning drove him to doodle on account books which were part of his daily job as an accounts clerk, way back in 1989, in Kolkata. He was fired from his first job and happily got a break to devote full time in self learning of humour art, which fetched him couple of awards.

Later, he worked as a cartoonist, illustrator and graphic artist for the Economic Times, Kolkata. Between 1992-95 he did his post grad in animation film design from NID.

Few years later he joined his alma mater, NID, Ahmedabad as faculty in Animation, heading it for more than a decade. He loves political cartoon, comic book, satire, cooking and appreciates any form of low art! He also directs a biennial Student International Animation Festival at NID named Chitrakatha since 2007.

In 2009 he received CNBC-TV18 award for his outstanding contribution to the cause of Indian animation education.

A Dream Called America

25 min | Hindi, Gujarati, English | 2011



DIRECTOR

Anoop Sathyan

lettertoanoop@gmail.com

FACULTY GUIDE

Sekhar Mukherjee

PRODUCER

NID, Ahmedabad

CAMERA

Anoop Sathyan

EDITING

Anoop Sathyan

Anoop Sathyan is an aspiring filmmaker, a post-graduate in Film from NID. He quit the career of a software engineer in a leading MNC in Bangalore, to follow his passion in films. Apart from watching movies and reading he likes to observe and study people and their life.

‘A Dream called America’

is a documentary made on Shahbaz, a 15 year old boy from Ahmedabad, India. He is the third among the five children of his father Aftab who makes a living by repairing cycles on a footpath. Shahbaz had studied in the US for a year on a scholarship, where he was hosted by an American couple. The one year he spent in US changed his attitude as he experienced a very comfortable and carefree life than his real home. After returning to India, he badly wants to go back and settle in the US, leaving his parents in a dilemma.



Shilpa Das

Since 2004, Shilpa Das has been looking after Science and Liberal Arts Studies at NID. She has cumulative work experience of 18 years in the education, publishing, and voluntary sectors.

At NID, Shilpa teaches Comparative Aesthetics, Semiotics and Communication, Indian Art and Culture, Narrative Theory, Identity and Subjectivity, Cultural Studies and Craft Documentation. At present, her research interest lies in Disability Studies.

She has been involved in various outreach and consultancy projects, notably, a project on strategic behaviour change with respect to persons with disabilities for Handicap International and Department of Health and Family Welfare (Govt of Gujarat) and Ananya, a book on Indian women for the Ministry of Women and Child Development (Govt of India). For the last four years she has, along with a colleague, collaborated with faculty members from Konstfack University, Sweden to conduct think-tanks on future forecasting.

Shilpa speaks frequently on subjects as diverse as Indian and Western aesthetics, socio-cultural stigma faced by women with disabilities in India, representation of people with disabilities in Indian literature and Indian philosophy.

A Pinch of Skin

11:55 min | Hindi | 2012



DIRECTOR

Priya Goswami

priyagoswami28@gmail.com

FACULTY GUIDE

Shilpa Das

PRODUCER

NID, Ahmedabad

CAMERA

Priya Goswami

EDITING

Priya Goswami

MUSIC

Nikunj Patel

Priya Goswami is an independent film-maker based out of New Delhi, India. She has worked in the capacity of a filmmaker with FAO of the United Nations in Cambodia and is currently pursuing independent projects; non-fiction and fiction alike. Prior to joining NID for her PG diploma in Film, she had worked as a correspondent with Zee News. Priya has made several award winning PSA's and is committed to make documentaries and socially relevant media on Human Rights and Gender.

'A Pinch of Skin' is about the practice of Female Genital Mutilation in India. Foregoing concerns of human rights, the practice exists in the name of faith and tradition, to curb or check female sexuality. The documentary juxtaposes both the voice of the community, which views this as tradition and the small voice of questioning dissent as well, which considers it as sexual politics.



ALPAVIRAMA

South Asian Short & Documentary
Film Festival 2014 | Sept 18-21

**SOUTH ASIA
THROUGH THE
SOUTH ASIAN
EYE**

Tribute to Film Southasia, Nepal

Film Southasia (FSA) is a biennial festival that was set up in 1997 in Kathmandu, Nepal, with the goal of popularising documentary films, so that they entertain, inform and change lives. In addition to the festival, FSA organizes screenings, discussions and workshops across Southasia to promote Southasian non-fiction within the Subcontinent and around the world.

Film Southasia believes that film is a powerful medium that helps to not only better represent the region internationally, but also contributes immensely in introspection and initiatives to bring change at the local level. Eight editions of the festival have been held so far, the last one being in 2013.

Journey to Yarsa

67 min | Nepali | 2011 | Documentary | Nepal



DIRECTOR

Dipendra Bhandari
adnepal02@yahoo.com

PRODUCER

Disu Manandhar Bhandari

CAMERA

Dipendra Bhandari

EDITING

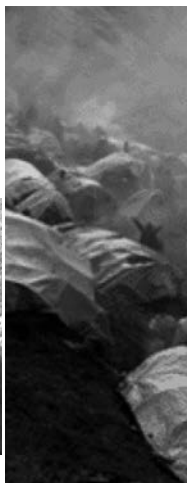
Laxman Kundan Jyapoo

SOUND

Shibiv Shakya

MUSIC

Kutumba



Dipendra Bhandari received his diploma in television production from A-AVAS in 1998, and was later executive producer for Adventure Nepal Production, based in Kathmandu.

Journey to Yarsa is a journey of a man in search of yarsagumba, a fungus that grows out of caterpillars in the high Himalayas, and is much prized for its medicinal properties. This film won the Tareque Masud Award for Best Debut Film at FSA 2011.

Last Rites

17 min | Silent | 2008 | Documentary | Bangladesh



DIRECTOR

Yasmine Kabir
aykabar@gmail.com

PRODUCER

Yasmine Kabir

CAMERA

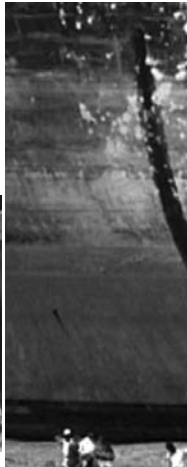
Yasmine Kabir

EDITING

Yasmine Kabir

SOUND

Polo Dominguez



Yasmine Kabir is an independent filmmaker based in Bangladesh and is a founding member of NARIKA, a non-profit South Asian women's organization in San Francisco working in the area of domestic violence. Her films have been seen widely all over the world and have received many awards and acclaim.

A silent film depicting the ship-breaking yards of Chittagong, Bangladesh, a final destination for ships too old to ply the oceans. Every year hundreds of ships are sent to these yards. And every year thousands of people come to these yards in search of jobs. Risking their lives to save themselves from hunger, they breathe in asbestos, dust and toxic waste. The ship has to die and man has to help it die, as if man and vessel were united in common bondage.

62 Pansodan Street

12:25 min | Burmese | 2013 | Documentary | Myanmar



DIRECTOR
Cho Phylene

PRODUCER
Yangon Film School

CAMERA
Sandar Linn

EDITING
Khin Myanmar

SOUND
Sai Nyi Nyi

Cho Phylene is Shan-Chinese and grew up in Taunggyi in Shan State. After graduating in Public Policy from Yangon's Dagon University and taking a course in Chinese at the University of Foreign Languages, she started up her own designer fashion business in 2003. Cho Phylene has long been interested in art and photography as well as environmental issues; she sees documentary as a way of alerting audiences to issues that affect their lives.

This short documentary takes us behind the crumbling facade of one of Yangon's grand old colonial edifices - known to many as the 'Lokanat gallery building' on account of the famous art gallery on the first floor - to meet some of the people who call this place home. This film won the Tareque Masud Award for Best Debut Film at FSA 2013.

No Burqas Behind Bars

77 min | Dari | 2012 | Documentary | Afghanistan



DIRECTOR

Nima Sarvestani

farima@nimafilmsweden.com

PRODUCER

Maryam Ebrahimi

CAMERA

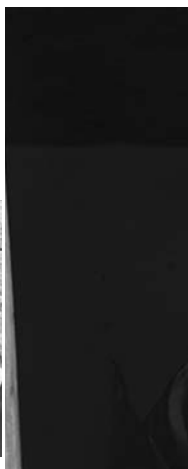
Rozette Ghadery

EDITING

Jesper Osmund

SOUND

Hamid Hamoun



Nima Sarvestani, born 1958 in Shiraz, Iran, started his career as a journalist in Iran. Since moving to Sweden in 1984, he has been concentrating on documentary filmmaking. He founded Nima Film Productions, a Swedish independent film production company in 1987. Focusing on social and political issues, Sarvestani is inspired by those who fight passionately for their cause. 'No Burqas behind Bars' is his fourth film that has been shot in Afghanistan.

Takhar Prison. 40 women, 34 children. Four cells, no burqas. Women tend to be faceless in public in Afghanistan, burqas covering them from head to toe. Their identities are masked, they are rendered invisible and voiceless. Except when they are in prison. This feature-length documentary takes us inside one of the world's most restricted environments: the Afghan women's prison. Through the prisoner's own stories, we explore how moral matters are used to control women in contemporary society.

Nusrat has Left the Building...But When?

20 min | Silent | 1997 | Documentary | Pakistan



DIRECTOR

Farjad Nabi

PRODUCER

Farjad Nabi

CAMERA

Muhammad Nafees

EDITING

Amir Nawaz

SOUND

Tehsin Ahmad

ANIMATION & ART

Ahmad Ali Manganhar

CAST

Ahmad Ali Manganhar

Farjad Nabi, a Lahore, Pakistan based filmmaker, has directed award-winning documentaries including 'Nusrat has Left the Building...But When?' and 'No One Believes the Professor'. He has also documented the work of Lahore film industry's last poster artist in 'The Final Touch'. He has produced and presented a musical documentary on interior Sindh called 'Aaj ka Beejal' for BBC Urdu. In 2013, Nabi co-directed 'Zinda Bhaag' a feature film which got international acclaim and recognition.

