



alpavirama

Asian Short and
Documentary Film Festival
2018

National Institute of Design, Ahmedabad

asia through the asian eye



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Director's Foreword



A festival is a time to celebrate, to reaffirm, to renew. A film festival like Alpavirama does that on many fronts – it celebrates the idea of short films made by young Asians, it reaffirms our faith in the power of storytelling to heal and hear, and it renews our commitment to better understanding between Asian nations, big and small.

As the biennial Alpavirama Asian Short and Documentary Film Festival organized by the Film & Video Communication department of the National Institute of Design, Ahmedabad reaches its fourth edition in 2018, I am pleased to note its steady and quiet progress. From focusing on our immediate neighbours in South Asia in the inaugural 2011 edition, Alpavirama's ambition now stretches through the length and breadth of the vast land mass of Asia, bringing to Ahmedabad the sounds and sights of love, loss, and everything in between, in tongues exotic or elusively familiar.

National Institute of Design, Ahmedabad is a multi-disciplinary institution, and hence an apt location for Alpavirama, a film festival celebrating variety and diversity. Our Film & Video Communication department and its graduates have, over the years, made their mark in a rainbow range of audio-visual professions, including TV, Advertising, Documentaries, and now increasingly Feature length films. The NID Film & Video graduates have an edge over others in the market, as they train to be filmmakers immersed in an overall environment of design pedagogy and practice, and of cross-disciplinary learning.

I welcome you all to Alpavirama 2018, to looking at a resurgent Asia through convergent Asian eyes, giving a unified message of sisterhood, compassion and peace.



Pradyumna Vyas

Director, NID

Festival Director's Foreword



Any human endeavour matures over the years, as it picks on experience, of things done or not attempted, of directions taken or desired. Alpavirama, beginning its journey in February 2011, has indeed come a long way as it approaches its fourth edition in October 2018. However, I personally don't see growth as an ascending diagonal. In my view Alpavirama has, down the years, become a better festival, not in terms of the sheer number of films shown or parallel events held, or the scale of its razzmatazz. Alpavirama remains a modest and focused film festival devoted to the idea of quality screenings of carefully chosen films by the Asian young. The most valuable takeaway from our festival is not the official T-Shirt or the casual Celebrity encounter.

This edition too we are screening 74 odd short documentary and fiction films from 18 odd countries in Asia, across five sections. The themes of these films reflect the multiple narratives playing out in these varied lands, of looking back or going forward, or just plain staying put. The themes also reflect universal individual dilemmas about life and death, pain and pleasure.

Looking China, a Beijing based annual filmmaking initiative about introducing foreign film students to the cultural and social diversity of China, has been partnering with the Film & Video department of NID, Ahmedabad for the last few years.

The short documentaries which have emerged from this multi-nation programme (shot/edited in 15 days flat!) are vivid examples of good cinema and ethnography. This year's Alpavirama is showing a curated selection of some of these, including those directed by NID Film & Video students.

The Film & Video department at NID, Ahmedabad, now three decades old, is one of the top schools in India as far as learning filmmaking is concerned. Our post-graduate and under-graduate students together make about 65 short films every year, as part of their education at NID. This year's Alpavirama, like every time, has a selection on show of our recent student films, both fiction and documentary, which go on to prove that small is not only beautiful but better as well. A related selection is the much appreciated recent feature films of two of our bright alumni.

Prof. Satish Bahadur Lifetime Achievement Award this year is being given to Dr. Shahidul Alam from Bangladesh. Besides being a world-renowned photographer, he is also a pioneer in Photography / Media education in this part of the world, having set up the Pathshala South Asian Media Institute in 1998. The award is in recognition of Shahidul Alam's life-long commitment to education, human rights and the interests of Bangladesh / South Asia.

The Seminar "GreyScales, Elderly in the Movies" and the Master Class "Listening through the Lens" bring forth important areas of enquiry. With a massive growth in population of people over sixty, India faces an urgent need to address the world of the greying, and not only in the area of healthcare. How they are shown in popular media also informs how they are treated off it, in real life. The Seminar deliberations should bring out interesting pointers towards rectifying the present situation. The Master Class on location sound recording, on the other hand, will be an important lesson for young filmmakers of the digital age, who have forgotten the value of clean and meaningful synch sound.

Quite a winsome fare, this. Please come, dive in. ☺

Arun Gupta
Festival Director,
Alpavirama Asian Short & Documentary Film Festival



Illustration by Subir Dey

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 high points on the timeline thus generated.

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 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 passing away (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, while we watch and/or make them.

Prof. Satish Bahadur Lifetime Achievement Award

for outstanding contribution to Media Education in South Asia

“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.

Media teachers, being relatively new entrants to the education profession (media training getting respectability a little late in the day), are doubly disadvantaged, as media is an art and a business, and how the hell do you teach that? 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 media education institutions in this part of the world. If at all media in South Asia today buzzes with the youthful energy of the many alumni/alumnae of organized media 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...

Prof. Satish Bahadur Lifetime Achievement Awardee 2018
Dr. Shahidul Alam



Shahidul Alam is a photographer and social activist based in Bangladesh. He is also a teacher. In the last 30 years, along with contributing to some of the top photo agencies in the world, Alam has also set up several international media institutions in Bangladesh such as the Drik Picture Library and the Pathshala South Asia Media Institute, both powerhouses of photography & media practice and education in South Asia. Members and students of these institutes have been widely recognized internationally.

In the year 2000, Shahidul also established Chobi Mela - Asia's first and largest photography festival. Chobi Mela is world's most demographically inclusive photo festival that examines the dramatic shifts in image production, ownership and distribution brought on by new developments in the media landscape. The value and impact of Chobi Mela on budding photographers in South Asia, as well as on seasoned practitioners globally, is well known to anyone even faintly related to the medium. An honorary fellow of the Royal Photographic Society, Alam has also chaired the World Press Photo jury among other honors. He is also recognised as a new media pioneer, responsible for introducing email to Bangladesh. Alam's book *My Journey as a Witness* has been described as "the most important book ever written by a photographer".

The Pre-Selection Jury – Group 1



From left to right : Shrinkhala Aren, Rishaya Palkhivala and Mustaqeem Khan

The fourth edition of Alpavirama was afoot. Thanks to the FilmFreeway portal, the number of entries had quadrupled. Along with the number of films, the quality of the films and the content has also gone up a couple of notches. In the previous two editions, my colleague, Prahlad and I had seen all the entries together, due to the fact it was a manageable number. During this edition, the sheer quantity of films made us divide and watch the films individually, along with one more colleague, Hitesh, who was thankfully around to share the volume of work.

After one round of the three of us watching all the entries, which came to a little over 900, we came down to 187 films. These films were ready to go for pre-selection, that was being done by three groups. My group comprised of alumnus, Mustaqeem Khan and current student, Rishaya Palkhivala. Between the three of us, we saw over 80 films from across Asia – Vietnam, Japan, Armenia, Iran, Israel, Myanmar, Lebanon, Indonesia, Saudi Arabia, Afghanistan, Korea, Philippines, Turkey, and our very own India.

The selection of films we saw in the pre-selection was really engaging and blew us away. Rishaya says – “Being part of the Alpavirama Pre-Selection committee was a great exposure to short fiction and documentaries from all around Asia. Of course, whilst watching films from an array of different backgrounds, we often arrive at the understanding of commonality and the universality of experience and emotion, that binds us. Alpavirama as a fest itself focuses on unheard voices- the young, the Asian. And thus, we tried to give outlets for different voices- selecting films from different countries and with different themes and styles.”

Once we saw all the pre-selection films, Mustaqeem commented “These films had a variety of subjects and points of view- watching them was like taking a close look at the diversity of Asian culture and sensibilities. It was also exciting to see how Indian films amongst the selection often overlapped in the thematic explorations yet were different when it came to the cinematic expression. While making our selections we consciously overlooked production value and technical superiority in favour of rich storytelling, relevant themes and an unusual yet strong hold over cinematic language.”

It was a really difficult task to select from within these flawless films and we hope with all our hearts that the audience will relish these, as much as we did.

Shrinkhala Aren

Faculty, Film & Video, NID

The Pre-Selection Jury – Group 2



From left to right : Eshwarya Grover, Prahlad Gopakumar and Kinshuk Todi

Alpavirama has by now become a part of the Film and Video calendar. In late 2017 we had *chai* and a discussion about Alpavirama 2018 with Arun Gupta, the festival director, and the next thing we remember is sitting in the pre-selection jury. The jury faced the tough task of selecting from 60 amazing films. We never had a discussion on which films to eliminate, the only debate was to decide which of those films were more nuanced and appropriate for our festival.

One of our team members Ms. Eshwarya Grover said, 'I was inspired! A little intimidated too, at times. Having watched films made by filmmakers falling in the age bracket where I fit, I kind of related to them for going through the same journey of making films, applying to festivals, getting selected or not getting selected but seeking some kind of recognition or finding a platform to voice their point of view. As a film student, it was an exercise in trying to search for elements of film language and their understanding of film as a medium of storytelling. I particularly was delighted to

watch Asian fiction section as it was an insight to the way they see life as life is, the kind of varied experiences they've had and of what shapes the kind of stories they want to tell and how.'

The biggest challenge we faced was the fact that 60 films were from 15 different countries. Seeing them one after the other made us discuss life to politics of different parts of Asia and jump from culture to culture.

As Kinshuk Todi puts it 'Three full days of watching films made by my contemporaries, all over Asia. Some from as far as Iran, some from nooks and corners of my own country. Stories competing with stories, coveting an audience. That's what the responsibility of the pre jury is, to select films, which make it to NID auditorium to be screened at the festival. It was a fascinating experience listening to stories, learning, being inspired, asking yourself again and again which ones you would want to see yourself at Alpavirama. It is great to see the wide variety of stories coming from all over the continent. It is also a delight to see certain imperfections and rough edges which is hallmark of honest independent filmmaking.'

Our basic framework was to give the underdog more mileage and to explore cinema which is usually unreachable to the audience here. Lot of *chai* and discussions later we came up with a list that we felt will be a great viewing experience.

Prahlad Gopakumar

Faculty, Film & Video, NID

The Pre-Selection Jury – Group 3



From left to right : Kunika Kharat, Hitesh Chaurasia and Aditi Banerjee

Alpavirama is a unique film festival celebrating short films made by young Asian filmmakers. Being part of the pre-selection jury is a huge responsibility. At the same time, it's a great opportunity to watch so many short narratives and documentaries of neighboring countries.

We had to watch a total of 62 films in the span of three days and short-list them to be screened in the competition section of this festival. While judging these films of young filmmakers, the challenge was to decide on a criteria; craft, technique, subject or intent? Two other jury members Aditi Banerjee (NID graduate, filmmaker and teacher) and Kunika Kharat (NID final year student) balanced each of these aspects.

On the first day of pre-selection, it had rained in Ahmedabad and the roads were flooded. So, we were talking about

climate change and the development model in response to that. It was intriguing to see, the same issues we were discussing reflected in the films from other Asian countries as well. It was also a realization of how little we know about Asian countries and their culture.

After watching a film, we discussed about it and marked individually. Some films triggered a debate in the larger context as well. At times after watching a film, there was absolute silence. We struggled to put across our thoughts in words and just a smile or look was enough.

Aditi Banerjee sums up the experience like this “Being part of the pre-selection panel of Alpavirama was an exciting and intense experience. The pleasure of it lay in the fresh and varied emotional and geographical landscapes that we experienced in the screening room. Making a choice was difficult, which is always a good sign for a film festival!”

Recalling the experience Kunika Kharat said “We had a difficult time in selecting films as they all were such profound display of emotions, cultures and sensibilities from around Asia. The overall experience was very inspiring and motivating and left me with a feeling of satisfaction.”

We made a sincere effort to present a multifarious audio-visual diversity of Asian cinema. Hopefully the audience shall also take an Alpavirama (short pause) and start looking at our Asian countries through the Asian eye.

Hitesh Chaurasia

Faculty, Film & Video, NID

Jury : Asian Competition 2018



Dr. Austin Jun Luo

Dr. Austin Jun Luo is an Associate Professor in Media and Cultural Studies, Beijing Normal University, and finished his post-doctoral program in Chinese Literature after his career as Founding Director and Chief Research Officer in 3Kou Branding and Senior Project Manager in LKD in the US. He is special consultant of Chinese Ministry of Culture and Department of Publicity of CPC. He has published two books, "TV Channel Brand Marketing & Total Package", and "Brand Image Promotion of Digital Media". He was the leading research consultant for 2010 rebranding of CCTV International, 2011 rebranding of CCTV1. His Post-Doctoral research is about the NPO's function in distributing Chinese culture. He is the executive editor-in-chief of the English journal, International Communication of Chinese Culture, published by Springer. He has won Gold, Silver and Bronze Awards of Promax&BDA and contributes to Promax&BDA as an International Judge. He is a frequent speaker in international conferences in the US, Austria, Singapore, Belgium, Czech Republic and Italy.



Sithumini Rathnamalala

Sithumini Rathnamalala is the Head of Department at the Department of Integrated Design, University of Moratuwa, Sri Lanka. He is a chartered architect by profession. Sithumini earned his Bachelor's degree in built environment from the University of Moratuwa, Sri Lanka in 1999 and several post graduate qualifications in different fields of studies (such as Architecture, Linguistics, Cinematography) from Sri Lankan and foreign Universities. Sithumini currently serves as a member of the State Advisory Council for Photography. He is an honorary fellow of the National Photographic Art Society of Sri Lanka and an associate member of the Sri Lanka Institute of Architects. Sithumini has screened his short films and documentaries in several local and International film festivals and has won several awards. He serves as a jury member of leading Sri Lankan short and documentary film festivals and photography competitions.



Prof. Svati Joshi

Prof. Svati Joshi has been a student and teacher of literature. She studied English literature at St. Xavier's College, Ahmedabad for a B.A. degree, Harvard university, USA for an M.A. degree and M.S. University, Baroda for a PhD degree. She taught literature at Miranda House, Delhi University. Her areas of interest have been social history of literature, critical theory and gender studies. She has edited "Rethinking English: Essays in Language, Literature, History", a seminal work on the influence of English Studies on social and cultural formations in colonial and post-independence India. At present she is engaged in a study of social and cultural history of Gujarat. Besides her academic engagements, Prof. Joshi has been actively involved in human rights issues.