The film 'Nusrat Has Left the Building...But When?' is a docudrama which charts the flowering and decay of Nusrat Fateh Ali Khan's musical soul. The film does not have any narration or dialogue and conveys its content through a collection of images evoked from the music and qawwalis of the 'real' Nusrat and later the post-Peter Gabriel synthetic version. Much of Nusrat's music in the film will be heard for the first time by an international audience. This early music recorded without any electronic gimmickry, sometimes live at a shrine, was drowned out by the better-known manufactured ostensibly Sufi music with its drum machine heartbeat.

The Story of One

19 min | English, Tamil | 2012 | Documentary | Sri Lanka



DIRECTOR

Kannan Arunasalam

kannan.arunasalam@gmail.com

PRODUCER

Kannan Arunasalam

CAMERA

Kannan Arunasalam

EDITING

Kannan Arunasalam

SOUND

Sujikanth Sotheeswaran

MUSIC

Yuri Yaremtchuk

Kannan Arunasalam is a filmmaker and narrative journalist who works with documentary, photography and multimedia forms of storytelling. Arunasalam grew up in London and splits his time between Sri Lanka, Cambodia and the United Kingdom. He also studied psychology at the University of Cambridge and international human rights at the University of Oxford, where he focused on new media and conflict. A qualified media and human rights lawyer and a former correspondent for Radio Netherlands Worldwide, his work has been screened at international documentary festivals and broadcast on Al Jazeera English News channel.

As the war raged in the 1990s, 8,000 cases of disappearances were recorded in Batticaloa in eastern Sri Lanka, carried out by both the state security forces and the Tamil Tiger rebels. Bodies were never found and no investigations conducted. But the people who knew the missing can still tell their stories. This film narrates the story of one such 'disappeared'. As a contemporary documentary, the film explores how parents of the disappeared struggle to get on with their lives, and how communities polarised by violence re-learn to live together in present-day Batticaloa.

Words In Stone

22 min | Hindi | 2005 | Documentary | India



DIRECTOR

Akhila Krishnan

krishnan.akhila@gmail.com

PRODUCER

NID, Ahmedabad

CAMERA

Nayantara Kotian

EDITING

Akhila Krishnan

SOUND

Ruchi Pugalia

Akhila Krishnan is a visual artist, film-maker and designer. After an undergraduation in Film from NID, she completed her M.A. from the Royal College of Art, UK. Akhila's practice explores the relationship between the material and the temporal, the still and the moving image. She is interested in exploring the boundaries of language and medium to discover new dimensions that are inherent within them.

Despite the dramatic impact that Wali Gujarati had on the Urdu language, as the first poet to begin writing ghazals in the language, he had been almost forgotten; until his tomb was destroyed in the 2002 riots in Ahmedabad. Using Wali as a metaphor, 'Words in Stone' looks at culture, language, history and, ultimately, memory, in the light of change. It seeks to explore how some histories gradually disappear when people are made to forget them. The film suggest how, in trying to move forward to meet better futures, many cultures and communities are in fact regressing: because memory is fragile, and once it dies, it is gone forever.



Festival of Southasian Documentaries



ALPAVIRAMA

South Asian Short & Documentary
Film Festival 2014 | Sept 18-21

**SOUTH ASIA
THROUGH THE
SOUTH ASIAN
EYE**

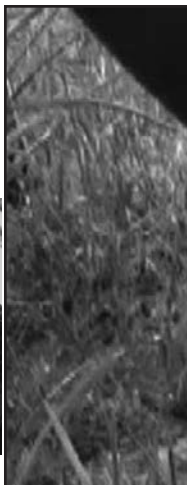
Tribute to Beskop Tshechu, Bhutan

Beskop Tshechu, held every other year in the capital city of Thimphu, is the first documentary, animation and short film festival in Bhutan.

Dedicated to promoting and encouraging creative, non-commercial filmmaking in Bhutan, the festival is a non-profit event, and is organized by a volunteer group of resident filmmakers and artists. Screenings and events are free and open to the public. Beskop Tshechu was first launched in 2011, in celebration of the historic Royal Wedding. The second edition took place in September 2013.

Before Happiness

08:40 min | Dzongkha | 2011 | Fiction



DIRECTOR

Tandy Norvu

PRODUCER

Tandy Norvu

CAMERA

Tandy Norvu

EDITING

Tandy Norvu

SOUND

Tandy Norvu

Tandy Norvu has a degree in Civil Engineering. Other than filmmaking he enjoys sketching and writing. He has also written for Business Bhutan and Bhutan Times.

Sometimes Buddhist principles are better explained through metaphorical events.

Following the morning of a common man, who wishes to change certain aspects of his life, reveals the difference between the ordinary and the otherwise. This film won the Bronze Khadar at Beskop Tshechu 2011.

Chuu

2 min | Silent | 2013 | Fiction



DIRECTORS
Deepak Upreti
Posan Sharma



A silent film showing the importance of water. This film won the Silver Khadar at Beskop Tshechu 2013.

Deepak is an aviation management student and a movie enthusiast who loves making things on camera. He had been making short films and music videos till now only as an amateur but is now dedicated to making films for social awareness and art, rather than for commercial purposes.

Posan is a multimedia student and is Deepak Upreti's cousin.

The Container

13 min | Dzongkha | 2011 | Fiction



DIRECTOR

Jamyang Dorji

PRODUCERS

Claudia Jamyang

Julia Booth

CAMERA

Sonam Loday

EDITING

Heidi Kenesey

CAST

Deki Yangzom

Saatchi

Jamyang Dorji is a writer and director. He has made few films so far and is always writing.

Set in Bhutan in 1980 and inspired by true events, this is a story of a mother's devotion to her child, as she travels a great distance from her poor, remote community to get some medicine from a small hospital for her very ill baby. In a cruel twist of fate she learns that even though the medicine is provided free by the government, she must supply a container to hold the precious liquid. She doesn't have a bottle and can't afford to buy one. And the search for a container begins.

In The Realm Of Gods

20 min | Dzongkha | 2011 | Fiction



DIRECTOR

Pema Tshering

EDITING

Pema Tshering



At a young age of 13, Pema Tshering became an active member of VAST - Bhutan (Voluntary Artists Studio Thimpu) and art became the only way of life for him. Growing up in Bhutan, a country deeply entrenched in traditional Buddhist art, he has tried to free the Buddhist concepts from the regulations of its traditional representation.

A traditional mask dancer comes to terms with the irony of his life: dancing as a God, but living as a pauper.

Khamsum

23 min | Dzongkha | 2011 | Fiction



DIRECTOR
Loday Chopel

PRODUCERS
Sonam Choden
Sonam Zangmo
CAMERA
Kinlay Wangchuk
EDITING
Loday Chopel
MUSIC
Jigme Drukpa



Loday Chopel studied filmmaking at the Asian Academy of Film and Television in Noida, New Delhi. He is trained in acting, camera works, editing and direction. He has committed himself to storytelling through the camera and he believes that through good films one can educate and help others. He has recently acted in a feature film called 'the Prophecy' to be released later this year.

The film tells the story of Khamsum, a young boy who is in coma. His mind leaves his body and leads his father, who he has never met, to the hospital bed where he lies unconscious. Khamsum takes his father for a tour to his mother's house. The father then comes to know who Khamsum really is - his son from his one-time girlfriend who has died. Khamsum is inspired by the Buddhist philosophy of life and death. This film won the Golden Khadar at Beskop Tshechu 2011.

The Little Rockstar

21 minutes | Dzongkha | 2011 | Fiction



DIRECTOR
Solly Dorjee

PRODUCER
Wangda Tobgyal
CAMERA
Ugyen Tashi
EDITING
Singye Wangchuk
SOUND
Bishnu Kumar



After finishing his college in 2010, Solly Dorjee ended up working for an audio visual firm as a media correspondent, and that's where he developed an interest in the art of filmmaking and slowly picked up basic editing and cinematography with the help of his colleagues. In 2011, he and his friends thought of making something for Beskop Tshechu, as an experiment, and haven't looked back since. At present he's working for MediaMax as their cameraman and editor.

The general theme of the movie is the importance of education in the midst of the unemployment issue in Bhutan. The story revolves around a young boy who is very passionate about rock music. When the boy finally gets a 'real' touch of a real guitar, it turns into a heavy tug of war between his love for the instrument and the urgent need to study for his final exams. Eventually, his passion and love for the instrument is defeated by circumstances, but only for the time being. This film won the Silver Khadar at Beskop Tshechu 2011.

An Original Photocopy of Happiness

23 min | Dzongkha | 2011 | Fiction



DIRECTOR
Dechen Roder

CAMERA
Dechen Roder
EDITING
Dechen Roder



Dechen Roder never went to film school. She entered the industry and has learned on the job and through self-training. Since 2004 she has made multiple documentaries aired on Bhutan National TV. Her work *Young People on Wheels* was nominated for the UNICEF Child Rights Awards in 2006. In 2011 she produced her first short fiction, *An Original Photocopy of Happiness*, with no budget and also performed most of the key roles herself. She is one of the key figures behind the film festival *Beskop Tshechu*, which has brought Bhutanese short films in international limelight.

16 year-old Chuni sets out alone in Thimphu town to find the name and identity of her father. Equipped with a small video camera she bravely approaches prominent men who she ‘suspects’ might be her father, based on clues and conversations with her mother. Recording her encounters with these men on camera, she hopes to oblige her mother later into revealing his identity. But she soon finds out less about her father and more about the overwhelming complexities of life.

The Red Door

15 min | Dzongkha | 2013 | Fiction



DIRECTOR

Tashi Gyeltshen

PRODUCER

Tashi Gyeltshen

CAMERA

Kinzang Namgay

EDITING

Choling

MUSIC

Jigme Drukpa



Tashi Gyeltshen worked as a journalist in the national newspaper of Bhutan, Kuensel and later as an editor of a private newspaper, Bhutan Times before delving into filmmaking. A self-taught filmmaker, Tashi learnt the art of filmmaking largely by reading and watching films extensively. He worked as an assistant director in a film production company in Bangkok, Thailand for a few months where he experienced the ground realities of making a film. 'The Red Door' is his third short film, after 'Girl with a Red Sky' and 'A Forgotten Story'.

'The Red Door' is a metaphorical journey of a man, traversing through different stages of life depicted through the changing landscapes. No matter how high we climb up, be it our assumed wisdom, experiences or age, The Red Door accompanies the journey. We carry our own death. Ultimately we have to open the door. Tashi Gyeltshen comes to terms with his cousin's suicide in this minimal, but meaningful tale. If reincarnation exists, death is a new start.

Rent and Grains

6 min | Dzongkha | 2013 | Fiction



DIRECTOR
Loday Chopel



Loday Chopel studied filmmaking at the Asian Academy of Film and Television in Noida, New Delhi. He is trained in acting, camera works, editing and direction. He has committed himself to storytelling through the camera and he believes that through good films one can educate and help others. He has recently acted in a feature film called 'the Prophecy' to be released later this year.

An old woman sets out from her village to collect food for herself. As she finds herself in a new and terrifying world, she must return home empty handed, confused and devastated. This short experimental film aims to reveal the new and sometimes imbalanced relationship between modernity and tradition in Bhutan, and its emotional effects. This film won the Golden Khadar at Beskop Tshechu 2013.

Yonten Gi Kawa (Price of Knowledge)

35 min | Dzongkha | 1999 | Documentary



DIRECTOR

Ugyen Wangdi

PRODUCER

Ugetsu Communications



Multiple award winner in international film festivals, Ugyen Wangdi is considered the father of documentary film in Bhutan. One of the first trained filmmakers in Bhutan (a FTII, Pune alumnus), Wangdi is also the country's first feature filmmaker, having shot 'Gasa Lama Singye', on film, in 1989.

Every day, 11 year old Sherab Dorji walks three hours to school. Early morning he meets the other children of his village at a chorten, a Buddhist shrine. From there, they walk to school together singing. The road leads across a mountain and through the woods. The parents are constantly afraid of their children encountering wild animals along the path. When Sherab walks the last part by himself in the evening, he prays aloud to fight his fear. They walk so much, his father says, that their socks tear within a week. Sherab's family depends on subsistence farming. The mother and sister especially work very hard. They stay out at night protecting their crops against wild boars.



ALPAVIRAMA

South Asian Short & Documentary
Film Festival 2014 | Sept 18-21

**SOUTH ASIA
THROUGH THE
SOUTH ASIAN
EYE**

Special Package from Myanmar

For much of its recent history Myanmar, also known as Burma, has been in the news for all the wrong reasons – rampant poverty, multiple hot spots of violent ethnic strife, prolonged rule by the military, have all contributed to denying this ancient land (part of British India till 1937) and its people their share of contemporary progress and prosperity.

With the slow transition to democracy, a process that begun in 2010 with the release of Aung San Suu Kyi (Myanmar's most prominent human rights activist and opposition leader), the country is now poised to take advantage of a new found confidence and voice. But will the sudden rush to 'modernize' overwhelm the earlier, gentler way of life, lock stock and barrel ?



The Yangon Film
School (YFS) is a Berlin-

Germany based NGO created

in 2005 in order to support
and encourage a burgeoning
community of young media
workers in Myanmar (Burma).

YFS students hail from different
ethnic backgrounds and all
walks of life – including
film, journalism, literature,
photography, fine arts and
IT, but also the health and
development sectors.

YFS regularly brings together
experienced filmmakers from
around the world and young
Burmese men and women,
some of whom have little or no
prior experience in media, for
regular film trainings in Yangon,
Myanmar, on all aspects of
filmmaking – from screenwriting
to editing. A growing number
of YFS student films are being
screened at International Film
Festivals, some even winning
major awards.

Cries and Whispers

8 min | 2013 | Fiction



DIRECTOR

Thet Oo Maung

PRODUCER

Yangon Film School

CAMERA

Soy Kyaw Tin Htun

EDITING

Thet Su Hlaing

SOUND

Zin Mar Oo



Business management graduate Thet Oo Maung is of Kayin-Armenian descent. A humanitarian, self-taught painter, photographer and videographer, he has often used his skills to record the activities of organisations such as Gahahita, Activista and ActionAid for whom he has worked or volunteered. His decision to join Yangon Film School was motivated by his desire to improve his filmmaking abilities and so support Myanmar's transition.

Cries and Whispers is a story of a couple and their new baby who live in an old Yangon apartment. It is a film that deliberately blurs the boundaries between documentary and fiction.

Insein Rhythm

10:45 min | 2013 | Documentary



DIRECTORS

Soe Moe Aung

PRODUCER

Yangon Film School

CAMERA

Han Lin Thwin

EDITING

Kyaw Myo Lwin

SOUND

Nu Nu Hlaing



Soe Moe Aung hails from Hmawbi, a town about 30 kilometers northwest of Myanmar's former capital of Yangon. An audio technician and radio announcer, he has worked for a number of local stations and also writes drama for radio. He attended a film course in India, before being accepted to the Yangon Film School (YFS) in 2012. Made during a YFS workshop, 'Insein Rhythm' marks his first short documentary.

Insein Rhythm is a humorously edited portrait of the sights, sounds and rhythms of Yangon's Insein railway station - a stone's throw away from the country's infamous Insein prison.

Last Kiss

22 min | 2014 | Fiction



DIRECTOR

Seng Mai Kinraw

PRODUCER

Yangon Film School

EDITING

ZIN MAR OO

NU NU HLAING

CAMERA

Sai Kong Kham

Seng Mai Kinraw

SOUND

Sai Kong Kham

Seng Mai Kinraw was born in Kachin State and moved with her family to Yangon during her childhood. Her first documentary 'The Social Game' was shown at Wathann Film Fest#2 in Yangon in 2012, where it received the New Vision Award; the film also won a Special Mention at the inaugural ChopShots Film Festival for Southeast Asian documentary, held in Jakarta, Indonesia, in the same year. 'Last Kiss' is her second documentary. At present she is developing a project in the Netherlands about two Burmese siblings who have grown up living apart from each other and their biological families.

One-time film director Jaing Chying runs a women's shelter near Kachin Independence Army HQ in Laiza. Every day since civil war resumed between the Myanmar military and the Kachin Independence Organisation, she has written and recited a poem, thus giving an unmistakable voice to those caught up in this bitter conflict.

The Old Photographer

14:45 min | 2013 | Documentary



DIRECTOR

Thet Oo Maung

PRODUCER

Yangon Film School

CAMERA

Soy Kyaw Tin Htun

EDITING

Thet Su Hlaing

SOUND

Zin Mar Oo



Business management graduate Thet Oo Maung is of Kayin-Armenian descent. A humanitarian, self-taught painter, photographer and videographer, he has often used his skills to record the activities of organisations - such as Gahahita, Activista and ActionAid - for whom he has worked or volunteered. His decision to join Yangon Film School was motivated by his desire to improve his filmmaking abilities and so support Myanmar's transition.

The Old Photographer is an affectionate portrait of ninety-year-old Indian photographer G. M. Ahuja, who lived in the once popular photographic studio in downtown Yangon that his father had opened almost a century ago.

The Potter's Song

23 min | 2013 | Fiction



DIRECTOR

Hnin Ei Hlaing

PRODUCER

Yangon Film School

EDITING

Hnin Ei Hlaing

CAMERA

Soe Kyaw Tin Tun

SOUND

Hnin Ei Hlaing

Nu Nu Hlaing

Sai Nyi Nyi

Born in Kyaukphyu in Rakhine State in 1985, Hnin Ei Hlaing entered the film industry with a diploma in computer art from Forever Group and subsequently worked as an editor for MRTV4. Since joining YFS in 2006 she has worked as a regular sound recordist and/or editor on a string of YFS productions. Her first documentary in her own right was 'Burmese Butterfly'. This rare glimpse of Myanmar's gay scene screened at over 20 international festivals. 'The Potter's Song' marks her second film.

This portrait of a community of potters in the Myanmar town of Twante west of Yangon is suffused by the music, warmth and humour of a hard-working, resilient people, plying a craft that is already dwindling in Myanmar's fast-changing environment.



ALPAVIRAMA

South Asian Short & Documentary
Film Festival 2014 | Sept 18-21

**SOUTH ASIA
THROUGH THE
SOUTH ASIAN
EYE**

Tribute to Chitrakatha 2013

Chitrakatha 2013: International Student Animation Film Festival, the fourth edition of a much loved biennial event on NID campus (and beyond), proved to be an exciting melange of exciting conversations and eye-opening cinema.