Asheesh Pandya

Having graduated from the Film and Television Institute of India, Pune in 1988, Asheesh has been practicing the art and technique of Sound for films, theatre, music and audio projects. He has recorded, designed and mixed sound for several award winning Indian and international films, and has travelled widely with some of the best names in broadcasting industry, within and outside the country. Visiting faculty at various prestigious institutions in India, he loves to engage with young minds. His sound workshops, titled 'Happy New Ear', invariably draws full attendance by the students, who have often described them as life changing. A photographer, an occasional poet, a theatre actor and an amateur architect, Asheesh designed the sound scheme and studio for India World Radio and organized a festival of documentaries in his home city of Gurgaon.



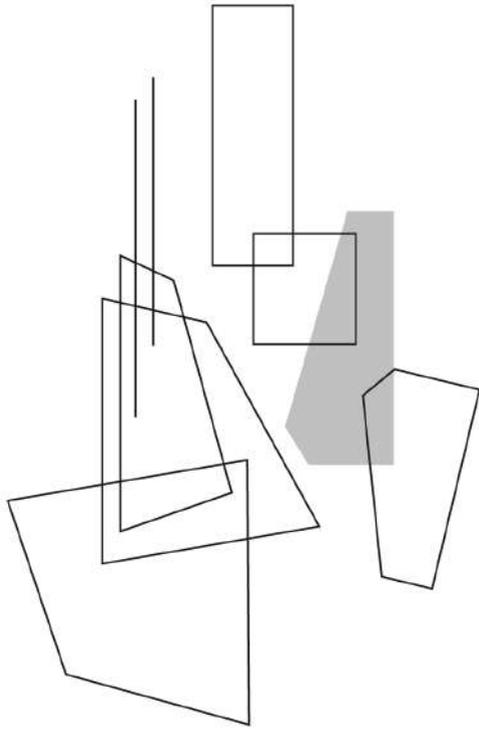
Dr. Gayatri Menon

Dr. Gayatri Menon is a senior faculty at the National Institute of Design with more than 18 years of experience in design education, research and practice. She is the overall coordinator of Design foundation studies at NID and also heads the Design teacher's development program initiated by the government to train design educators at a national level. She did her two-and-a-half-year postgraduate course in Product Design at NID after completing her graduation in engineering and a short stint in the industry. Her interests include Design methods, Design thinking, Creativity, Play and learning, Design research, Visual fundamentals, Design for social concerns, Systems approach and Innovation. She received her PhD from the Indian Institute of Technology, Bombay on "A conceptual framework for opportunity identification in design innovation". She has been invited as a tutor to International Creativity Workshops held in Italy, UK, Germany; as a visiting faculty at design schools in South Africa & Canada and national institutions such as IIM-A, IIM-U, IIT-J, MNIT etc.



Manish Saini

Manish Saini graduated from the National Institute of Design, Ahmedabad in 2009, specializing in Film and Video Communication. It is here that he discovered and channelized his love for story telling into crafting films. He is inspired by the nuances of daily life and has an eye for seeing whimsy and splendor in the seemingly ordinary and mundane happenings around him. He sees cinema as a mirror to real life, his work so far presenting characters and everyday situations through the lens of humour and irony. He aspires to tell stories that are rooted in Indian life and have a mass appeal but at the same time are equally thought provoking. Manish's student work has won awards and were showcased in many Film Festivals. His debut feature film 'Dhh' has recently won the National Film Award for Best Feature Film in Gujarati, at the 65th National Film Awards.

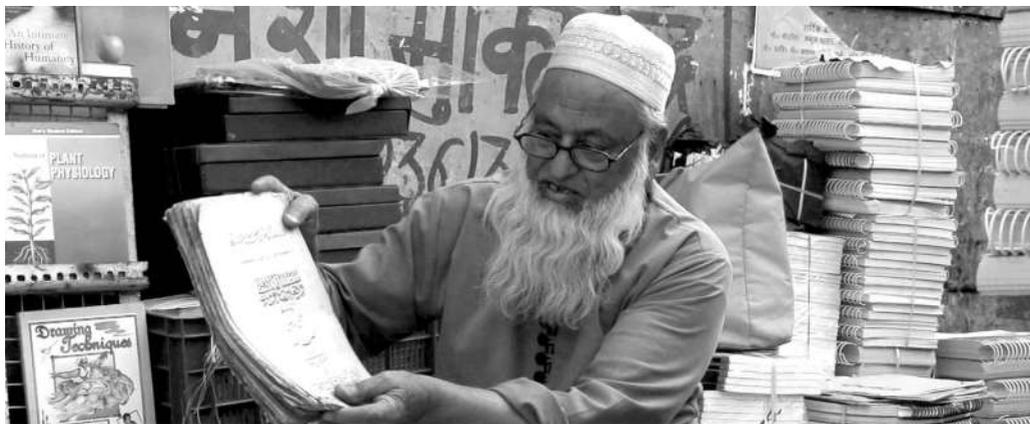


Asian Competition

The vast and varied landmass that is Asia, and the multi-cultural multi-lingual people that inhabit it, presents a wonderful opportunity for the storyteller, giving him or her myriad shades of the happy, the sad and the stoic to play with. Welcome to the songs and sights of life, Asian style.

After Word

21:15 min | Hindi | 2017 | Documentary



Director
Mallika Visvanathan
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Born and brought up in Delhi, Mallika completed her Bachelor's degree in Sociology from Hindu College, Delhi University. After completing her Masters from the School of Arts and Aesthetics, JNU, she worked as a research assistant at filmmaker/visual artist Amar Kanwar's studio. She recently graduated from the Creative Documentary Course, Sri Aurobindo Centre for Arts and Communication, New Delhi.

After Word is an attempt to explore the world of objects and their relationship to time, value and memory. Set in Daryaganj, the film imagines the stories that are forgotten or left behind in the city of Delhi. After Word is Mallika's final diploma project as a student at the Creative Documentary Course (CDC), Sri Aurobindo Centre for Arts and Communication (SACAC), New Delhi.

Amma

29:15 min | Malayalam | 2018 | Documentary



A brief view into the extraordinarily ordinary life of a mother, the film shows the daily life from home to work and back of a mother, looking after a family and job with multiple tasks at hand and priorities of varying kinds.

Gopikrishnan is a young and experimental filmmaker with a background in visual communication. A graduate from NID, he is passionate about various forms of storytelling and performing arts. He is a budding filmmaker attempting to establish an identity with his own style in visual storytelling.



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Around the Island

30:00 min | Chinese | 2017 | Fiction



Director
Adam Yang
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Born in Guangdong, Adam Yang is a fan of Johnny To. He finished his Masters in Film from the Hong Kong Baptist University Academy of Film in 2017 and is now involved in making genre short films.

Around the Island is based on a true story about a gun and a video involving a special correspondent and a security captain on a mysterious island.

As I Lay Dying

19:00 min | Vietnamese | 2017 | Fiction



Troubled by her dreams at night, Thanh went to a psychic, who performed a spirit medium ritual to get answers. Following the mysterious psychic into the realm of dreams and experiencing her life in different forms, Thanh gradually finds out the truth about herself, which she hides deep in her subconscious world.

Quỳnh Anh graduated from Hanoi Academy of Theatre and Cinema, majoring in Film Direction. She continued to attend filmmaking workshops in Hanoi Doclab and The Centre for Assistance and Development of Movie Talents (TPD) from 2013 to 2015.



Director
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The Barber

12:45 min | Chinese | 2018 | Documentary



Director
Wei Lu
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Director Wei Lu, graduated Master of Fine Arts in Radio and Television from Liaoning University.

The barbershop, called "Peacock", has existed for more than a hundred years in Shenyang, Liaoning province. This barbershop is one of the few that still has the traditional craft of shaving the face. The guests who come here regularly enjoy chatting with each other in their own way. Jinling is the barber's owner. In the past 40 years, he and his shop has witnessed the changes of time and the social vicissitude.

Closed Circuit

16:00 min | Persian | 2017 | Fiction



In a space where everybody is being watched, a woman asks her husband's friend to find the secret camera that she doubts her husband has set up in her apartment. But despite finding the camera, her secrets still get revealed in front of the friend, where he takes advantage of her situation in exchange for helping her. But that is not all that awaits her in the apartment.

Morteza Abbasian is a short filmmaker who has made three short films till now. He has initially graduated civil engineering and later graduated in filmmaking from Hilaj film school. He is currently living in Tehran, Iran, but grew up in Bulgaria.



Director
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Counterfeit Kunkoo

15:00 min | Hindi | 2017 | Fiction



Director

Reema Sengupta

reema@catnipicture.com

Executive Producer

Surekha Sengupta

Cinematographer

Hashvir Oberai

Sound

Prashant Navar

Reema Sengupta is an award-winning twenty-eight years old writer, director, and editor, based in Mumbai. She has directed narrative films, music videos, commercials, interactive video installations, and after-movies across India, U.K., South Korea, and the U.S.A.

In a country where marital rape is not a legal crime, it took a lot for Smita to escape an abusive marriage. She lives in a one-room apartment in Mumbai, earning her living by making imitation mangalsutras (necklace worn by married women). But Smita discovers a strange pre-requisite to renting a house in middle-class Mumbai. Counterfeit Kunkoo is not a feisty feminist retort to the deep-seated misogyny that finds its way into everyday life. It is an exploration of the idiosyncrasies that come with it, the battles one must fight, and whether winning or losing those battles matter at all.

Daivaar

26:15 min | Marathi | 2017 | Fiction



In Maharashtra, India's heartland of farmer suicide, Siddharth, son of a moneylender comes to collect money from his old neighbour Bhanudas. Bhanudas's brother Dhiren recently committed suicide and he owed money to Siddharth's father. Siddharth's visit takes an unexpected turn when he meets his ex-girlfriend.

After completing direction course from Film and Television Institute of India, Abhijeet worked in The Viral Fever as assistant director and writer. In 2017, his diploma film Kalpvriksha got the National Award for best cinematography.



Director
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Cinematographer
Vipinkuman Waghmare

Editor
Shini J K

Producer
M.V. Bhatt, V.S. Khuman

Sound Designer
Kushal Sarda

Music
Nilesh Patange

Doctor

10:00 min | Turkish | 2017 | Documentary



Director

Yavuz Üçer

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Born in Ankara in 1991, Yavuz is studying Radio, Television, and Cinema at Akdeniz University. Before that he studied Business Administration at Mehmet Akif Ersoy University. He received diction and oratory education approved by Ministry of Education. He got six months training in acting and creative drama in the private Antalya Modern Art Course. He logged in to cinema with his fiction film, 'White Skin'.

Turkoman Beşir and his family were forced to flee to Turkey from Syria because their village was bombed in the civil war of Syria. Beşir's dream was to become a doctor and help people, but now he has given up the dream. The family has fallen apart and is living in different cities because of Turkey's living conditions, trying to continue their lives. Beşir has to work away from his mother and without seeing her.

Dreams on Wheels

14:45 min | Haryanvi | 2017 | Documentary



The film follows and documents the life of a young auto rickshaw driver who is from the northwestern suburbs of Rohtak, Haryana and captures all details and aspects of this journey.

Vedika is a final year student at State University of Performing and Visual Arts. Specialized in film direction and screenplay writing, her films draw strongly from memory and longing layered.



Director

Vedika Kruti

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Cinematographer

Vikash Kaushik

Editor

Ankit Kumar

Producer

**State University of Performing
and Visual Arts**

Sound

Prateek Kumar

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Ek Aadmi Ka Nyota

22:45 min | Haryanvi | 2018 | Fiction



Director
Amit Kumar
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Amit Kumar is currently studying Liberal studies from Ashoka University, Sonapat in Haryana. He graduated from State Institute of Film and Television, Rohtak in 2017. "An Invitation for One" is his final project as part of the curriculum in the film institute.

The film is about a shy kid who unwillingly goes to attend a wedding in his village. The journey and the wedding itself change him in an unexpected way. He goes back home after this encounter with his new self where he is still ambiguous about things.

Ek Baar Phir

14:00 min | Hindi | 2017 | Fiction



The film tells the story of Gopal Sharma who develops a heavy heart due to another delay in the construction of his house. Staying alone in his rented apartment, he witnesses the reconciliation of a young couple in his building, which leads him to reflect on his failed marriage. Set in Mumbai, the film attempts to explore the themes of loneliness and relationships that people share in a metropolis. The film also draws inspiration from intersecting stories that help us reflect on our own lives while touching upon the civic issue of redevelopment which is a burning issue in Mumbai.

Born and raised in Mumbai, India; Rohit Shastri excelled in fine arts during his school years. Post finishing his Bachelors in Commerce, he pursued film-making from Srishti Institute of Art, Design & Technology in Bengaluru. Rohit's favourite film-makers include Danny Boyle, Mani Ratnam, M. Night Shyamalan and Christopher Nolan.



Director
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Eye Test

15:30 min | Malayalam | 2017 | Fiction



Director
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Producer
Sudha Padmaja Francis

Cinematographer
Appu Prabahakar

Editor
Ahammed Naseeb Sainaba

Sound
Pramod Thomas
Robin Kunjukutty

Sudha is a 28-year-old Indian filmmaker who is currently living in Kerala. She graduated with a Masters in Film from the University of Reading, U.K. in 2017, and her movie 'Eye Test' is her graduation project. She is also a recipient of the Felix scholarship for 2016-2017.

Eye Test is a short film in which the director has sought to explore the affective atmosphere of a mother-daughter relationship, death and bereavement through the realm of memory, following her own mother's death a few years back. The narrative delves into the mindscape of the 27 year old Nivedita when she visits an eye clinic. The eye clinic territory transforms into a sensorial one for her, invoking memories of her single mother and her own lonely childhood.

Firak

13:30 min | Turkish | 2016 | Documentary



There are many people who cannot live the way they want to because of social prejudices in Turkey and also in a lot of places in the rest of the world. Ahmet Muhsin Tüzer is one of them. Ahmet Muhsin, who lives in Antalya, Kas, Turkey, loves rock music and formed a rock band to perform rock songs. But he cannot do it easily because of his job. Ahmet Muhsin's story about succeeding in breaking prejudices will affect many people and inspire them.

Okan Temizarabacı was born in Bursa, in 1994. In 2013, he made his third short narrative film "Agora", when he attended summer workshop at Prague Film School. He graduated from Cinema and Television Department, Anadolu University in 2016. He has now established a film production company called "Matuku Film".



Director
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Executive Producer/Cinematographer
Burak Önder

Executive Producer/Co-director
Ceren Ezgi Demir

Executive Producer/Sound
Çağrı Çavaş

Co-Producer
Nejat Temizarabacı

First Feature Film

14:00 min | Arabic | 2016 | Documentary



Director

Bentley Brown

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Producer

Mai Alshaibani

Co-Producer

Abdulrahman Khawj

Bentley taught in Saudi Arabia's first university-level filmmaking program for women from 2015 to 2018, where he produced and directed several forthcoming projects of fiction and experimental non-fiction.

Working underground in the year before the legalization of cinema in Saudi Arabia, a team of mostly women makes its first feature film. Anonymous accounts of their experience are brought together in a melancholic narration. In the spirit of the first films, a filmmaker documents the production in Jeddah with his first video camera from his childhood.

Free Fly from the Fifth Floor

15:00 min | Azerbaijani | 2018 | Fiction



Turkan's father takes her to the university to pick her diploma up in order to apply for a job that her uncle has found for her. But there is something else going on at the university and she is hiding it from her father.

Araz was born in 1987 in Tabriz, Iran. He graduated from the Faculty of Graphic Design in 2006 at "Mirak" art school and worked in theatre and few films as a graphic designer, sound and video editor, and assistant director. In 2012, he moved to Baku, and after working in few films and making many advertisement videos, he has made his first independent short film in 2015.



Director
Araz Pourvatan
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Producer
Mehdi Pourvatan

The Gentle Sadness of Things

16:00 min | Turkish | 2018 | Fiction



Director
Deniz Telek
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Deniz Telek was born in Erzurum in 1989. He graduated both Bachelors and Masters in Philosophy from University of İstanbul. He is studying PhD in Cinema Department in Marmara University. He also graduated from Pantomime Department in İstanbul State Conservatory and he is working as an actor in some private theaters nearly 10 years in Turkey. He played the lead role in Dersu Yavuz Altun's last feature-length movie "Ayaz".

After his father's death, Ali goes to his hometown to take his mother to the city where he lives. But he convinced his mother on one condition only; he has to find a place for his father's heirloom dog. Will he find it?

Getting Ready for Being Late

14:00 min | Kurdish | 2018 | Fiction



Selim makes a living as a taxi driver. But his car is old and out of condition. He can't find any customers and when he does, his customers cause trouble due to the car's poor condition. Selim lives with his father and one day he finds out that people who live with sick or elderly at home and takes care of them will receive a payment which will be enough to buy a car at an affordable price. But his father is not sick.

Born in Batman in 1990. Aram Dildar played in various theatre groups. He studies in Radio, T.V. and Cinema Department of Marmara University. After his first acting experience in the film "Press", Aram Dildar focused on directing in addition to acting in the following years. He worked as a director and assistant director in national and international T.V. networks.



Director
Aram Dildar
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Producer
Firat Kaya

Gray Umbrella

09:00 min | Persian | 2018 | Fiction



Director

Mohammad Poustindouz

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Mohammad Poustindouz is an Iranian short filmmaker who started nearly eight years ago. He has made two documentaries, three shorts film and has written eight short films.

Mr. Maleki has a permanent habit. Until a man with an umbrella enters his life.

Hot Water : Blue

10:45 min | Turkish | 2018 | Fiction



Nilgun is a woman in her late 20's who is unhappy and suicidal. As a typical human being of the digital age, she even searches for suicide methods through the social media. Eventually she finds one on YouTube. She records her farewell video with the desire to continue her life in cyberspace while she ceases to exist in the real world. However she cannot commit suicide without uploading the video on the Internet.

Onur lives in Istanbul. He graduated from Bahcesehir University Film & Television department. Now he is doing his Masters Program in the same discipline at Kadir Has University. He is also shooting commercials and videos as a freelancer.



Director
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Let the Pen be the Arrow

20:15 min | Hindi | 2018 | Documentary



Director
Shubham Kumar Thakur
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Camera
Rupon Biswas
Ranbir Kumar Mahto
Debjani Chakraborty
Shubham Kumar
Thakurnil Nayak

Script
Debjani Chakraborty

Shubham is currently completing his post graduation at Xavier Institute of Communication, Mumbai, India. This film was his graduation documentary film focusing on Tribal Literature, under the guidance of Shri Prakash, which was, for him, a self exploration about his place and people. He hopes to make films which would reflect those untold stories that the mainstream media completely ignores.

This documentary focuses on Tribal Literature, exploring the concept behind its the evolution and how it is becoming a tool to strengthen the cause of an identity for the tribal population across borders. It is an attempt to document the entire fight and the silent revolution initiated by a handful pioneers of tribal literature to get their communities a rightful place in the social ladder - free of any kind of discrimination based on their identity and establish that every tribal holds the potential to rise and shine despite holding to their originality, customs, and traditions.

The Midwife

12:15 min | Turkish | 2017 | Fiction



A young midwife arrives in an Anatolian village and is called on to her first delivery. Even though the midwife is extremely nervous, she tries her best to hide it. After performing a series of check-ups to gain some time, the midwife realizes that the baby is coming. After the apparent successful delivery, the reputation of the young midwife and her modern types of equipment spread around the village. The local midwife gets annoyed by this so-called modern midwife, who is practically a child. This creates bad blood until both midwives share a secret of a baby.

Ezgi Ay is a graduate from Bogazici University with a Philosophy degree. Along with years of experience in Bogazici theatre ensemble, she took various roles working short/feature films both on and off camera. Ebe (The Midwife) is her first short film.



Director
Ezgi Ay

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Editor
Shini J K

Producer
Elif S. Gurbey, Ezgi Ay

Actors
Gülşen Tuncer, Ezgi Ay

Miss Holocaust

22:00 min | Hebrew | 2017 | Documentary



Director
Michalina Musielak
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Born in Wrocław, Poland in 1990, she studied under video artist Miroslaw Bałk at the Academy of Fine Arts in Warsaw where she also completed her masters in new media. In October 2016 she took up studies in visual and media anthropology at the Freie Universität Berlin. As a scholarship holder of the Jewish Museum in Warsaw, she made films about Poles in Israel and, as part of the Polska DOC and Remapping Europe programmes, also about Jews in Poland.

Since 2012, an annual beauty contest has been held in Haifa, Israel attracting a lot of attention and harbouring tremendous potential for conflict: the winner is crowned Miss Holocaust Survivor. From around 300 ladies, who are all at least 75 years of age, a pre-selection is made of 13 to 15 contestants who subsequently undergo an intensive preparation process. The women learn, within their range of possibilities, to present themselves and move. Ramp, runway, selection. resort to such means.

Mother at Arms

21:15 min | Burmese | 2017 | Documentary



Mi Sue Pwint is a member of the All Burma Students' Democratic Front, the student army formed after nationwide protests were brutally crushed by Myanmar's military dictatorship in 1988. This film tells her extraordinary story as both a leading revolutionary and mother and describes how she is now actively engaged in the peace process in her deeply conflicted country.

Nu Nu Hlaing comes from a village in Bogalay in Myanmar's Ayeyarwady delta. Following the devastating cyclone Nargis that swept through the delta in 2008 she came to Yangon where she attended courses in journalism run by capacity building organisation Myanmar Egress and later worked for the Myanmar Peace Centre. Since joining Yangon Film School in 2012 she has worked on numerous documentaries as a sound recordist. Mother At Arms marks her first film as a director in her own right.



Director
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Cinematographer
**Ko Oo, Mya Darli Aung
and Wynn Htut**

Editor
Zin Mar Oo

Sound
Thida Swe

Nirnay

20:45 min | Hindi | 2017 | Fiction



Director

Vijay Kumar

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Vijay just finished his Bachelors in Film Direction from the State Institute of Film & Television, Rohtak. During his time in university, he made three short films, two documentaries, two music videos, and two degree projects.

A boy shares a beautiful bond with his sister. He observes that people around him, his own parents and society are set against his sister's wish to be with a boy she loves. While the society decides to kill her in the name of honor of their family, he sets her free with lesser pain. The decision taken by little Nirnay decides the fate of their brother sister relationship as well. The film is a psycho-realistic exploration into human minds set against the backdrop of a casteist and misogynistic world.

Once, and a Thousand, Won't be Enough

20:00 min | 2018 | Documentary



Naama, 53, lives alone in a neglected rented apartment in Jaffa. She is over 30 years old and is addicted to crystal meth. She is a mother of 5 (from 4 different fathers) that were taken away from her the moment they were born. Despite all of her children being raised in foster cares and boarding schools, Naama is trying to rebuild her connection with them today. Her biggest struggle is to quit using drugs daily but she believes that she will eventually have her kids living with her and build herself a new life. This is a story about an addicted yet very brave woman who hasn't lost faith in herself.

Aviran completed his BA in Media, Cinema and Teaching from the Kibbutzim College of Education, Technology and the Arts, Tel Aviv, Israel. He has been an assistant editor for the TV show 'Radar' on Channel 10 and was involved with the art direction of the film 'Trapped' directed by Arik Lubetzki. Now, he helps edit and prepare for television programming. He is a teacher in Media at the Ayalon High School, Holon, Israel and is a director, producer, and screenwriter for student films (documentaries) and clips.



Director
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Editor
Little Yosfi

Sound Designer
Zinko Studios

Oneiroi

11:45 min | English | 2018 | Fiction



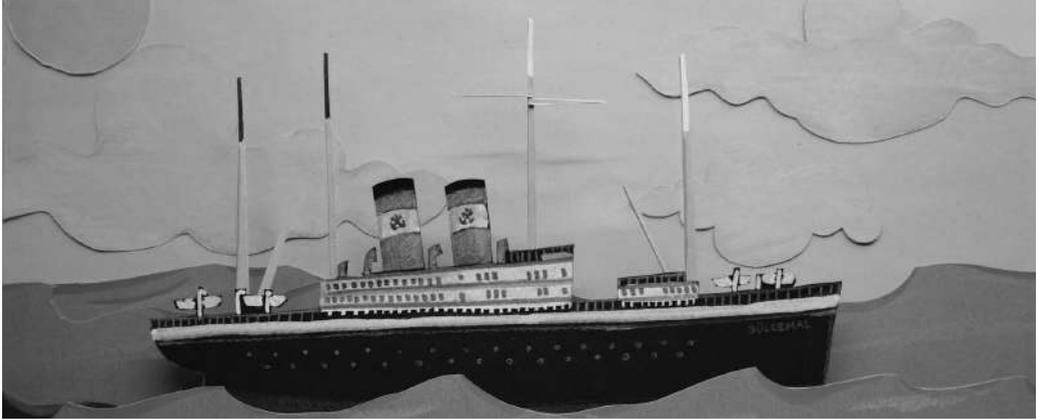
Director
Idan Zack Melchior
Daniel Siton
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Residing in Tel-Aviv, Israel, Idan Zack Melchior and Daniel Siton are aspiring 3rd-year students of cinematography and film school in The Steve Tisch School of Film and Television, TAU. Their vision and dreams regarding film-making are to always try and make it different, with the ability to make it a better way to absorb a story with the eyes of the viewer.

In the Oneiroi community, children are put into vessels where their sleeping and dreaming dependencies are suppressed. When the growing process is complete, the children, now men and women, are joining the community in working non-stop in typing and creating an unknown code. In the growing process of U-11, an error occurred in his suppression of dreams, which later allowed him to daydream about O-16, who is sitting in front of him day and night. His dreams are finally being turned into reality when both of them are chosen for the procreation process, where he will finally unite with the girl of his dreams. However, things aren't going as planned, and the unity of her with him isn't quite what he expected.

The Return

19:30 min | Turkish | 2017 | Documentary



This story talks about the journey of the 3rd and 5th generation women from a family who had to leave the country because of the Population Exchange between Turkey and Greece. Will they be able to take their families' soil from their graves to their homeland, Kavala (Greece)?

Born in 1988 in Izmir, Nesli graduated from Ege University Faculty of Communication, Department of Radio, TV, and Cinema in 2010 and in 2016, she graduated from Dokuz Eylül University Fine Arts Institute Film Design Department. She developed her cinema education with workshops. She has been working as an educator at Izmir Bornova Municipality Digital Film Workshop since 2014, coordinating film screening & analysis activities and various workshop activities. She is working on her new film projects.



Director
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Cinematographer
Goruntu Yonetmeni

Editor
Arda Aydin

Saint Nena!

19:45 min | Filipino | 2017 | Fiction



Director

Tim Rone Villanueva

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Cinematographer

Goruntu Yonetmeni

Editor

Keith Dumaguina

Tim Rone Villanueva is a Filipino filmmaker. He finished his bachelor degree in Digital Filmmaking with honors in De La Salle - College Of Saint Benilde. He is also a co-owner and board member of Cinema Centenario Inc., a microcinema in the Philippines known for promoting Philippine Cinema.

Santa Nena, a patron saint statue in a parish church which springs to life every night, wishes to become human again. One night, God commands Santa Nena a very special mission. She has to be the child-bearer of the second Messiah on earth with Manuel, the chosen boy with miraculous glowing balls. In this mission, God forbids Santa Nena to fall in love with Manuel. But what happens when Santa Nena suddenly falls in love with him?

Sali

15:45 min | Turkish | 2017 | Documentary



“Daily reunions” are an important cultural activity that creates opportunities for Turkish women to socialize and be free. This activity underwent a unique change in the Karatepe village in Amasya. Every Tuesday, the men of the village stay indoors and the village’s clubhouse, square, and streets are left to the women. This one-day role reversal provides insight into women’s freedom and individuality.

Hüseyin Baki Karataş was born in 1993 in Eskişehir, Turkey. He completed Primary School and High School in Eskişehir. He is studying at Akdeniz University, Faculty of Communication, Radio-Television and Cinema.