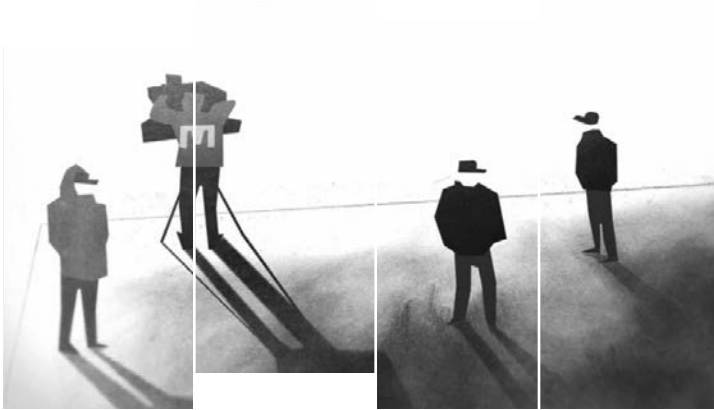
Hosted by the Animation Film Design department of NID, and celebrating the unique film form created out of drawings infused with the magical illusion of motion (incidentally the pre-history of cinema as we know it), Chitrakatha 2013 unfolded, over five packed days, a bouquet of enticing offerings, including Masterclasses, Workshops, School Presentations and some really animated Cooking ! But the icing on the cake was the International Competition, with over 45 animation films from 20 different countries vying for the top honours.

Le 12th Homme (The 12th Man)

9 min | Silent | 2012
ENSAD | France

DIRECTOR
Thomas Pons

At a football game, the '12th man' is the entity, the fragment of the compact group in the supporters' stand capable of influencing the course of the game. 'He' is a living and breathing force in the game. This film was the first Runner-Up in Chitrakatha 2013.



Baddho

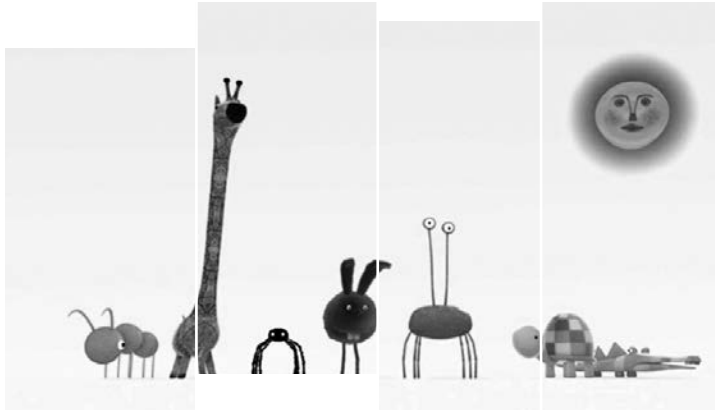
4:15 min | Bengali | 2012
St. Xavier's, Kolkata | India

DIRECTORS
Dipanjan, Ankita and Anagh

Each of us has our own dream. Some believe in it and fight for it, while others just give it up because of a lack of confidence. Fonte, a young village boy is seen facing a situation where his dream is being hindered by the crowd. Will he be able to listen to his heart and chase his dream or will he end up being caught in the web of society? A story told in rhyme. This film was commended by the Jury at Chitrakatha 2013.



Clouds

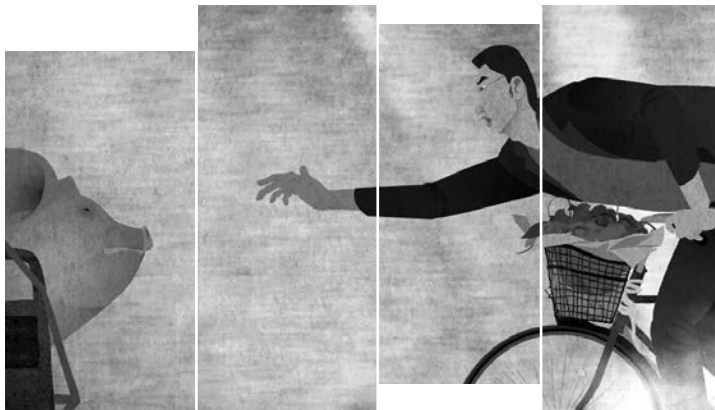


4:50 min | Silent | 2013
DSK Supinfocom | India

DIRECTORS
Stephanie, Nikita

Where do the clouds come from? A little girl narrate a crazy story about the Clouds. The adventures of a crab lost in a world with many characters: the angry rabbits, the eating bacteria, the fish ghost, the underwater radish and many more. This was commended by the Jury at Chitrakatha 2013.

Get a Lift!



5:30 min | Silent | 2011
CAFA | China

DIRECTOR
Gaoxiang Liu

The road to the protagonist's beloved is long and mountainous, which changes when he hitches a ride behind a truck carrying pigs. This film gives the concept of hitching a ride an entirely new meaning!

Grandpere



6:10 min | German
HSLU | Switzerland

DIRECTOR
Katherine Uerlimann

Grandpere is based on a real incident in the director's life. In 1969, as an act of revolt, the filmmaker's grandfather burnt down his workplace. This film explores the incident and explains the reasons behind the incident. This film was the second Runner-Up in Chitrakatha 2013.

Naayo



6:20 min | Santhali | 2013
National Institute of Design | India

DIRECTOR
Saheb Ram Tudu

'Naayo', the director's diploma film at NID, is based on a poem that shows the life of a woman who hides her pain and serves her family. The woman in the poem is a symbol of all women, a symbol also of earth that is strong and bears everything. 'Naayo', means woman or mother in Santhali. This film won the Special Mention of the Jury in Chitrakatha 2013.

Que El Viento



4:55 min | Silent | 2013

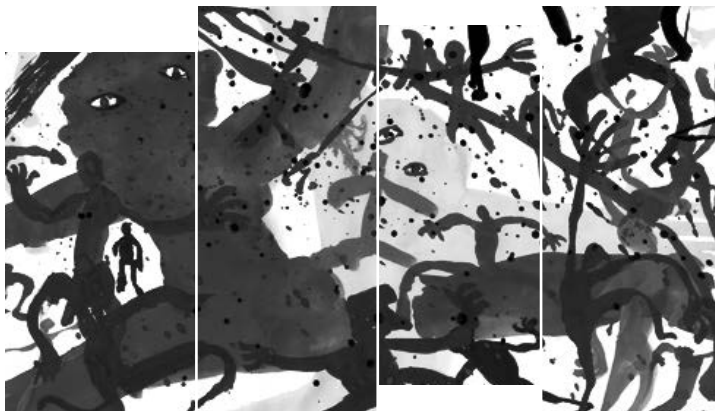
ENAM | Mexico

DIRECTOR

Laura Tova

Que El Viento is a story about how even though time passes, somethings are never forgotten.

Uncapturable Ideas



10:55 min | Silent | 2011

Tokyo University of Arts | Japan

DIRECTOR

Masaki Okuda

A large man, and a small one, are both trying to catch some idea. Just after daybreak, an idea strikes... This film won the Grand Prize at Chittrakatha 2013.



ALPAVIRAMA

South Asian Short & Documentary
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**SOUTH ASIA
THROUGH THE
SOUTH ASIAN
EYE**

FVC Plus

FVC Plus is an informal extension activity of the Film & Video Communication (FVC) discipline at NID, addressing an internal as well as a worldwide audience.

It aims to periodically organise, for the benefit of the FVC community (students, staff and faculty), lectures/interactions with seminal figures (or about significant trends) in television, cinema, and allied fields. These are video recorded as well, and an edited version is later uploaded on the NID FVC PLUS YouTube channel, for universal viewing. The NID FVC PLUS YouTube channel also showcases for free some of our important student films made in the last two decades or so.

FVC PLUS with CHANDITA MUKHERJEE

http://youtu.be/PxQ_MGbBMOk



CHANDITA MUKHERJEE, documentary film-maker of repute, and Founder/Director of Comet Media Foundation (involved in Social & Educational media), was invited to NID Film & Video department to speak on her ground-breaking non-fiction TV serial called 'Bharat Ki Chaap' (originally telecast on Doordarshan in 1989), on the history of science and technology in the Indian subcontinent. Her lecture was situated within the larger context of the History of Indian Television, especially the pre-satellite times, when TV was not such an idiot box and its viewers more cerebral and attentive; when History was a rational science and not just blind faith; when debates led to discussions, not dead-ends.

EDITING

Subhendu Parida

CAMERA

Shailendra Goraiya (assisted by Jagdish Chauhan)

TECHNICAL HEAD (FVC Studio)

Meena Shah

BHARAT KI CHAAP FOOTAGE:

Chandita Mukherjee,

Comet Media Foundation, Mumbai

FVC PLUS with SHRI PRAKASH

<http://youtu.be/RsV4S46iAoI>



SHRIPRAKASH is an award winning independent documentary filmmaker and social activist from Ranchi, Jharkhand. Best known for his seminal anti-nuclear film "Buddha Weeps in Jadugoda" (1999) and for his relentless championship of the struggles & aspirations of local communities, Shriprakash came to NID Ahmedabad with the India leg of the International Uranium Film Fest. While at NID, he also interacted with the students, faculty members and staff of the Film & Video Communication department (as part of the FVC Plus lecture series). The conversation was about the pleasures & perils of independent filmmaking, especially when the man with the camera has to choose between the haves and the have nots, between development and survival, between human need and human greed. The answer, as always, is blowing in the wind...

EDITING

Subhendu Parida

CAMERA

Shailendra Goraiya (assisted by Jagdish Chauhan)

TECHNICAL HEAD (FVC Studio)

Meena Shah

FVC PLUS with SONAL DABRAL

<http://youtu.be/iMYHzRWLZF0>



SONAL DABRAL, an NID alumnus, started his career with Lintas India Pvt. Ltd (now Lowe) in Delhi. He spent five years at the agency and then moved to O&M Mumbai in 1989 to join Piyush Pandey, then Creative Director of the agency. Dabral spent a decade at O&M and together with Pandey, helped the agency become one of the top creative agencies in the country.