Director

Hüseyin Baki Karataş

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Sankham

12:30 min | Malayalam | 2017 | Fiction



Director
Prahas Nair
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Prahas Nair is a student at the K.R.Narayanan National Institute of Visual Science and Arts. He is currently pursuing direction, writing and screenplay in the Institute.

Sankham follows the exploits of Mani Abbas, a wayward alcoholic labourer.

Sopanam

12:30 min | Malayalam | 2017 | Fiction



Sopana Sangeetham, a branch of Indian Classical music developed in the temples of Kerala is practiced only by men. Widowed Sopanam singer Sankara Poduval has lost his voice due to cancer of the throat and is now to appoint his successor. He thinks that his daughter, a brilliant singer, would be a perfect choice. But the committee does not allow him to pass this important position to a woman. Assisted by Appu, a young man from the lower caste who has fallen in love with his daughter, Poduval tries to do what's right.

Sharan Venugopal was born in Kerala, India and is currently a final year student at the Satyajit Ray Film and Television Institute in Kolkata, specialising in direction and screenwriting. His recent short film 'Sopanam' deals with gender inequality and caste system prevalent in Kerala.



Director
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Street Dreamers

30:00 min | Urdu | 2017 | Documentary



Director

Karim Baig

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Cinematographers

Karim Baig

Faheem Gul

Saif Ali

Karim Baig is a 24-year-old filmmaker and photographer from Hunza, Pakistan. He finds himself inspired by cultures and practices and how with the world becoming a global village affects the change in culture.

A documentary about six breakdancing teenage boys from Metroville, Karachi, representing their crew for the first time outside the city.

Tash Kemyr

28:45 min | Russian | 2017 | Fiction



Two teenagers make a living selling coal, which they themselves extract from the mine. Despite the hard work and life they both dream of a better life, that they will some day get out of this "fog".

Evgenii Chistiakov was born in 1988 in Bishkek. From 2008 to 2012 he studied at the Kyrgyz-Russian Slavic University, faculty of International Relations, a specialist in International Relations. He has also worked in a production Studio "Antares" in the position of art director. Then, he went on to study at the Higher Courses of Cinematography, majoring in directing. In November 2013, he worked on a feature film as an art director. In December 2016, he made his debut short film "TASHKUMYR" as a director.



Director
Evgenii Chistiakov
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Cinematographer
Evgeny Krokhmalenko

Tea

16:00 min | Silent | 2018 | Fiction



Director
Shokir Kholikov
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Shokir was born in Surhandaryo region in Uzbekistan. He is a major in film, television, and radio from the Uzbekistan State Institute of Arts and Culture. Apart from making two short films, he works as a Director at the Uzbekistan National Teleradio company.

The film attempts to understand the idea of winning in life. According to the filmmaker if one looks at human life, it appears that one lives only for own benefits, but on a second look, one finds that there is more to life than just that. However, the hero of the film struggles to meet his needs with difficulty, yet does not manage to reach his goal. But he still wins!

Tea is a silent film and has no dialogues.

Through

09:30 min | Chinese | 2017 | Fiction



Both of these men are dating other women. However, they find themselves approach each other romantically. The emotion that they feel amongst each other is beyond friendship or brotherhood and this gets them to an uncomfortable space.

Wang studied film in the Communication University of China for three years. He strongly believes that good stories can make the audience feel something, and always strives to channelize his emotions in his cinema.



Director

Wang Daotian

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Cinematographer

Yang Xiaoyu

Mao Yi

Tjumaq

25:00 min | Taiwanese | 2017 | Fiction



Director

Min-Chiao Tsai

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Min-Chiao Tsai was born in Kaohsiung, Taiwan in 1994. She graduated from Department of Radio, Television, and Film, Shih Hsin University in 2018.

Ray, an aboriginal girl who was raised by her grandparents, left her tribe in Taitung for seeking opportunities in Taipei. She joined a three-people criminal group lead by her roommate Kai. Another roommate, Fatty, is also a member. Kai is a hacker, and Fatty is responsible for the scamming, as for Ray, she steals. However, Ray can't do her job properly, so she gradually has difficulties paying her rent. While things are getting worse, Ray finally sees the silver lining of the cloud as she has an eye on a solitary elder.

Trigger

20:00 min | Armenian | 2018 | Fiction



A year has passed since the Artsakh war. But it was not over for the ones who lived. Arsen was one of the survivors who returned home as a hero. He lives in a small house near the railway and every passing train reminds him of war-time bombings. By finding his comfort with his only friend, a homeless dog, Arsen tries to move on and escape from the memories and hell he has been through.

After studying at Yerevan State Institute of Theatre and Cinematography in Armenia, the film 'Trigger' is Aram's first film. For two years Aram was a soldier and he had also been through the war. That is why the story is so close to his heart and he strives to bring out the difficulty soldiers face in the simple act of moving forward. He's currently working on his new film 'Sunrise'.



Director
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Cinematographer
Daniel Haroutunian

Editor
Arman Davtyan

Sound
Gevorg Petrosyan

Tongue

22:15 min | Arabic | 2017 | Fiction



Director
Mohamed Al Salman
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Mohamed Al Salman is a 26-year-old graduate of KFUPM and Colorado School of Mines. Mohamed switched careers from being an electrical engineer to becoming a filmmaker. He has worked on various advertising films and short films over the years before he directed/produced Tongue - his second film.

A naive eastern farmer reevaluates his position towards his emotional, spiritual, and financial heritage when he deals with a dilemma brought to him from the metaphysical world.

Two Brothers

15:00 min | Punjabi | 2017 | Fiction



In telling the story of two brothers trying to safeguard their dignity during the Punjab insurgency, the film evokes the violence and injustice committed by the state against innocent Sikhs.

Raghubir Singh Toor grew up in Punjab listening to stories of the insurgency in the state and how it affected his kin and the people around him. The horrors of that time stayed with him, even though he moved to Australia.

Returning to Punjab, it was difficult to reconcile with those memories and stories with the serene landscape of the present, the quiet rituals of everyday routines. The juxtaposition of the same drove him to make 'Two Brothers'.



Director

Raghubir Singh Toor

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Producer/Screenwriter
Amardeep Singh Khokhar

Unfair, But Reality

16:15 min | Korean | 2018 | Fiction



Director
Shin Gyu Kang
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Shin Gyu Kang is a college student majoring in film from the Korea Broadcasting Arts Academy (KBAA) at Seoul, South Korea. He has also been associated with Seoul Institute of the Arts in the department of film.

It is winter, and Ye-eun decides to eat fishcake sticks at a cart bar. Jae-suk, who was standing next to Ye-eun at the cart bar, passes the fishcake sticks he ate towards Ye-eun's direction while she was on the phone. After being forced to pay for the fishcake sticks that Jae-suk ate, she follows him and demands his money but he refuses to pay. Ye-eun asks for help from policemen passing by, but Jae-suk drives the situation into a strange direction by lying to the policemen that Ye-eun was offering sexual service and demanding money. At times, the reality itself is more unfair and tragic.

Vetridam

13:30 min | Tamil | 2017 | Fiction



Ever since Sreenivasan's grown up children left home, he has wanted nothing but the company of other people. His neighbours do not have time to talk to him. One day he cuts off the power in his neighbourhood and spends a happy evening talking to his neighbors. But that does not stay longer. Sreenivasan has no other option but to talk to the only other being in his house — his granddaughter's doll.

Ashok Moorthy is a filmmaker who is pursuing direction and screenplay writing at Satyajit Ray Film and Television Institute, Kolkata, India. He moved from Singapore to Kolkata leaving his lucrative corporate job to pursue his passion for filmmaking.



Director
Ashok Moorthy
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Cinematographer
Gladwin

Editor
Apoorva

Sound
Mohit

Weeping Birds

20:00 min | Chinese | 2018 | Fiction



Director

Chan Teik Quan

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Producer

Lindsay Tan

Cinematographers

Eunice Alexander

Scriptwriters

Chan Teik Quan

Nicklaus Chua

Production Designer

Ashley Tong

Chan Teik Quan is a graduate in the Faculty of Cinematic Arts at Multimedia University, Iskandar Puteri, Malaysia. He is an aspiring filmmaker, artist, and photographer who finds inspiration in human feelings and human relationships. He believes that film is a medium that combines every art form and through filmmaking, he wants to bring to light issues that people tend to care little about.

“Weeping Birds” tells the story of an elderly couple who take old age and death as a joke. The husband scavenges to earn money to prepare for his dying wife’s funeral as the wife tries to overcome the fact that death is nigh and separation is imminent. It is a personal story inspired by the director’s late grandmother and parents’ life experiences.

The Window Upstairs

17:15 min | Persian | 2018 | Documentary



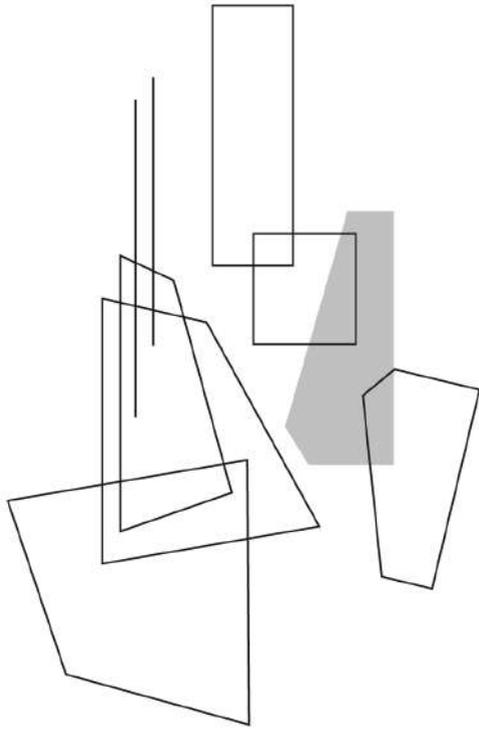
After fifteen years, Soroush (26) travels back to his native country, Iran, to search for his childhood sweetheart, Leyla. Their love arose one year before Soroush and his family unexpectedly left the country. Leyla and Soroush never had the chance to say goodbye and ever since then, the contact between them was cut off entirely. His quest is based on old memories and people from his past. During his journey, Soroush also acquires more knowledge about the present Iranian society, which surprises him in many ways.

Soroush Helali was born in Tehran (Iran) and grew up in Belgium. Soroush holds a BA in film direction from Luca School of Arts located in Brussels and is currently finishing his MA from there. Soroush creates documentaries and fiction films in various forms of storytelling and often deals with political and migration issues focusing on his past life experiences. His works mix his personal and imaginary reflections, with a documentary approach accompanied by his perspective on the selected themes.



Director
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Cinematographer
Evgeny Krokhmalenko



Looking China

One country — students and mentors from all over the world getting together for a fortnight — resulting in ten minute documentary films which sensitively unfold the diverse social and cultural facets of the aforesaid country. The model is almost perfect. The Academy for International Communication of Chinese Culture, Beijing hit upon this winning idea few years back, and ever since have been proven right, year after year, film after film.

Between the Walls

11:15 min | English | 2017 | Documentary



Director

Shreyas Dasharathe

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Producer

Wang Zi Qi

Shreyas Dasharathe comes from Pune and is currently a student of film at National Institute of Design, Ahmedabad. He has worked as a short film club curator, a content writer, and a feature film assistant director. He is interested in exploring cinema and its form in entirety and wants to pursue cinema as an art form rather than just a storytelling tool.

'Between the walls' presents the story of building & upkeep of historical red brick buildings in Daimei Village, Longhai, about 70 kms away from Xiamen. It follows the lives of various locals of the village who inhabit these houses and dwells on the pride they feel in upholding the traditions of these buildings. The film stands out for the manner with which it evokes the flavor of these old buildings in rural China. Through well thought out visuals, editing and sound design the filmmaker has succeeded in capturing the essence of the locals and their stories leaving the viewer reminiscing the idea(s) of home.

The Bridge between Us

11:00 min | English | 2017 | Documentary



Ákos K. Kovács is a director and cinematographer based in Budapest, Hungary. He was born in Serbia in 1991. His works have been presented and awarded at many international film festivals, such as Berlinale, Karlovy Vary International Film Festival, Rotterdam International Film Festival etc. Right now, he is working on his first feature film as a cinematographer and on a short film as a director.

The Erhu is a two-stringed bowed traditional Chinese musical instrument which carries with it a rich history of transcribing human emotions of a large populace. The film follows a father who works in an Erhu factory, controlling the quality of the instrument and a son, who plays the same instrument for a living. The shared history of the instrument between the two of them intertwines the purposes of their lives at many levels.



Director

Ákos K. Kovács

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Producer

Han Wenjie Hu

Connection

09:45 min | English | 2017 | Documentary



Director

Alice Verbina

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Producer

Zhu Jingyun

Alice Verbina is a young director from Saint-Petersburg, Russia. At the age of 23, she already has gained some strong experience in filmmaking. 'Connection' is her second major project, in which she reflects on the topic of urbanization, which she always found relevant and interesting. Alice is a graduate of St. Petersburg State University of Film and Television. She now works at 'Maple Leaf Universal Pictures Beijing Ltd.' as an assistant director, prior to which she had experience in working in various television and radio shows in Russia.

Shot in the picturesque city of Chongqing in southwest China, 'Connection' is a story that explores the topic of urbanization. Chongqing is a city of mountains and water, and a city of bridges. It is also a city of outstanding people which seeps with history. In this film, two generations of photographers tell the story of the bridges of Chongqing. The transportation system of the city too is an integral part of it, as it carries people's lives and links the development of the entire city.

In Search of Fireflies

12:15 min | Chinese (Mandarin) | 2018 | Documentary



By Yangcheng Lake, there is a magical school. Here, the children sing, class, dragon boat, stay close to nature, feel its essence, learn from it and live in harmony. The owner of this school is a beautiful lady from Suzhou - Julia. She and her daughter inhabit this beautiful land. They travel from the city to the country every day, and their stories are as mysterious and beautiful as the fireflies.

A Communication Design graduate from National Institute of Fashion Technology (NIFT), Mumbai, Pramati's creative journey revolves around exploring stories, people and places through travel and audio-visual media. She has worked with Tripoto, a travel startup, as a creative content strategist and writes a travel and photography blog called 'Safarnama'. Currently, she is pursuing filmmaking from National Institute of Design (NID), Ahmedabad, India.