Dabral then moved to O&M Malaysia as Executive Creative Director, followed by O&M's Singapore office. He returned to India to join Bates David Enterprise as Chairman India operations and Regional Creative Director for Asia Pacific. Currently he is Chairman and Chief Creative Officer of the DDB Mudra Group.

Sonal Dabral interacted with the young guns of the film & video department at NID (as part of the FVC Plus lecture series of the department). He briefed them about his work and how one should approach advertisement film making, especially with reference to Public Service Advertising. He also had some gossip to share about Shahrukh Khan...

EDITING

Subhendu Parida

CAMERA

Shailendra Goraiya

TECHNICAL HEAD (FVC Studio)

Meena Shah

Anganam

— A Malayali Sixer

ARUN GUPTA

1. CELLULOID

(2013, DIRECTED BY KAMAL)

"Celluloid" is a biopic based on the fateful life of J.C. Daniel, the Director/Producer of the first film in Malayalam "Vigathakumaran" and the tragic story of the film's Dalit leading lady P. K. Rosie (aka Rosamma). At times slow and literal, and often glossing over any possible inadequacies of the hero and his relationships (including with his forever uncomplaining wife), the film however manages to hold one's attention (especially in the first half, till the events just prior to the first screening of "Vigathakumaran" in Capitol Theatre, Thiruvananthapuram).

2. AKAM

(2013, DIRECTED BY SHALINI USHA NAIR)

"Akam" is a ghost story, with a feminist perspective. A popular and upwardly mobile young male architect, who doesn't have to struggle for female attention, gets badly disfigured in the face in a road accident. A mysterious young woman gets drawn to him (despite his impairment) and eventually they get married. Very soon he starts suspecting that she is a Yakshi (a female vampire of sorts), out to drink his blood. In the context of a deeply patriarchal Kerala, the story can be read as an allegory, where the men are afraid of women in the driver's seat. No surprises, therefore, that AKAM was not so successful, either at the box office, or with the critics. Despite being shot with a DSLR camera (Canon 5D), the film has a natural look. The acting is more than competent. I was told that the original dialogues in Malayalam are great. But the subtitles in English on the DVD were atrocious.

As part of the FVC Plus activities within the Film & Video department at NID, Prahlad Gopakumar took us through the world of contemporary Malayalam cinema (in a series he had christened *Anganam*). The six chosen films were shown and discussed on consecutive weekends, through the months of January and February in 2014.

3. THATTATHIN MARAYATHU (Behind the Veil)

(2012, DIRECTED BY VINEETH SREENIVASAN)

An expensively mounted blockbuster. "Thattathin Marayathu" is a formula-ridden Ummachi Kutti (presumably fair and beautiful, and unattainable, Muslim Girl) and an ordinary looking Nair Boy's almost-doomed love story, set in the north Kerala town of (presumably ultra conservative) Thalassery. The complex Hindu-Muslim divide of Kerala is turned into neat secular (communist actually, with Che Guevara images prominently in the background) and orthodox (Islamic, always) boxes, with the Nair protagonist (being Hindu, and naturally more open minded) pointedly participating in the Duffmuttu form of Malabar Muslim song & dance and later opening a 'Purdah' shop, in pursuit of his ummachi kutti Aayesha (one Miss Talwar, a completely miscast import from sadda Punjab - sorry, Mumbai). He loves her just because she is very beautiful (really?) and she loves him because... (she is dumb). There are many songs, most of them forgettable. One stands out however. Here it is—

Ennomale, En shwaasame, En jeevane, Aayesha
Muthuchippi poloru kathinnullil vannoru kinnaaram
Kinnarichu paaduvaaan ullinnullil ninnoru sreeraagam
[My dear, my breath, my life, Aayesha...
Your tete-a-tete that came in a pearl-like letter
...is a heavenly note from deep in you...to sing a cozy song]

MUSIC: Shaan Rahman

LYRICS: Anu Elizabeth Jose

SINGERS: Sachin Warrior, Remya Nambeeshan

4. PAPILIO BUDDHA

(2013, DIRECTED BY JAYAN K. CHERIAN)

Papilio Buddha's starkness came as a surprise to me. Dealing with the everyday oppression of the Dalits in an apparently emancipated Kerala, "Papilio Buddha" is brutally straightforward in its depiction of commonplace (yet extreme) violence the lower castes are at the receiving end of. Frontal nudity (both genders), demolition (nay literal desecration) of the carefully constructed "Gandhiji" pacifist narrative, dialogues that smell (nay stink) of the (realistic) street, in their roughness and patriarchal sexual innuendos and a sexually-charged Buddha who can be carnally constructed-all of these would have normally ensured the film's demise at the Censor Board. Surprisingly it survived. But for me the most violent image is of the calm and beautiful verdant rolling hills and valleys of the Western Ghats, where the narrative of "Papilio Buddha" is situated, and where such mundane yet immense hate, anger and oppression co-exist, so very deceptively. I had doubts, however of the director's intentions vis a vis showing the gay White American wildlife smuggler (indirectly) exploiting the native (JNU-educated) boy sexually as well. Ditto with the NGO-type young urban lesbian women having an intimate time, while sweating it out for a 'good' cause and an award winning campus film. Plus, can a non-Dalit really re-imagine the humiliating and progressively soul-numbing experience of being one. I can't.

5. OZHIMURI (A Document of Separation)

(2012, DIRECTED BY MADHUPAL)

"Ozhimuri" is supposedly a look at the after-effects of the problematic transition the Nair community of Kerala underwent in the 40s, from the women-dominated traditional matrilineal system to the more widely prevalent & 'modern' patriarchy. But unlike the film's promise, of exploring the unusual nuances of a rare world where women once legally decided stuff about their destiny, including who they slept and had children with and who they perfunctorily discarded,

Ozhimuri seems to be more a lament for the lost manhoods of its men - about how they have suffered under the grotesque rule of the she-devils. The three principal women characters (mother, wife, daughter-in-law) are subservient (in ways sometimes direct, sometimes subtle) to the wishes of their two men father & son), who unexpectedly (but naturally) bond in memory of the wronged masculinity of the badly-dead grandfather. That the wife (even after all the good words spoken in favour of a loud & brutish husband) does not stop seeking a divorce, in order to apparently free herself from these slavish bonds, seems like an unevenly cooked afterthought, when it comes.

6. LEFT RIGHT LEFT

(2013, DIRECTED BY ARUN KUMAR ARAVIND)

Known outside as a red bastion (besides Bengal), Kerala was the first state in the world to democratically elect a communist government, in 1957. But like Bengal, the experience of living under the Raj of the comrades has largely been (to use a generous word) mixed. The movie "Left Right Left", mounted in a mainstream manner, mostly serves as a vehicle for some angst-ridden display of nihilistic machismo by the couldn't-care-less corrupt cop 'Vattu' Jayan (played loudly by chubby cheeks Indrajith Sukumaran). The film is however saved by some good (read underplayed) acting by the partially paralysed once-communist do-gooder Che Guevera Roy (played by Murali Gopy, who has also written the film) and his JNU-returned (why JNU - even the street-smart English-speaking dalit boy who has a rude awakening in "Papilio Buddha" was from there, remember?) genteel wife Anitha (essayed by Lena Kumar). But the star of the show (and creepily familiar - I grew up amidst comrades in Kolkata of the 70s and the 80s) is Kaitheri Sahadevan, the megalomaniac, corrupt but suave red leader (played excellently by Hareesh Peradi, with the correct balance of poise & poison - reel-life Kaitheri Sahadevan is rumoured to be real-life Pinarayi Vijayan, Kerala State Secretary of CPI-M), who brooks no opposition, even from within.



CELLULOID, 2013



AKAM, 2013



THATTATHIN MARAYATHU, 2012



PAPILIO BUDDHA, 2013



OZHIMURI, 2012



LEFT RIGHT LEFT, 2013

The Contemporary Malayalam Cinema

PRAHLAD GOPAKUMAR
Faculty, Film & Video, NID
CO-AUTHOR: SUNITHA MENON
(with inputs from Rajshree Rajmohan)

The contemporary Malayalam cinema or 'new generation cinema' as commonly known among Keralites, is a phenomenon that is less than a decade old. Invasion of the digital media coincided with democratization of Malayalam cinema, resulting in a plethora of relatively crude post-modern films. A common feature among these films are their reference to older Malayalam films, primarily as a tribute. The focus often is to make a film that is 'different' – not as an exploration in the cinematic language, but merely for effect. Cultural references made in these films are merely to enhance the 'look' of the film and not to enrich the narrative.

The revolution brought to the forefront a new set of directors, producers and technicians. These new directors are experimental and open in their approach while the technicians have adapted to the digital cameras and digital postproduction techniques. Films like Salim Ahamed's 'Adaminte Makan Abu' (Abu, Son of Adam, 2011), Anjali Menon's 'Manjadikuru' (The Little Red Seeds, 2012), Joy Mathew's 'Shutter' (2012), Siddharth Bharathan's 'Nidra' (Sleep, 2012), Rajiv Ravi's 'Njyan Steve Lopez' (I am Steve Lopez, 2014), Sidharth Shiva's '101 Chodyangal' (101 Questions, 2013)

reassure us that the mainstream cinema can be well made, be rooted and still engage with the audience.

Mainstream commercial success came to films like Vineeth Sreenivasan's 'Thattathin Marayathu' (Behind The Veil, 2012), Anwar Rasheed's 'Ustad Hotel' (2012), Rajesh Pillai's 'Traffic' (2011), Jeethu Joseph's 'Drishyam' (Visual, 2013) to mention a few. These films were packaged well and were served fresh to the Malayali audience. They reminded us of foreign language thrillers and romantic comedies.

A series of films like 'Kilipoyi' (Bird is Gone, 2013), '22 Female Kottayam' (2012), 'Ne Ko Na Cha' (I will kill you and I will die too, 2013), 'Natholi Oru Cheriya Meenalla' (Natholi is not a small fish, 2013), 'Trivandrum Lodge' (2012), 'Neelakasham pachakadal Chuvanna Bhoomi' (Blue Skies, Green Ocean, Red Earth, 2013), and 'Amen' (2013) made impact on the public and were commercially successful. They arrived with a complete cultural shift – urban stories, use of colloquial Malayalam in comparison to the earlier literary style, use of foul language and slang, protagonists who dope and party, etc. Formally the films became faster, with large number of cuts, with an ad-like shooting and

lighting style. The music reflected western influences, with the use of hip-hop, rap and dub-step.

TRANSITION FROM STARDOM TO 'CHARACTERDOM'

As a few chosen star 'actors' ruled the production of the films in the early 2000's, they focused on projecting themselves as an 'upper caste' hero more than the portrayal of the character in the plot. In 2009, director Shyamprasad, through his commercially successful film 'Ritu' (Seasons), wove an urban narrative with new actors instead of major superstars. Taking cue, in 2011, director Ashiq Abu's film 'Salt and Pepper' made the entire industry rethink their dependence on 'superstars'.

This brought about a radical change among filmmakers and producers. The biggest achievement was the shift from the late 90's star oriented filmmaking to the emphasis on the script and the craft of story telling.

THE ECONOMIC 'NEW WAVE'

After 2005, digital technology improved and satellite streaming in theaters started. Soon films could, (without any monetary loss) play across the state and even in Tamil Nadu. The number of television channels multiplied and the satellite value of an actor (i.e. the money the channels would pay for

the film of that actor) determined the budget of a film. Films started becoming profitable even before their theatrical release. This in turn helped directors to be free of content manipulation by the producer or the actor.

This is not necessarily an assurance of quality. Most of the films produced have similar stories – the hero who knows everything, the good looking mostly non-Malayali or non-resident Malayali actress, the love songs, the evil villain, the trying to look Hollywood styling, loud dubbed sound, the hidden caste system and extreme patriarchy!

A small fraction of the films produced annually are rich in their content and offer a great experience. These are crafted by a small eclectic group of young and senior directors who understand films as an art form. Along with them the works of established directors and cinematographers like Adoor Gopalakrishnan, T.V. Chandran, Shaji N Karun and Venu still continue to inspire and awe the audience.

THE SHORT FILM AND THE CAMERA REVOLUTION

In 2007, director Adoor Gopalakrishnan's 'Nalu Pennungal' (Four Women), a feature film with four chapters (each being an independent story) released. This film had its impact in the intellectual circle, but it was in 2009 when 'Kerala Café' (A collection of 10 short films by 10 directors.) released as a feature length film, a new trend was created in Kerala. The smaller duration films had strong storylines and were skillfully shot and edited. This triggered a trend of making short film collections.

By 2010, a wide array of cheaper still cameras with high definition movie recording came into the market. Moreover easy Internet access enabled anyone to experiment with the film making process. In this new platform expressing ones personal narratives/stories to an audience seemed easily attainable.

On a lighter note, anybody whom you would meet from Kerala would have either worked/acted/produced/shot/directed a short film. Most of these films are personal fun videos. Though a few have serious interest in cinema and the short film genre.

A GUST OF RELIEF

During this Post-Modern 'Avial' (Complex Mixture) I came across four exclusively interesting films—Shalini Usha Nair's 'Akam', Jayan K Cheriyan's 'Papilio Buddha', Vipin Vijay's 'Chitrasootram' and Kamal K.M.'s 'ID'.

Akam (An Introspection of the Self) - A movie as beautiful as its protagonist Ragini.

Papilio Buddha - Giving an alternative to the Gandhi story and a protest against caste discrimination.

Chitrasootram (Image Threads) - An experimental visual treat.

ID - A search for identity in the Indian context.

These are thoughtfully executed films, which require the viewer to go through 'an introspection of the self'. These films bring us back to the belief that the 'high' Malayalam cinema saw in the 1970's is not an extinct phenomenon.

But three questions remain...

Why do the Malayali rush into film festivals to see 'world cinema' but not see their own neighbourhood gems?

What is the mystery behind powerful female characters that so disturbs the male audience in Kerala?

And

From the largest mounted features, to the smallest short films made in colleges by amateurs, why everyone insists on a message, one which will communicate to everyone. ?

Why ?



FVC PLUS with CHANDITA MUKHERJEE
238 views 2 weeks ago



BHUGOL (NID FVC 2005)
229 views 2 months ago



BAHUT KHOOB HAI
444 views 4 months ago



BOGDAN - OUR MAN FROM ROMANIA
258 views 5 months ago



KINJAL (NID FVC 2005)
169 views 5 months ago



FVC @ NID CONVOCAION 2013
649 views 6 months ago



THREE SEASONS PAST (NID FVC 2004)
88 views 6 months ago



NOTHING IN PARTICULAR (NID FVC 1998)
242 views 6 months ago



FVC PLUS with SONAL DABRAL
548 views 8 months ago



CHAATTALMAZHA (NID FVC 2009)
321 views 10 months ago



STARRING ANJU SHRIVASTAV (NID FVC 2003)
365 views 10 months ago



WORDS IN STONE (NID FVC 2005)
303 views 10 months ago



THE FURNISHED ROOM (NID FVC 2008)
217 views 10 months ago



SAWAN KI GHATA (NID FVC 2005)
716 views 10 months ago



LISTENING TO SHADOWS (NID FVC 1998)
194 views 11 months ago



BANNUBHAI SHEHNAIWALA (NID FVC 2005)
114 views 11 months ago



I SING THE BODY ELECTRIC (NID FVC 1997)
160 views 11 months ago



https://www.youtube.com/channel/UC4Rc3pH-U_5mHsDdQh1zh3A

NOT SO LONG AGO, WE USED TO BUNK THE BORING CLASSROOM AND SNEAK IN A NEARBY OBSCURE CINEMA (PRADIP) NEXT TO THE INFAMOUS 'TOLLY-NALLAH' FOR A MATENEE SHOW!!!



THE BEST PART OF THAT PLACE WAS 50 PAISA TICKET, IN TODAY'S TERM, FLAT RATE FOR ALL!



...SABBAS GURU!

THE BEST PART OF THAT THEATRE WAS THE DIE HARD MOVIE LOVERS...



MAAL SOLID HAI DOST!

AT PRADIP CINEMA

KYA FIGHT SCENE HAI!

TULE BOSHUN!!!

GONGAVE JOL ASHCHHEV, PA TULE BOSHUN!!!

GANGA MAIYA KA PANI AA RAHA HAI!

SUDDENLY THE CRACKED UP LOUDSPEAKER ANNOUNCES THE HIGH TIDE FROM GANGA!

HURRAH...HARVESTING TIME!

OUR CINEMA BY SEKHAR MUKHERJEE

WHILE THE MAGIC OF CELLULOID CAST A SPELL ON OUR FOLKS FROM EVERYDAY LIFE FROM THE STREET, THE HIGH TIDE WOULD FLOOD THE THEATRE WASHING THEIR SHOES, SANDALS AND SOLES AWAY!!!



...AND WITH 'THE END' THE BAREFOOT AND SEMI BAREFOOT MOVIE FAN MARCH TOWARDS THE EXIT...WHERE STREET URCHINS DO THEIR BRISK BUSINESS OF SELLING THE LOST CHAPPELS, SHOES AND SOLES IN PAIRS OR SINGLES!!!



LONG LIVE OUR CINEMA, LONG LIVE OUR STORIES!



ALPAVIRAMA

South Asian Short & Documentary
Film Festival 2014 | Sept 18-21

**SOUTH ASIA
THROUGH THE
SOUTH ASIAN
EYE**

Seminar: Writing Episodic Fiction for TV

Writing episodic fiction for TV (popularly and a bit derogatorily known as 'soaps') hasn't garnered as much intellectual attention as writing full length features have, even though in terms of sheer reach and volume, television writing is miles ahead of cinema. Partially it has to do with the perceived snob value of a stand-alone feature film; and partially it reflects a reaction to the generally hurried, manipulative and repetitive characters/plot-lines of our unending TV sagas.

However this need not be so. The early days of 'soaps' on Doordarshan and on Satellite TV, especially in the 80s and the early 90s (along with the excellent crop in the same era from our neighbour Pakistan) had long back given us a model that could have been. Written with a finesse and a panache not since seen much, those TV serials gave us well thought out characterisations, innovative and engaging plot-lines, sparkling dialogue and stories with an end. So what went wrong... ?