Director
Pramati Anand
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Producer
Wenjiao Gu

Maple at Night

11:00 min | Chinese (Mandarin) | 2018 | Documentary



Director

Sam Mohseni

azersam2007@gmail.com

Producer

Gu Jiali, Ge Jiayi

Sam Mohseni is an aspiring writer, director and editor from Iran and based in Vancouver, Canada. He became interested and pursued an education in film production after attending Tehran Music School for four years and moving to Canada. Sam is currently a 4th year film production major at the University of British Columbia in Vancouver working on his thesis film. He wants to pursue a career in film editing and directing after graduation.

“Maple at Night” is a short experimental documentary that explores the aesthetic, structure, function and atmosphere of three historically important bridges in the city of Suzhou: Baodai Bridge, Maple Bridge, Women Bridge and contrasts them with the modern bridges that are built based on the ancient design. The only human subject of the film is a “volunteer” named Luo Yuanxi, an eccentric 70-year old man who has drawn more than 100 ancient bridges of Suzhou so far.

The Painter's Quest

12:30 min | Chinese (Mandarin) | 2018 | Documentary



This story documents the quest of three generations of painters. They try to capture the beauty in their place of birth - the hutongs of Beijing. But in a future-oriented China, traditional hutongs have to change their appearance day by day. Renovations prepare the historic sites for the modern world. Will the three painters still find beauty and happiness in the hutongs? Director Emanuel Hänsenberger follows the painters Fucha Danqing, Zhang Yingxing and Rong Jingshen to the most hidden places of the sites to show their methods and fascinating work.

Emanuel Hänsenberger is a film student at the Zurich University of the Arts in Switzerland. In 2015, he finished his degree in Bachelor of Arts in Journalism and Literature at the University of Fribourg and then worked as a writer and photographer for many years. He has produced several theatre pieces and fictional short movies which have achieved great success.



Director

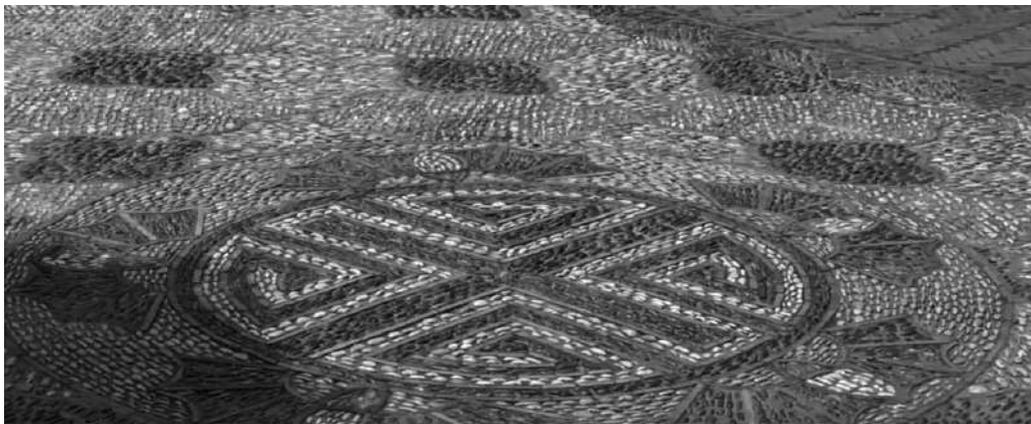
Emanuel Hänsenberger

e.haense@bluewin.ch

Producer
Sun Jianing

Path Ways

11:45 min | Chinese (Mandarin) | 2018 | Documentary



Director
Varun Sharma
varun.sharma@outlook.com

Producer
Li Ting

Varun, a film student at the National Institute of Design and formerly an engineering graduate, hails from Jamshedpur. He's always harboured a love for cinema, music, books and sports and is actively engaged in writing and directing short films.

At the Humble Administrator's Garden in the city of Suzhou, the paths lead to many places. These pathways seldom scream for attention, but lead us on to beautiful sights, often imitating intricate nature trails. The film is a reflection on the nature of these paths and how they intertwine, mirroring reality and human connections. It is also a quiet examination of how people, both young and old interact with these paths and in the process, try to 'find their way'.

Set in Stone

11:45 min | Chinese (Mandarin) | 2017 | Documentary



Set in stone is film on Huian stone shadow carving. Stone shadow carving is a technique of imprinting photo-realistic paintings through hundreds of tiny dots hammered onto a hard granite stone by a small but heavy pointed iron tool. The craft, based in Huian, Quanzhou (about 140 kms away from Xiamen, Fujian) is practiced by both men and women. The film draws parallels between the practice and belief systems that the practitioners hold and wish to uphold for their future generations. In doing so, it manages to persevere in highlighting the softer and resilient side of both stones and traditions which usually are considered extremely rigid and solid.

Dhruv Satija is currently doing his Masters in film direction at the National Institute of Design. Dhruv has five short films to his credit, two fiction films and three documentaries. His professional experience includes working as the art director on the feature film 'Moh Maya Money' and as an assistant director on 'Time Out'. He has also been a part of three award winning Discovery Channel TV documentaries as a production manager. Dhruv is keen on experimenting with Video Art.



Director
Dhruv Satija
dsatija@gmail.com

Producer
Wu Yi

A Small Seam

10:00 min | Chinese (Mandarin) | 2017 | Documentary



Director

Elana Meyers

elanameyers@gmail.com

Producer

Lego Foon

Elana Meyers is a documentary filmmaker from NYC. She has directed numerous award winning documentaries and operated camera for the PBS/Sundance documentary-web series Careforce, about domestic workers across the country, and a feature-length documentary about 'Lady Parts Justice League', a comedy troupe that normalizes abortion. Elana recently worked at Stick Figure Productions on the development team and at Salty Features where she operated camera on Straight/ Curve, a film about the narrow representation of women in the fashion industry. Elana is currently receiving her MFA at Northwestern University in the Documentary Media Program.

A Small Seam is the story of a young seamstress who works as an apprentice at a prestigious Qipao (a body-hugging one-piece traditional Chinese dress for women) store. As the film follows the life of the young seamstress, the viewer can't help but join in her aspirations, dreams and disappointments. The filmmaker has a way of bringing out the quaint synergy between the youthful 'modern' ways of the protagonist and the dedication with which she pursues the 'old' craft, still years away from being recognised as a 'master'.

The Tales of Our Family

12:30 min | Chinese (Mandarin) | 2017 | Documentary



From Yongchun, around 140 kms away from Xiamen, lives a family which has been practicing the art of incense making for more than 17 generations. A very personal business, the methods of the practice have been handed like a precious gem down to each generation, thereby creating around it an identity which defines them more starkly than their own individual identities.

Pedro Nishi is a Brazilian filmmaker who graduated in Cinema from the University of São Paulo. He was selected twice to be part of the Looking China Youth Film Project: In 2016, he made "Portraits for You", he made "The Tales of Our Family". His filmography consists of 6 short films, which have been screened and has received awards at several film festivals around the world.



Director

Pedro Nishi

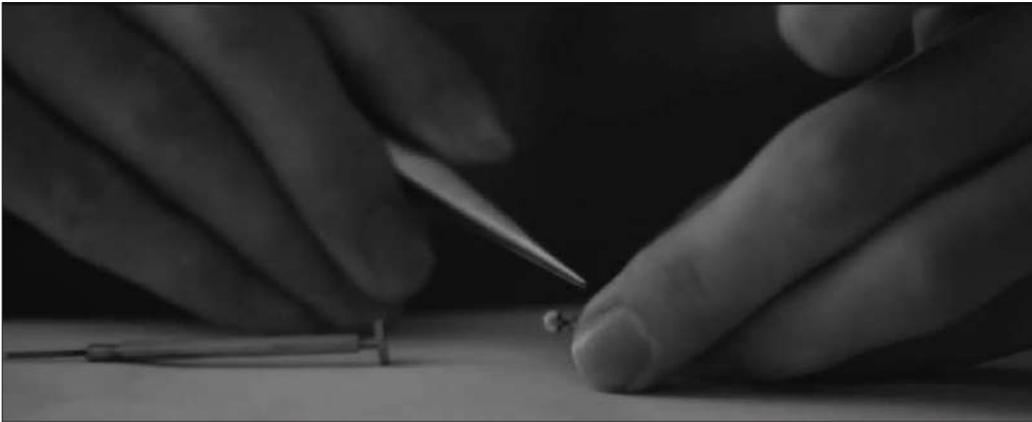
pedro.nishiyama@gmail.com

Producer

Kang Boya, Li Yangxu

Watch People

11:00 min | Chinese (Mandarin) | 2017 | Documentary



Director

Christian Grobbelaar

christiangrblr@gmail.com

Producer

Huang Xianjing

Christian Grobbelaar is a 23-year-old South African filmmaker with a passion for documentary and narrative storytelling. He graduated with an Honours degree in Film from AFDA in 2017, and has been working as a freelance content creator since. He has a true crime podcast called Dark Stuff that's about to turn one year old, and an Instagram where he shares his photography work.

Li Xin, a clock repairman in Xiamen, traces the struggles of his life using the various steps of repairing a watch. Li reflects upon how some problems are invisible and are the hardest to solve, but through constant process, one finds a way to sieve through.

The film explores how the art of repairing a watch gives his life reason and meaning not only at the level of livelihood, but also as a constant reminder of repairing one's own condition.

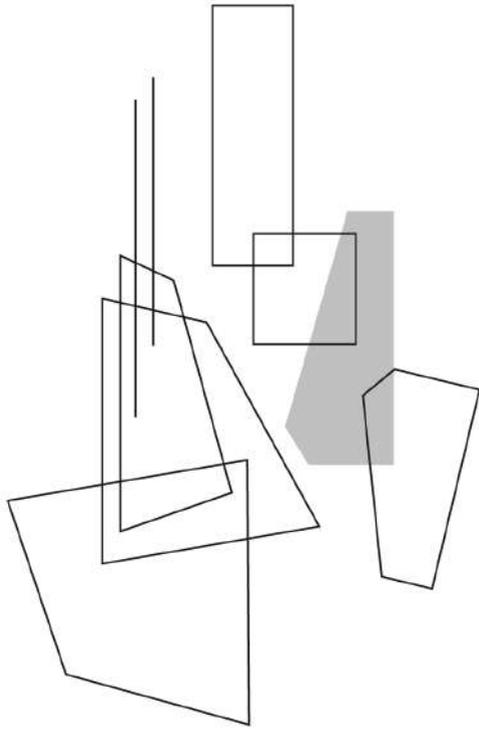
看中国

青年影像计划
外国



AICCC

Looking
China



Film & Video Retrospective

The Film and Video programme at NID synthesizes the learning of necessary skill-sets with the development of a holistic world view. It recognizes the fact that stories are primarily about life, and hence for storytellers the medium is not the message. Film & Video graduates from NID can and have made cinema that dazzles. But they are equally adept at moving images of quiet silence and expectant pause.

Aabua Paika Kabu Bageya

26:00 min | Mundari | 2016 | Documentary



Director

Sneha Mundari

mundarisneha@gmail.com

Sneha Mundari graduated in 2017 in B.Des (Film and Video Communication) at the National Institute of Design, Ahmedabad. She belongs to Munda community and is from Rourkela, Odisha. She has worked on many short films, a Hindi feature film- 'Haraamkhor' and two Gujarati feature films; 'Colorbaaj' and 'Dhh'. She loves travelling, photography, poetry and working for social welfare. Currently, she is pursuing her Masters of Arts in Visual Anthropology from Goldsmiths, University of London.

This film is about a martial art dance form, Paika. More than a medium of entertainment, it has a social significance, as it commemorates and has preserved historical incidents, struggles and triumphs of the Munda community. Over the years, due to lack of patronage, urbanization, unstable and unsettling socio-economic conditions of the tribe, Paika is no more an art form which is truly authentic. It has been influenced by various flavours of the mainstream society. However, there are groups and people who are still striving to preserve it in its pristine form and save it from further degradation or dilution.

Bismaar Ghar

26:00 min | Gujarati | 2017 | Documentary



Shreyas Dasharathe comes from Pune and is currently a student of film at National Institute of Design, Ahmedabad. He has worked as a short film club curator, a content writer, and a feature film assistant director. He is interested in exploring cinema and its form in entirety and wants to pursue cinema as an art form rather than just a storytelling tool.

A house gives us a sense of belonging. It envelops and protects us. It is a symbol of the time, the culture, and the beings that it inhabits. A house has a unique identity, like a living, breathing being. Bismaar Ghar (Withering House) is an observational piece about Maheshbhai, Tarunaben, Ganpatbhai and their house. Having lived in a hundred year old house in the heart of Ahmedabad, they have decided to move on to a new apartment that they have been granted under the Prime Minister's Housing Scheme. With changing times and circumstances, are we moving towards a strange kind of uniformity under the shadow of 'urbanism' and 'development'?



Director
Shreyas Dasharathe
shreyas_d@gmail.com

Chinna

32:45 min | Telegu | 2017 | Fiction



Director

Vishnu Vardhan Ponna

vishnuponna@gmail.com

Vishnu Vardhan Babu was born in Nalgonda, Andhra Pradesh in 1991. He studied Bachelors of Multimedia in Jawaharlal Nehru Technological University, Hyderabad. He then did his post graduate at National Institute of Design, Ahmedabad, specialising in Film and Video Communication.

Chinna is set in Nalgonda in the year 2006. It is a story of a young teenage school going kid Mahesh, who is very passionate about listening to music and songs. A month before his final exams, his mother disconnects the cable at home because she feels the television distracts her son from concentrating on his studies. Mahesh is disappointed. In the pursuit of listening to his favourite song, he does something uncharacteristic. Inadvertently, he commits a mistake which lands him in a police station.

Do Ghante Ki Baat

17:00 min | Hindi | 2016 | Fiction



We think we want something, but when we set out to get it, things change along the way. In such uncertainties of life, relationships such as family often give a certain gravity to our existence.