Speakers

Writing Episodic Fiction for TV



Shailja Kejriwal

An accomplished professional in the world of television with a career spanning over 18 years, Kolkata born Shailja has managed numerous shows—fiction, non-fiction and documentaries, from the initial concept, through development, to final production. She is a Jadavpur University graduate and an MA in Comparative World Literature. She has been a part of Star India Pvt Ltd (1998-2007) and was a trail blazer at NDTV Imagine (2008-2010) also. She has also written a story for the upcoming Hindi movie 'Nishikant Kamat' starring Irrfan Khan, which is currently under production. She started her career with 'Star Bestsellers' a tele-film series that provided a platform to many later-famous names like Raj Kumar Hirani, Anurag Kashyap, Sriram Raghavan, Imtiaz Ali, etc. Post that she moved on to doing the iconic KBC, in 2000. The recently launched GEC channel - Zindagi (ZEEL), has been conceptualized, strategized and brought alive by her in intense research & collaboration with production partners from Pakistan. Shailja's vision is also to be able to make television the patron of all our art and culture and use it to record, preserve and give new impetus to our folk tradition, theatre, dance forms and musical gharanas. She was awarded the Best Creative Director Award in 2005 from Indian television.com and was the Gr8 Woman Achiever of the year (media) in 2006.



Ghazala Nargis

Ghazala Nargis did her post-graduation in Sociology and a professional degree in Mass Communications from the Mass Communication Research Centre, both from Jamia Millia Islamia, Delhi. She was involved with the feature film, 'Tunnu Ki Tina', produced by NFDC in 1995, assisting on its screenplay and editing. The film premiered at the Berlin International Film Festival, 1997. She has written dialogue scripts for the highly acclaimed and popular TV series 'Astitva—Ek Prem Kahaani' (Zee TV). She was awarded the RAPA Award for the best script in 2003 for the same serial. She has been writing screenplays and Hindi dialogues since many years, be it comedy, family drama or sitcoms. Some of her work include the popular and much awarded comedy soap 'Baa, Bahu aur Baby' (Star Plus TV), 'Meri Bhabhi' (Star Plus), 'Tumhari Disha' (Zee TV), 'Amita Ka Amit' (Sony TV), 'Yeh Dil Kya Kare' (ZEE TV), 'Jaaneman-Jaaneman' and the story-screenplay and dialogues of the series 'Swayam—Ek Ehsaas' (Doordarshan). She has also written more than 900 episodes of 'Yeh Rishta Kya Kehlata Hai', a soap which is being aired on Star Plus. Her film script tentatively titled WAQIF is nearing completion. Presently she is writing dialogues for a new series for Sony TV titled- 'Itti Si Khushi'.



Anuraadha Tewari

Anuraadha is a Mumbai based Writer and Director, working prolifically for the last 18 years in the Entertainment Industry. With a Master's Degree and a Gold Medal in Film Direction from the prestigious Film School of Jamia Millia Islamia, New Delhi. Anuraadha began her career as a Chief Assistant to Mahesh Bhatt and worked with him on 3 Films. Following that she had a long stint as an independent Writer/ Director for Anupam Kher's media based company and was acknowledged as the youngest Director in India at the time by the mainstream Press. Thereafter, she has worked as the Supervising Producer of Channel V, the CEO of a Cinema based portal by the Walchand Group, the Creative Business Strategist for Astral Star Asia as well as Vogue Entertainment and later as the National Creative Director, Crest Communications. Getting back to pure creatives in 2002, she worked as a Story / Screenplay Writer on Prakash Jha's 'Rahul', 'Yaadein' by Subhash Ghai and 'Supari' by Padam Kumar. Since 2004, she has written 19 successful Television Shows. She is also the story and screenplay writer of the award winning 'Fashion' 'Jail' and 'Heroine' by Madhur Bhandarkar. Anuraadha is currently a Creative Producer / Consultant on Television and working on her debut Film as a Director.



Hitesh Kewalya

Hitesh Kewalya, a PG alumnus of Film and Video from NID, started his career as a ghostwriter on radio in 1998 because he was too young to become a radio jockey. In Mumbai, since 2005, post his NID stint, he has worked across genres and fields in feature films, advertising, television dramas and short films as a Screenwriter and Director. His short films reflect his quirky sense of storytelling, and he has many awards to his credit. He has also written over 1300 television episodes for popular Indian television shows, such as 'Miley Jab Hum Tum' (Star One), 'Is Pyaar Ko Kya Naam Doon' (Star Plus) and the ongoing youth drama series, 'Nisha aur Uske Cousins' (Star Plus). He also created and wrote a popular teenage sports drama series on boxing, 'Humse Hai Life' (Channel V).

Day 1

18TH. SEPTEMBER. THURSDAY

9:30 AM	OPENING CEREMONY				
10:30 AM	FILM SCREENING				
	1	Masters of the Sky	CSA (Pakistan)	08:50	Documentary
	2	Little Hands	CSA (India)	08:00	Fiction
	3	Shere Punjab	FVC	12:00	Documentary
	4	62 Pansodan Street	FSA (Myanmar)	12:25	Documentary
	5	In the Realm of the Gods	BT	20:00	Fiction
11:30 AM	TEA BREAK				
12:00 PM	FILM SCREENING				
	1	Journey to Yarsa	FSA (Nepal)	67:00	Documentary
1:00 PM	LUNCH				
2:00 PM	FILM SCREENING				
	1	Alternative Dancer	CSA (India)	20:00	Documentary
	2	Padhte Padhte	CSA (India)	07:15	Fiction
	3	I Watched You Fall	FVC	11:30	Fiction
	4	The Little Rockstar	BT	21:00	Fiction
	5	Last Kiss	YFS	22:00	Documentary
	6	In Search of Destiny	CSA (India)	21:55	Documentary
	7	The Contagious Apparitions of Dambarey Dendrite	CSA (Nepal)	18:05	Fiction
	8	Khamsum	BT	23:00	Fiction
4:30 PM	TEA BREAK				
5:00 PM	FILM SCREENING				
	1	Nusrat has Left the Building... But When?	FSA (Pakistan)	20:55	Documentary
	2	Hamare Ghar	CSA (India)	30:00	Fiction
	3	In Citylights	CSA (India)	15:35	Documentary
	4	An Original Photocopy of Happiness	BT	23:00	Fiction
	5	Jab Bhagwan Bheekh Mangta Hain	FVC	18:30	Documentary
	6	A Dream Called America	FVC	24:00	Documentary
	7	Life	CSA (India)	14:10	Fiction

Day 2

19TH. SEPTEMBER. FRIDAY

KEY

CSA Competition (South Asia)
FVC NID Film & Video Retrospective
FSA Tribute to Film South Asia, Nepal
BT Tribute to Beskop Tshechu, Bhutan
YFS Special Package from Myanmar (Yangon Film School)

9:30 AM	FILM SCREENING			
	1 Shooter	CSA (India)	17:55	Fiction
	2 Babai	CSA (India)	06:40	Documentary
	3 Teen Ghante Door	FVC	13:00	Documentary
	4 Chuu	BT	02:00	Fiction
	5 Before Happiness	BT	08:40	Fiction
	6 7th Sense	FVC	33:30	Documentary
11:00 AM	TEA BREAK			
11:30 AM	FILM SCREENING			
	1 Chitrakatha 2013		52:00	Animation
	2 Words in Stone	FSA (India)	22:00	Documentary
1:00 PM	LUNCH			
2:00 PM	FILM SCREENING			
	1 Fujh 'A Refugee'	CSA (Pakistan)	09:05	Documentary
	2 Alpaviram	CSA (India)	09:40	Fiction
	3 Buddha's Birthday in Budapest	CSA (Bhutan)	09:00	Documentary
	4 No Burqas Behind Bars	FSA (Afghanistan)	77:00	Documentary
	5 Ghughuti Basuti / A Twinkle Behind A Closed Eye	FVC	16:00	Fiction
	6 Cries and Whispers	YFS	08:00	Fiction
	7 The Old Photographer	YFS	15:00	Documentary
4:30 PM	TEA BREAK			
5:00 PM	A TALK ON CONTEMPORARY BHUTANESE ART BY KARMA WANGDI (ASHA KAMA)			
6:00 PM	FILM SCREENING			
	1 The Red Door	BT	15:00	Fiction
	2 Rent and Grains	BT	06:00	Fiction
	3 The Container	BT	13:00	Fiction
	4 Yonten Gi Kawa / Price of Knowledge	BT	35:00	Documentary

Day 3

20TH. SEPTEMBER. SATURDAY

9:30 AM FILM SCREENING

1	Prabhat Nagari	CSA (India)	11:00	Documentary
2	Saknoia	CSA (India)	13:40	Fiction
3	Dhusar	CSA (India)	19:30	Documentary
4	Coffee for Two	FVC	08:00	Fiction
5	Cipher	FVC	23:30	Fiction
6	Insein Rhythm	YFS	11:00	Documentary

11:00 AM TEA BREAK

11:30 AM FILM SCREENING

1	The Story of One	FSA (Sri Lanka)	19:00	Documentary
2	Pollena Kathe	FVC	14:30	Fiction
3	Gol O Jog	CSA (Bangladesh)	16:00	Fiction
4	Noora	CSA (India)	16:50	Fiction
5	Odh	CSA (India)	22:50	Fiction

1:00 PM LUNCH BREAK

2:00 PM FILM SCREENING

1	Potter's Song	YFS	23:00	Documentary
2	The Last Rites	FSA (Bangladesh)	17:00	Documentary
3	Dophar	FVC	16:30	Fiction
4	A Pinch of Skin	FVC	25:00	Documentary

3:30 PM TEA BREAK

4:00 PM FILM SCREENING

1	FEICA - A Life with Cartoons	CSA (Pakistan)	10:30	Documentary
2	Grahamam	CSA (India)	10:00	Fiction
3	Maneesha 1941	CSA (India)	18:00	Documentary
4	Pava	CSA (India)	09:50	Fiction
5	Portrait of a Fair	CSA (India)	11:00	Documentary
6	Night of the Saints	CSA (Pakistan)	20:00	Documentary
7	Viratham	CSA (India)	11:00	Fiction
8	Bhinti Maage	CSA (India)	14:00	Fiction

6:30 PM CLOSING / AWARDS CEREMONY

Day 4

21ST. SEPTEMBER.

SUNDAY

KEY

CSA Competition (South Asia)
FVC NID Film & Video Retrospective
FSA Tribute to Film South Asia, Nepal
BT Tribute to Beskop Tshechu, Bhutan
YFS Special Package from Myanmar (Yangon Film School)

1:00 PM LUNCH

2:00 PM SEMINAR ON WRITING EPISODIC FICTION FOR TELEVISION

5:00 PM TEA



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**SOUTH ASIA
THROUGH THE
SOUTH ASIAN
EYE**

INDEX OF FILMS

TITLE	DIRECTOR(S)	PAGE No.
62 Pansodan Street	Cho Phylene	74
7th Sense	Farooq Mohamed	55
A Dream Called America	Anoop Sathyan	67
A Pinch of Skin	Priya Goswami	69
Alpaviram	Suyash Kamat	20
Alternative Dancer	Akee Sorokhaibam	21
An Original Photocopy of Happiness	Dechen Roder	88
Babai	Kavita Datir, Amit Sonawane	22
Baddho	Anagh Saha, Dipanjan DC, Ankana Sarkar	102
Before Happiness	Tandy Norvu	82
Bhinti Maage	Vishwesh Kolwalkar	23
Buddha's Birthday in Budapest	Arun Bhattarai	24
Chuu	Deepak Upreti, Posan Sharma	83
Cipher	George K Antony	51
Clouds	Nikita Deshpande and Stephanie Birat	103
Coffee for Two	Bharani Setlur	63
Cries and Whispers	Thet Oo Maung	95
Dhusar	Mitwa A Vandana	26
Dophar	Siddharth Gautam Singh	59
FEICA - A Life with Cartoons	Waseem Abbas	27
Fujh - 'A Refugee'	Farheen Zaheer	28
Get a Lift!	Gaoxiang Liu	103
Ghughuti Basuti	Geetika Juyal	56
Gol O Jog	Touqir Shaik	29
Grahamam	Christo Tomy	30
Grandpere	Kathrin Hurlimann	104
Hamare Ghar	Kislay	31
I Watched You Fall	Ruchi Bakshi	64
In Citylights	Saurabh Vyas	32
In Search of Destiny	Aakash Arun	33
In the Realm of the Gods	Pema Tshering	85
Insein Rhythm	Soe Moe Aung	96
Jab Bhagwan Bheekh Mangta Hain	Manish Saini	52
Journey to Yarsa	Dipendra Bhandari	72
Khamsum	Loday Chopel	86
Last Kiss	Seng Mai Kinraw	97
Last Rites	Yasmine Kabir	73
Le 12th Homme	Thomas Pons	102
Life	Srinjay Thakur	34
Little Hands	Rohin Raveendran	35

TITLE	DIRECTOR(S)	PAGE NO.
Maneesha 1941	Makarand Dambhare	36
Masters of the Sky	Seraj-us-Salikin	37
Naayo	Saheb Ram Tudu	104
Night of the Saints	Hammad Munir	38
No Burqa Behind Bars	Nima Sarvestani	75
Noora	Kirpal Sandhu	39
Nusrat has left the Building... But When?	Farjad Nabi	76
Odh	Naina Panemanglor	40
Padhte Padhte	Filmy Rockers	41
Pava	Vaishnavi Sundararanjan	42
Pollena Kathe	Udayraj P J	60
Portrait of a Fair	Mustaqeem Khan	43
Potter's Song	Hnin Ei Hlaing	99
Prabhat Nagari	Aman Wadhan	44
Que El Viento	Laura ToVa	105
Rent and Grains	Loday Chopel	90
Saknoia	Khanjan Kishore Nath	45
Shere Punjab	Rahul Das	61
Shooter	Tejas Anil Joshi	46
Teen Ghante Door	Jessica Gupta	57
The Contagious Apparitions of Dambarey Dendrite	Bibhusan Basnet, Pooja Gurung	25
The Container	Jamyang Dorji	84
The Little Rockstar	Solly Dorjee	87
The Old Photographer	Thet Oo Maung	98
The Red Door	Tashi Gyeltshen	89
The Story of One	Kannan Arunasalam	77
Uncapturable Ideas	Masaki Okuda	105
Viratham	Prithvi K Raj	47
Words in Stone	Akhila Krishnan	78
Yonten gi Kawa (Price of Knowledge)	Ugyen Wangdi	91



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Indian cinema has a kaleidoscopic history reflecting its rich and diverse culture even while constantly updating and redefining its scope as new meanings and ideas are generated in the passage of time. It has been an attempt to visually portray its multiple and plural histories - of folklore, myths, facts and fantasies by weaving together the many aesthetic expression of dance, drama, music, literature and poetry infusing it not only with a nostalgia for a bygone past - its glories and mirth, its triumphs and defeats but also struggling to grapple with modern aspirations, its pangs and angst, without losing its quintessence. Indian cinema is a representation of its struggle with itself to recast traditional values in a modern idiom so as to accommodate its innumerable variations of differences and visions, searching for fusion and synthesis.

Deep Focus Cinema is currently the only professional magazine on Indian Cinema that explores the craftsmanship of all professionals involved in the process of film production to exhibition. We feature in-depth articles, interviews, film reviews, book reviews, film festival reports from all regions and all the languages in which films are made in India, fiction and non-fiction, both. We also cover various genres and aspects connected with film media and interesting developments in World Cinema. The magazine is a forum for deeper and dynamic engagement with the current debates on form, content, the grammar of cinema and censorship.

Alongside senior and established writers, it is also a platform for new and aspiring writers who wish to contribute thought provoking articles.

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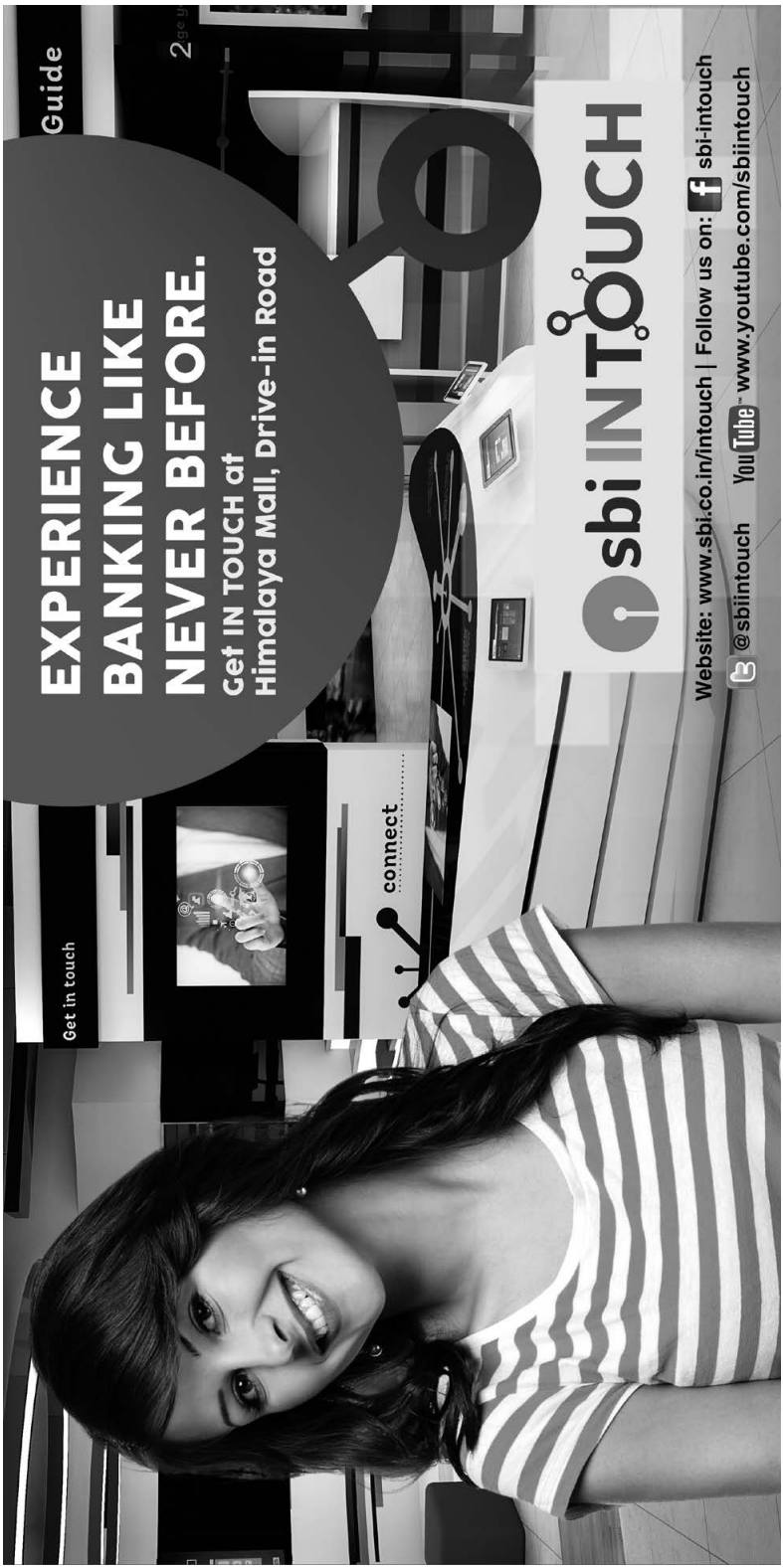
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