The story revolves around a 17 year old schoolgirl, Deepali. It explores the nature of her fleeting aspirations and jealousies, and hints at the significance that tiny instances hold in shaping her larger acceptance of truth. It shows how momentary desires change their meaning against the more important realities of life.

Born and brought up in different towns of Madhya Pradesh, Ashwarya Agarwal aspires to be an independent filmmaker. She enjoys writing, directing and editing films on topics associated to the ground realities of the middle class of the country. Keeping her content engaging and light hearted, she tries to successfully tell emotional stories about the day to day instances of the common man.



Director
Ashwarya Agarwal
ashwaryaagarwal10@gmail.com

Indu

26:30 min | Malayalam | 2017 | Fiction



Director

Anagha Anand

anagha.anand8@gmail.com

Anagha Anand is a film graduate from National Institute of Design, Ahmedabad, India. Her main focus is writing and editing. She likes working with stories that centre around women and are from the perspectives of women. Her style is realistic with a touch of surreal.

'INDU' is a short fiction film. It is a story set in a small town in Kerala, India. A nineteen year old girl, Indu attends a girls' college and majors in English. Here, she meets Balachandran, her English Literature professor. The film is about the romance that she develops for him and the consequences she faces after she feels the intensity of unrequited love.

Jamani Bajju

11:15 min | Hindi | 2017 | Fiction



A young college going couple, Arjun Saxena and Noor Alam, are on their way back home after a late night party. Arjun, in cavalier spirit, decides to take a short cut and gets them lost despite Noor's qualms. After an unnerving encounter with an eerie auto driver, the couple race to make it home on a borrowed rickety old scooty. Speeding through unnaturally deserted city streets, will they make it home? Or will they lose themselves in the night?

One of the four independent film projects Film & Video Communication students at National Institute of Design (both M.Des and B.Des) do is a Fiction Film. Prior to starting their own fiction film project, the students are exposed to the nitty gritty of the genre through a Fiction Film Workshop. One such workshop took place for the 2nd Year M.Des students of Film & Video at NID in August 2017. This batch of fourteen students went through the script to screen process. They took turns in trying out different aspects of film making (scripting, directing, shooting and post-production) under the guidance of faculty members. This film is the end result of this workshop.

Guide
Prahlad Gopakumar

Directors
Various

Kya Hua Mrs Gupta Ke Saath

17:00 min | Hindi | 2017 | Fiction



Director

Varun Sharma

varun.sharma@outlook.com

Varun is a final year student at the Film & Video Communication program at the National Institute of Design, Ahmedabad. An engineering graduate, he hails from Jamshedpur and harbours a strong love for cinema. He has curated cinema and content, written short stories and articles on film and is a keen musician. He has also made commercials, short fiction films and short documentaries. Of late, he has been fascinated by the role of visual communication in sports broadcasting.

A timid man named Nirupam pays a social visit to his sister's friend. Expecting a routine afternoon, he unwittingly gets sucked into a bizarre mystery unfolding at her place. At the center of the tale is the friend's husband and son, who are allegedly missing. Meanwhile, the narrator of this mystery, Nidhi, seems to know more than she's letting on. A comedy in the vein of a thriller, this film was made as a part of a student short fiction film project.

Memoirs of Saira and Salim

13:45 min | Hindi | 2018 | Documentary



Eshwarya is a post graduate film student at National Institute of Design, India. She chanced upon films while studying architecture and believes that film plays a vital role in capturing the emotion of a space or creating a subconscious space where little nuances matter.

What happens when a family revisits a house they abandoned sixteen years ago? Especially when they didn't have a choice back then. Recounting the traumatic 2002 Gujarat communal riots in India, Saira and Salim share some memories & conversations about a place they once called 'home'.



Director

Eshwarya Grover

eshwarya.grover@gmail.com

Mughlai Wrap

05:30 min | Hindi & English | 2018 | Music Video



Guide
Arun Gupta
Prahlad Gopakumar

Director
Various

An original rap / hip hop music video and song created as part of an Open Elective course conducted by Arun Gupta and Prahlad Gopakumar at the National Institute of Design (NID), Ahmedabad, India, for over two weeks in the months of January-February 2018. The theme of the course was Heritage: Tangible and Intangible and it included interdisciplinary workshops across three campuses — Ahmedabad, Bengaluru and Gandhinagar.

Turco-Mongol in ethnic origins, brought with them rich traditions in art and architecture, language and cuisine, music and costumes. As a result, there arose a syncretic Mughlai flavour in various facets of everyday Indian life. This music video exposes the rich heritage of the Mughlai and looks to re-assert its benign and pluralistic effect on contemporary Indian society and culture. A tribute to the world of the Mughals, in the times that were and are.

Nanami

14:30 min | Gujarati | 2018 | Documentary



Nanami is an observational documentary about people who sell funeral supplies on the streets of Ahmedabad and their interaction with the trade. Everything, right from the process of making a Nanami (bier) to negotiating with the customer while selling it, is part of their lives. The documentary is a reflection of everyday life in three stalls, run by three generations of people and how they deal with death on a daily basis.

Kunika is a film student at the National Institute of Design and is currently working on her graduation project. She has always enjoyed storytelling and believes that film is a strong medium of telling stories as it recreates reality and captures it forever. She is deeply interested in exploring stories rooted in human behaviour, family and home.



Director
Kunika Kharat
kunikakharat@gmail.com

Roshan & Mani

19:00 min | Gujarati & English | 2018 | Documentary



Director

Rishaya Palkhivala

rishaya94@gmail.com

Rishaya is a student of filmmaking at the National Institute of Design and is, at present, working on her final film. Fascinated by people, their stories and relationships, she sees film as a far reaching medium, that can resonate with a multitude of people. She hopes to be able to connect with people through her films.

Through the lives of two elderly Parsi sisters who are living together, we experience - love, anger, helplessness and the reality of 'growing old'. With equal portions of humour and despair, we see how humans cope with mortality.

Welcome Valentine

16:45 min | Hindi | 2017 | Documentary

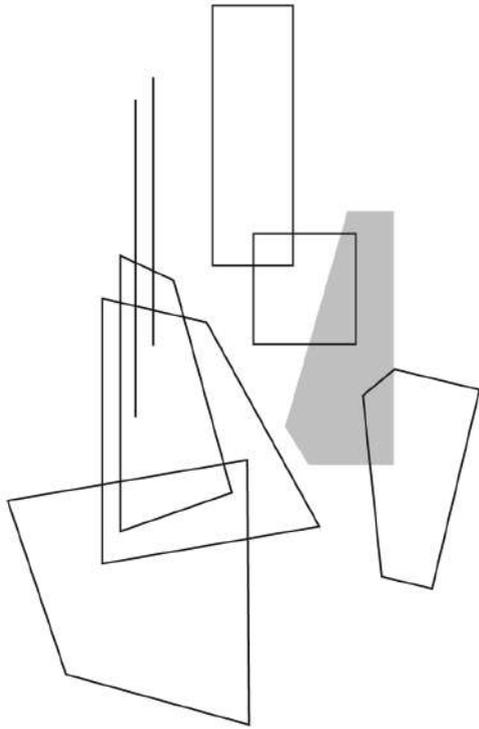


The film explores the ideas of love, politics and Hindu religion in contemporary Ahmedabad, Gujarat through a priest who has been marrying off eloping as well as LGBT couples in a Hanuman Temple. Hirabhai Juguji (the priest) approaches love, marriage, politics and religion with not just extreme simplicity but also extreme depth. His beliefs are very unusual compared to the orthodox and conservative beliefs priests are known to have in India and one is left wondering about one's own convictions. It is at this temple that the very complex ideas of love, religion and politics intersect, contrast and turn into something wonderful.

Dhruv Satija is currently doing his Masters in Film Direction at the National Institute of Design. Dhruv has five short films to his credit, two fiction films and three documentaries. His professional experience includes working as the art director on the feature film 'Moh Maya Money' and as an assistant director on 'Time Out'. He has also been a part of three award winning Discovery Channel TV documentaries as a production manager. Dhruv is keen on experimenting with Video Art.



Director
Dhruv Satija
dsatija@gmail.com



Looking Back

Alpavirama began in February 2011. From then, across three editions, there have been a variety of interesting films coming in from South Asia and Asia, leaving lasting impressions of courage and care, the real and the rare. This section pays a tribute to some of those voices, still fresh and raw, and eager.

Aina

19:00 min | Bengali | 2016 | Fiction



Director

Md. Touqir Islam

touqirshaik.film@gmail.com

Camera

Md. Touqir Islam

Producer

Emran Hasan Emon

Editor/ Sound

Md. Mahadi Hasan

Md. Touqir Islam is a Bangladeshi filmmaker who, in his own words, 'is as open minded as he's focused on his work.' He has eight years of filmmaking experience under his belt and possesses strong personal skills.

The son of a poor barber is a massive admirer of a local hero who he imitates in mannerisms and actions. The barber doesn't berate him for his fancies, but the reality of their lives prevents him from any indulgence. One day, an incident changes the son's life massively. His father dies and he takes up the mantle of the family patriarch. Still, the dream continues to exist in the recesses of his mind.

The Boxing Ladies

26:00 min | Hindi | 2010 | Documentary



The Boxing Ladies is a story of three teenage muslim sisters who are national level boxers and their struggle to be a part of the society and make their mark. Zainab, the eldest of the three is like the mother hen. She cooks, takes care of the house and also contributes to the family expenditure by sewing and making mobile covers every day. Bushra, the middle sister, dropped out of school due to financial pressure. She works part time in an STD booth and, with the money that she earns, buys sporting equipment for herself and her sisters. Sughra, the youngest and also the rebel of the family is the most determined about her boxing career.

Anusha Nandakumar is a graduate of Satyajit Ray Film and T.V. Institute Kolkata. In 2010 her documentary 'Still Life' was awarded at the Film Expo Asia, Bangkok. In 2009, she was selected to represent India at La Femis, Paris at their Summer University during which she released a short documentary 'Beyond Time'. She has also assisted Thomas Balmes in his feature documentary 'Babies'. Recently, she was the First Assistant Director for the film 'Crd' (2016).



Director

Anusha Nandakumar

anusha.nandakumar@gmail.com

Camera

Rahul Deep Balachandran

Producer

SRFTI

Editor

Diksha Sharma

Sound

Sujoy Das

Life

14:15 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. In 2014, he was the Assistant Art Director for 3 episodes of a popular reality show on AXN - The Amazing Race.

Guileless Ravikant Tripathi, a retired Indian government worker, gets a cellphone as a gift from his only son Sandeep. Initially unable to adapt to the cellphone, Ravikant eventually learns to operate it. One day, amidst the daily affairs, he gets agonized by the regular nugatory balance deductions in his phone. He struggles to find the cause and gets to know that an undesired service has been activated on his number. Bewildered Ravikant tries to get this service deactivated, but fails. The film in the dramatic ways sets a picture of how uncanny circumstances become indomitable in life, how we helplessly try to fix them and how we eventually get crafted according to them.

Maneesha 1941

18:00 min | Marathi | 2014 | Documentary



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 memories, the emptiness of the house and the changes since. The anticipated demolition of this house is a significant transition in the inner and outer landscape of Pune's cultural milieu.

Makarand Dambhare 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. He was the Visual Effects Supervisor and Editor of the 2016 Marathi feature film 'Lathe Joshi'.



Director

Makarand Dambhare
makdambhare@gmail.com

Camera

Shamin Kulkarni

Editor/ Sound

Makarand Dambhare
Anand Chabukswar

Pottu

06:00 min | No Dialogues | 2016 | Fiction



Director

Aji Antony Alunkal

aji.antony888@gmail.com

Camera

Ananthkrishnan K S

Producer

KRNNIVSA

Actors

Sreedevi Syam

Sound

Dhanesh Amrith

Aji Antony Alunkal completed his B.Tech in Information Technology from Rajagiri School of Engineering & Technology (RSET), Kochi. He currently studies editing in the K R Narayanan National Institute of Visual Science & Arts. 'Pottu' is his debut film as a director.

Too many times concepts of religion, politics, gender and many more end up dividing people. But people emote and at the end, these emotions link people together. 'Pottu' depicts a page from the life of a woman (and a man) who search for freedom through love.

A Political Life

19:30 min | Burmese | 2015 | Documentary



A Political Life is a documentary about U Thein Soe who dedicated the best years of his life to working as Aung San Suu Kyi's bodyguard. As the film follows Soe's life, we see him bowing out of politics to please his long-suffering wife and family – but he still can't help giving up his time to provide local people with valuable legal advice.

Soe Akhar Htun was just 19 when he was accepted to Yangon Film School (YFS), making him the youngest ever member of a YFS intake. An English Access Microscholarship Program participant and computer science graduate with an interest in giving a voice to Myanmar's youth, Soe Arkar Htun creates websites and also volunteers at Smile Education & Development Foundation. In 2012, he and a group of friends founded an online social enterprise which he also managed until discovering his passion for filmmaking. He says that his new-found film skills will strengthen his ability to serve his community'. A Political Life is his first documentary



Director
Soe Akhar Htun
huth@yangonfilmschool.org

Camera
Arrow Luck

Editor
May Htoo Cho

Sound
**Wynn Htut
Nay Kha**

Sarus

20:00 min | Marathi | 2016 | Fiction



Director

Govind Raju Kodapa
govindarajuftii@gmail.com

Camera

Balakrishna Sharma

Editor

Amit Malhotra

Screenplay

Sakshi Gulati

Sound

Bhanu Pratap Dhande

Govinda Raju is a graduate of Film and Television Institute of India, Pune with a background in Fine Arts. Before making films he worked as a Graphic Designer with an advertising agency. Being brought up in Mancherial, a small town in Andhra Pradesh, has shaped the themes he intends to engage with in his films, compelling us to take an inward gaze in the social structures around us.

This film introduces us to Vishnu who lives an idyllic life in a small fishing village. Vishnu is skilled at hand fishing but, as a rule never, fishes in excess. He is attracted to Meenakshi but her proximity to another boy compels Vishnu to act in a way that will forever crease his fabric of innocence.

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NID, Paldi, Ahmedabad - 380 007

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Poster of Alpavirama 2011

SOUTH ASIA THROUGH THE SOUTH ASIAN EYE



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NATIONAL INSTITUTE OF DESIGN

Dept. of Film & Video Communication
National Institute of Design
Paldi, Ahmedabad 380 007, India

Poster of Alpavirama 2014

Dept. of Film and Video Communication
National Institute of Design
Paldi, Ahmedabad - 380007, India

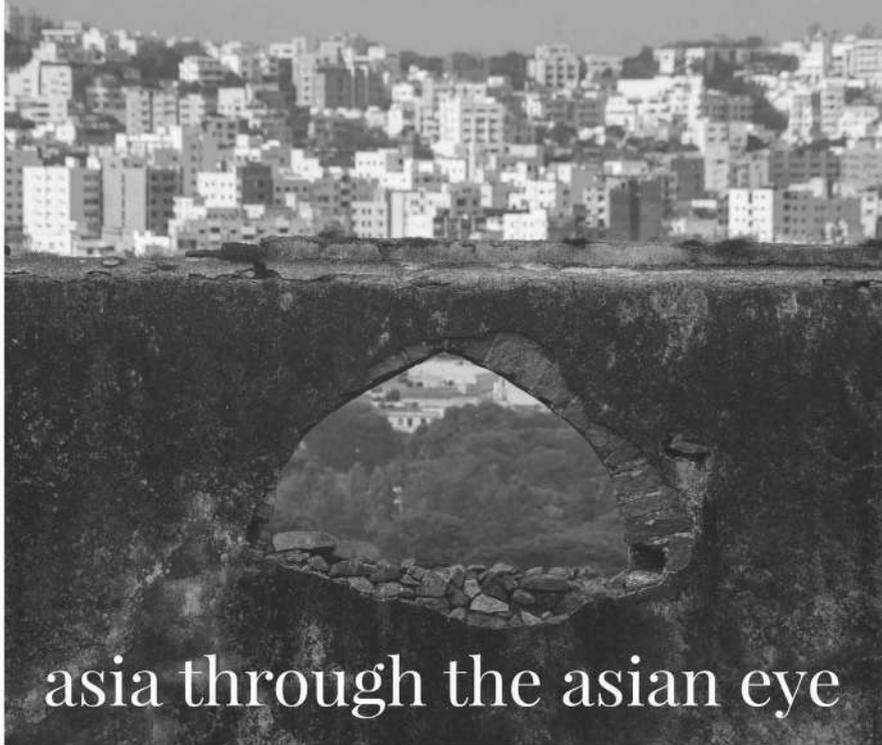
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alpavirama

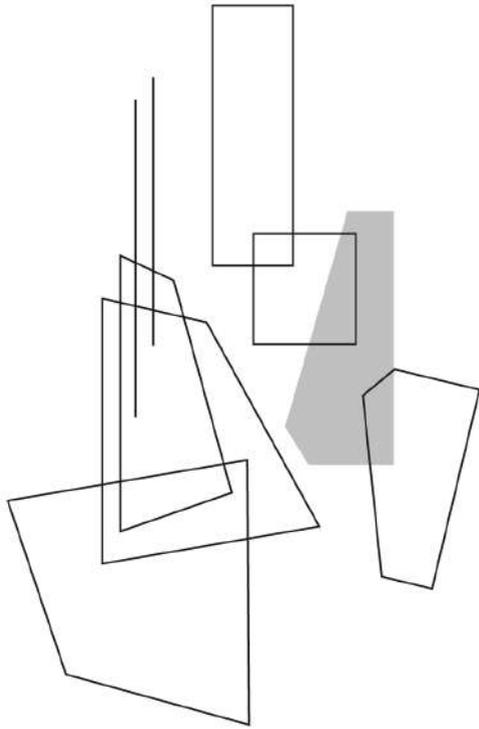
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asia through the asian eye

Poster of Alpavirama 2016



Feature Flights

The NID Film & Video alumni/alumnae have been usually placed in the advertising and television industries, where they have been doing very well for years. Of late they are also making large strides in the feature film industry. Which is quite something, because as compared to the traditional film schools, Film & Video at NID is a much smaller affair. The two full-length feature films included in this section prove that small is beautiful, and size is not necessarily the prize.



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A COLOUR YELLOW PRODUCTION



SHUBH MANGAL SAAYDHAN

DIRECTOR R S PRASANNA
PRODUCED BY KRISHIKA LULLA & AANAND L RAI



CO-PRODUCER HIMANSHU SHARMA CREATIVE PRODUCER HEMAL KOTHARI ASSOCIATE PRODUCER SANDEEP NAIR CEO
COLOUR YELLOW KANUPRIYA SINGH SCREENPLAY & DIALOGUE HITESH KEWALYA MUSIC & LYRICS TANISHK VAYU
PRODUCTION DESIGNER LAXMI KELUSKAR & SANDEEP MEHER EDITOR NINAD KHANOLKAR DOP ANUJ RAKESH DHAWAN
ACTION DESIGNER SUNIL RODRIGUES SOUND DESIGNER ARUN NAMBIAR COSTUME DESIGNER ANKITA JHA EXECUTIVE PRO-
DUCER AJAY RAI LINE PRODUCER AMIT MEHTA CASTING MUKESH CHHABRA (CSA)



Hitesh Kewalya,
Screenplay & Dialogue,
Shubh Mangal Saavdhan

Hitesh Kewalya is an alumnus of the National Institute of Design, having a Masters qualification in Film & Video. He started his career as a very young 'ghostwriter' on radio in 1998. Over the years, he has worked across genres like advertising, television dramas, short films and feature films, as a Screenwriter and Director. His interest in fiction writing and humour brought him to television, where he has written over 3000 television episodes, including for popular shows like 'Is Pyaar Ko Kya Naam Doon' (Star Plus). His latest work as a Screenplay and Dialogue writer for the feature film 'Shubh Mangal Saavdhan' was appreciated critically as well as at the box office.

Synopsis : *A young couple in love, engaged to be married, discover that the man suffers from erectile dysfunction. How they eventually not only manage to get married but successfully consummate their holy matrimony as well is the story of 'Shubh Mangal Saavdhan'. Based on the Tamil film 'Kalyana Samayal Saadham' (where another NID Film & Video alumna Lekha Washington played the female lead), SMS sparkles with the wise and witty dialogues by Hitesh, who also wrote its script.*

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AMDAVAD FILMS



DHH



AN AMDAVAD FILMS PRODUCTION

DIRECTED & WRITTEN BY MANISH SAINI



DIRECTOR OF PHOTOGRAPHY PRAHLAD GOPAKUMAR EDITOR NIRAJ VORALIA STORY ADITYA VIKRAM SENGUPTA & MANISH SAINI

PRODUCED BY RAJAN SAINI, AMRUTA PARANDE, MANISH SAINI, NIVANT KUMAR, SAURIN CHAUDHARI, SANTOSH SHARMA

SOUND DESIGNER BISWADEEP DIPAK CHATTERJEE MUSIC MEGHDHANUSH BACKGROUND SCORE SAGAR DESAI DI COLORIST SIDDHARTH MEER

COSTUME DESIGNER GANESH GHANI PRODUCTION DESIGNER PRITESH MARU EXECUTIVE PRODUCER AJAY KANNOJIYA PRODUCTION HEAD ANIRUDDH RAHEVAR

DIALOGUE PARTH TRIVEDI, NINAD PARIKH, MANISH SAINI

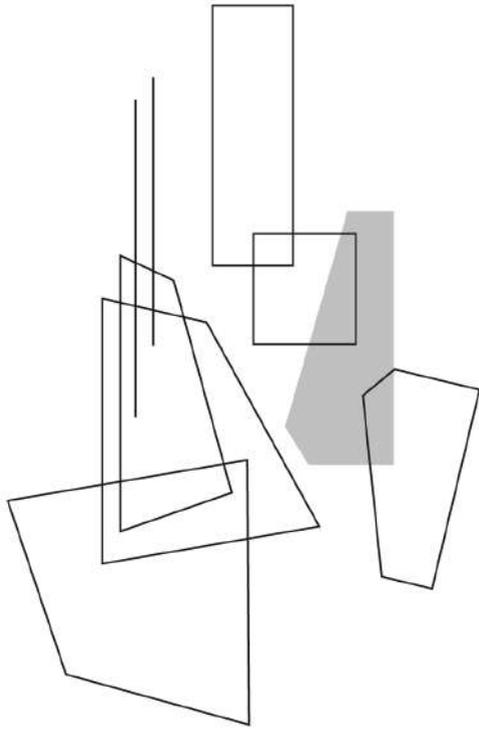


Manish Saini

Director,
DHH

Manish Saini graduated from the National Institute of Design, Ahmedabad in 2009, specializing in Film and Video Communication. It is here that he discovered and channelized his love for story telling into crafting films. He is inspired by the nuances of daily life and has an eye for seeing whimsy and splendour in the seemingly ordinary and mundane happenings around him. He aspires to tell stories that are rooted in Indian life and have mass appeal but at the same time are thought provoking. 'Dhh' is his first full-length feature film, which just released to critical and commercial acclaim.

Synopsis :*Gungun, Bajrang and Vakil, all classmates in the same middle school, are weak in studies. They skip class and go to the nearby town to see the show of their favourite magician Surya Samrat. With mid-term examinations very near, they write to the magician to help them as they believe that only he can help them pass, with magic tricks. To their surprise, they receive a reply and a gift.*



Master Class

Sound was introduced in cinema in the 1930s, and since then has become an integral and crucial element in films. Swanky sound design studios allow one to dub dialogues and generate foley sounds quite easily, and hence location sound is not given its due importance. Original sound is irreplaceable and the best possible option. Recording location sound is an art in itself and the Master Class in Alpavirama 2018 will unfold as to how.

Listening through the Lens



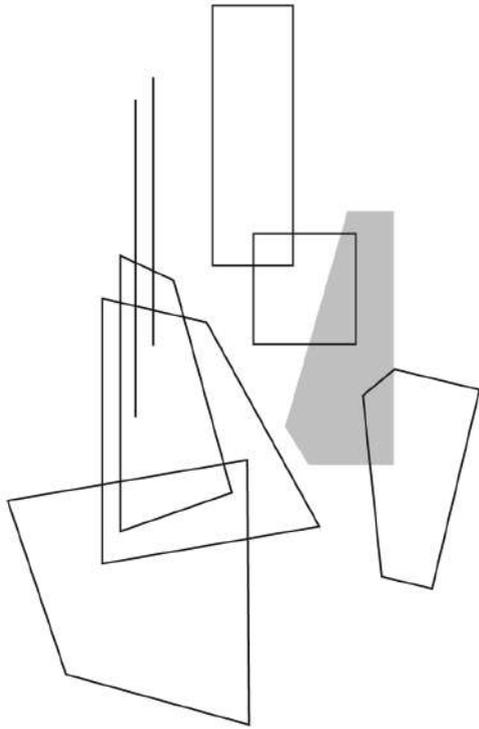
Asheesh Pandya

Sound Recordist & Designer

Having graduated from the Film and Television Institute of India, Pune in 1988, Asheesh has been practicing the art and technique of Sound for films, theatre, music and audio projects. He has recorded, designed and mixed sound for several award winning Indian and international films and has travelled widely with some of the best names in broadcasting industry within and outside his country. Visiting faculty at various prestigious institutions in India, he loves to engage with young minds. His sound workshops, titled 'Happy New Ear', invariably draw full attendance by the students, who've often described them as life changing.

A filmmaker communicates through two channels of information in a film. The Visual image that is projected

on the screen and the Aural image that is played back through the loudspeakers. To provide a near-real or a close-to-lived-in experience to the audience, the filmmaker attempts to carefully place and compose these two sets of images in tandem with each other. Perspective is the word! A mismatched or badly matched perspective can be an unexplained, often undetected reason why a film failed to engage. 'Listening through the Lens' is an attempt to get this perspective in place. To understand the importance of precise placement and active movement of a microphone vis-à-vis the lens.



Seminar

India is predominantly young, and the number of young in our population is increasing at a phenomenal rate. But the number of old in our population is also proportionately growing. However the portrayal of the elderly in mass media continues to reinforce them and their needs as peripheral. It's time to change that.

GreyScales : Elderly in the Movies



Anil Zankar

Anil Zankar studied filmmaking at Film and Television Institute of India, Pune and was formerly Professor, Screen Studies at the same institute. A filmmaker, a writer and a historian of cinema, he has won two national awards for writing. He has made 21 short films - fiction and nonfiction. He has given seminars at Manipal academy of Higher Education, Dubai, (2018), Tokyo University of Foreign Studies, Japan (2014), Indian Institute of Advanced Studies, Shimla [2014], University of Lodz at Lodz Poland (2006), etc.. He has been a visiting faculty at the National Institute of Design, National School of Drama, Lal Bahadur Shastri National Academy of Administration, National Centre for Performing Arts, etc. He was a member of curriculum committee for Film Course for International Baccalaureate (in Cardiff, UK, 2003). He conceptualized the Mass Media Studies Course for Central Board of School Examinations (STDs XI and XII CBSE, India) in 2010-11. He worked as Joint Director of Pune International Film Festival [PIFF] 2005-2009. He has been a Member of the Jury for Indian Panorama section for International film Festival of India [IFFI], Goa in 2010 and in 2013.

Talking about : Old people turn up in different rubrics in Indian cinema. The mainstream cinema (Hindi and other languages) quite often follows the narrative paradigms of the fairy tale world, wherein the plots are simple and characters are typified. Hence, the old people we see are either kind, loving, helpless and/ or upholders of values in family and social life in their positive avatars. In the negative mould they can be vicious, vindictive, conniving and despotic in family as well as social life.

In the narratives that usually do not follow the paradigm of the mainstream storytelling, characters get defined by their individual, cultural and socio-economic situations. Sometimes they hold centre-stage in narratives. Thus we see the individuals in various forms like the decadent zamindars and other patriarchs, retired middle class men and women, lonely and sometimes abandoned souls merely marking out their days, old people who accept their age and continue to live with zest, old people steadfastly and even obstinately clinging to their ways of life in changing environments and so on.

This stream opens up a repertoire of characters in the films of filmmakers like Satyajit Ray, Ritwik Ghatak, Girish Kasaravalli, Adoor Gopalkrishnan, M.T Vasudevan Nair and many other film makers making films in Indian languages. There is also a dimension of gender to the characterization.



Rahul Mathew

Rahul Mathew is currently the National Creative Director at DDB Mudra Group. Once an aspiring sportman, a devout headbanger, a radio jockey, a B-school student, a marketing trainee, a DJ, an advertising suit (minus the suit); being a copywriter was never a plan for Rahul. 20 years, 8 agencies, 3 cities and 2 countries later; it turned out to be the best plan he never made. His work, while being effective and noticed, has won many awards. These include Grand Prixs at Asia Pacific AdFest, Spikes Asia and the New York AdFest. Along with metal and honours at Cannes, One Show, Clio and other shows. He supports the Chelsea Football Club, loves Japanese food, drinks too little water and too much of everything else. And can't understand how fish qualify as pets.

Talking about : Is there more to the portrayal of the elderly in advertising than just their age? Does their age reflect more than just their grey hair? And in this country of young, are the elderly merely characters or are they consumers?



Gajra Kottary

Gajra Kottary was born in Delhi and educated at Lady Sri Ram College. She topped the post-graduate course in Journalism at the Indian Institute of Mass Communication, Delhi, in 1988, and worked briefly as a journalist, at The Statesman in Delhi and later at the Magna group.

Gajra debuted as an author in early 1996 with her first collection of women-centric short stories titled Fragile Victories, followed by another compendium, The Last Laugh. Her debut novel Broken Melodies was published by HarperCollins Publishers, India in 2011, simultaneously with its Hindi translation Bikhre Sur, and Gajra subsequently co-authored her first original Hindi novel, Kora Kaagaz. Her second novel Once Upon a Star was released in December 2014 and the third Girls Don't Cry was released in June 2017 by HarperCollins India. Gajra stepped into the audio-visual world in the year 2000, by being script associate with Mahesh Bhatt on a film called Ye Zindagi Ka Safar and then entered the world of television when she wrote the story and screenplay of the serial Hamare Tumhare for Vishesh Films, telecast on Zee TV. This was followed by another weekly serial Panaah on DD 1, followed by her first long running daily of 668 episodes- the award-winning Astitva – Ek Prem Kahani, telecast on Zee TV in 2001.

Her next major writing assignment was, to develop the story of the nation's popular and acclaimed daily television serial Balika Vadhu, on Colors, from 2008, for which she completed writing 2167 episodes on April 12th 2016, which was then entered as the longest running Hindi soap on Indian Television in the Limca Book of Records 2016. Currently a show based on her concept and story is being telecast on Colors, called Silsila...Badalte Rishton Ka.

Talking about : In my capacity as a creator of TV content, the brief given to me and others of my tribe from our clients - the TV channels - is to make content aimed at 18-35 year olds. But as one acknowledges an increasing shift of the youth to digital content, the currently sizeable gap between youth viewership and viewership by the elderly is bound to narrow down. Speaking specifically of the Hindi GECS, one particular trend that does stand out is that we have had extremely strong elderly characters in many successful serials, but no popular show with elderly as protagonists or stories centering round their lives or problems. Speaking of Balika Vadhu, I am happy that we charted a complete journey, over 2000 episodes, for the immensely popular Dadisa - from most feared to most loved - with her grand daughter-in-law Anandi being the catalyst for change. Dadisa slowly became the de facto co-protagonist of the show.



V. Ravishankar

Having acquired a degree in Electrical Engineering in 1985, V. Ravishankar enrolled into NID for a PG Diploma in Product Design. Twenty years later, he joined the institute as a Sr. Faculty member under the Industrial Design program. He has worked in diverse industry verticals: Consumer Electronics & Durables, Furniture, IT, Advertising, Retail and the Govt. Presently at NID, Ravishankar as a Principal Faculty is the Discipline Lead of the MDes Universal Design Program. The program is research intensive leading to tangible and actionable inclusive design solutions. He was responsible in designing the curriculum and the program content. He also offers courses in Design Process, Digital Product Design and Experience Design. Ravishankar is a co-author in the formulation of the Universal Design India Principles. He was awarded the NID-Business World Design Excellence Award in 2006.

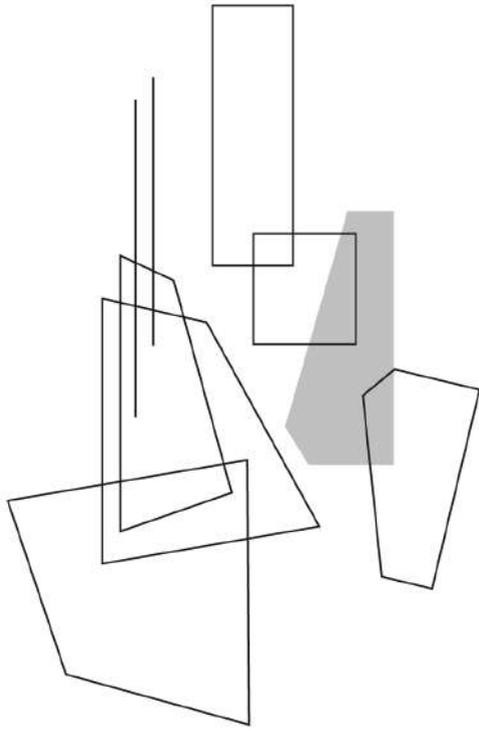
Talking about : Societies, institutions and the Governments. are today more conscious while being responsive of Inclusion and accessibility for all people, irrespective age, gender, inabilities and disabilities. Corporate industry is making attempts to make their workspaces more accessible and working environments inclusive. Educational Institutions are looking at implementing inclusive classrooms. The intent being that the artifacts, products, spaces, services the people with disabilities, aged and with circumstantial inabilities interact and engage with along with 'able users' are equitable (unbiased), respect their dignity and are usable & enjoyable.

Today there is growing population of the aged and the aging across demographics, ranging from abled or with certain inabilities or needing assistive aids, at all economic levels. The elderly in India form the core strength of the family and societal structure. Many are active and are contributing to growth in all fields and sectors while many are unable or do not have the access/opportunity to participate. Universal design thinking plays a key role in conceptualizing, developing and delivering: inclusive services, accessible living, work & public spaces, elderly friendly tech products and accessories, with an unbiased design approach enhancing and augmenting the elderly's living experience..



S. Balam

Professor Singanapalli Balam, Founder Dean, DJ Academy of Design, is Emeritus Professor of CEPT University and former Chairman of Education, National Institute of Design. He is an author and designer with 50 years of experience in Design Education.



Exhibition

There comes a time when being a witness is no longer enough. Shahidul Alam, the world-renowned photographer, journalist, educator and social activist from Bangladesh, has never stopped at being one. His journeys have propelled him to not only observe and conclude, but also to pro-actively work towards positive change. In the process he has risked being interrupted and imprisoned. The Exhibition of his selected photographic work at Alpavirama 2018 is a tribute to Shahidul Alam's courage and tenacity in bearing witness, to the times that were, are, and should be.

My Journey as a Witness

Shahidul Alam is a photographer and social activist based in Bangladesh. He is also a teacher. In the last 30 years, along with contributing to some of the top photo agencies in the world, Alam has also set up several international media institutions in Bangladesh such as the Drik Picture Library and the Pathshala South Asia Media Institute, both powerhouses of photography & media practice and education in South Asia. Members and students of these institutes have been widely recognized internationally. In the year 2000, Shahidul also established Chobi Mela - Asia's first and largest photography festival. Chobi Mela is world's most demographically inclusive photo festival that examines the dramatic shifts in image production, ownership and distribution brought on by new developments in the media landscape. The value and impact of Chobi Mela on budding photographers in South Asia, as well as on seasoned practitioners globally, is well known to anyone even faintly related to the medium. An honorary fellow of the Royal Photographic Society, Alam has also chaired the World Press Photo jury among other honors. He is also recognised as a new media pioneer, responsible for introducing email to Bangladesh. Alam's book *My Journey as a Witness* has been described as "the most important book ever written by a photographer".





Estemah, Tongi, Bangladesh, 1988



Noor Hossain mural, Jahangirnagar Campus, Bangladesh, 1987

Looking at China, a Sino-Indian Travelogue

by Arun Gupta



I was at the Delhi Airport late at night, waiting to check in my luggage for the China Eastern flight to Shanghai (on my way to Suzhou, the location of my second Looking China supervisor stint, in as many years). Surrounded by several portly middle-aged Sikh Punjabi men and women in the queue (with a sprinkling of the odd Chinese family or two), I was pleasantly surprised to assume that China has such a large number of Indian origin residents/visitors. Alas, my surprise was short-lived. These Sikh men and women were in fact on their way to Vancouver, Canada (where they live in great numbers). China Eastern was probably offering them a competitive airfare from Delhi to Vancouver, via Shanghai. Step in to the world of globalization and market economy !

Looking China Youth Film Project is such a welcome departure from this faceless, soulless transactions-based globalization. It is global and local in the true sense, where International and Chinese students intermingle to understand the Chinese spirit better, from an outsider's insider perspective.

I was happy to be invited to Looking China 2018 @ Suzhou.

And I was happy to be dealing with students from North America and Europe this time (last year in Xiamen, I had interacted with the young ones from Brazil, South Africa and Russia). Of course, like last year, two of my own students from NID, India were going to be part of the gang I was going to be guiding in Suzhou.

We followed the usual system. In online consultation with me, Irene from the Beijing office of Looking China and Prof Ni Xiangbao from the host Soochow University, chose ten topics dealing with this year's theme - Ecology, Biology, Lifeology. Subsequently we identified ten teams (comprising of an International student as Director and a Chinese student as Producer) to make short documentaries on each of the ten topics. Since Akos Kovacs (from Serbia) was returning again to 'Looking China' (having been among last year's award winners), he got to choose his topic first. He chose 'The Art of Light', on architectural enhancements using LED lights. The other nine topics were:

1. Yangshan National Forest Park: Will Dickson (Canada)
2. Donglin Du Village: Dominic Chan (Canada)
3. Ancient Bridges of Suzhou: Sam Mohseni (Canada/Iran)
4. Cangshu Flower Market: Sebastian James Hill (Canada/New Zealand)
5. Lucy Forest School: Pramati Anand (NID-India)
6. Bonsai Workers of Humble Administrator's Garden: Attila Ban (Hungary)
7. Gardeners of Huqiu: Julia nora Hortobagyi (Hungary)
8. Shen Hongying Couple's Rose Garden: Christian Lavery (Canada/USA)
9. Tang Chongyan's Public Welfare Activities: Varun Sharma (NID-India)

What transpired next was an interesting flow of digital conversations, across continents and nations, among the young International Directors and their equally youthful Chinese Producers. The International students, never having been to mainland China, were trying to come to grips with

the specific socio-cultural contexts of their filming topics. And their new Chinese friends were their eyes and ears, back in the Middle Kingdom.

Parallel to this digital chatter was the one I was having with the ten International participants. My advice was simple. Underdo voiceovers. Show, don't state. Make it visual. And aural. Stress on clean location sounds. Underdo music, especially of the clichéd 'ethnic' variety. Underdo camera tricks and flourishes. Always use a tripod. Try not to be a tourist. Don't overshoot. Log, log, log.

Some of my advice struck a chord. Some was naturally contested. But eventually everyone sent in a rough plan detailing their possible approaches to their respective topics. All of this was of course completely speculative, since none of the international ten had ever set foot in China, leave aside Suzhou. But a plan is better than none, and at the very least it got them in the mood.

Cut to the afternoon of 21st June, 2018. I finally meet Irene and Prof. Ni in person, outside Shanghai Airport. The duo exemplify the typical Looking China welcome and care, and we are soon on the road to Suzhou, about two hours away.



Behind its modern facade, Suzhou is an ancient city, with bridges, canals and gardens famous for their art and antiquity. This soon became evident on the day of the cultural tour when the entire party (of about two dozen foreigners and locals) descended on the justifiably well-known Humble Administrator's Garden. Built in early 16th century and a UNESCO World Heritage site, Humble Administrator's Garden follows an elaborate set of well thought out aesthetic principles, which became clearer later in the day when Prof Ni took us through a lecture on the Traditional Gardens in Suzhou.

The group visit to the Humble Administrator's Garden also helped us confront an unexpected hiccup. For some unforeseen reasons, Varun's original filming topic was no longer feasible. I had been fascinated by the different paths in the Humble Administrator's Garden, designed as they were in unique permutations and combinations of materials, motifs, locations and orientations. I suggested this as Varun's replacement topic. Luckily all concerned agreed, and Varun justified the choice by making an excellent film on the subject.

The process of shooting followed. I and Irene (and sometimes Prof. Ni) talked to the students at night, after their working day was over. Some of them had found it easy to take off, getting an early and clear grip on their subjects. Some were still groping, but not giving up.

We visited each of the shooting locations one by one. This is the part of supervision I love. Not only does one encourage, by one's presence, the hard-working shooting teams, one also gets to meet the subjects of these shoots – the men and women of contemporary China. Thus one met the dynamic and imaginative Rose Garden lady Shen Hongying, the courageous and enterprising young single-mother Lucy

Zhu of the forest school for urban children, the meticulous and devoted senior Bonsai gardener-artist Minliang Fan of the Humble Administrator's Garden, the talkative and keen LED-lights sculptor-entrepreneur Meng Fanqing and the self-effacing but exceptionally talented elderly illustrator of Suzhou bridges Yuanxi Luo. Not only were these people all unique in some way or the other, they were all hospitable to a fault.

The shooting part over, now it was time to edit. Editing, as it usually is, was great fun. As the ten films started taking shape, one's faith in the entire process till now ballooned. Rough cuts were individually seen and re-seen. I was always at hand to offer feedback, advice, suggestions, and sometimes even admonitions. From the beginning I had liked Sam Mohseni's non-verbal synch-sounds approach in his film on the Suzhou bridges. But I was unhappy to see his camera shake so much, as he had not followed my instruction to always use the tripod. Disappointed as he and I were, and willing as he was to re-shoot portions of his film, this time with a tripod, the built-in image-stabilization software in his edit system came to his miraculous rescue.





Drone shots and other such shots that take a smooth overview of landscapes, gliding slickly in and out and over scenes and people, was another epidemic one had to control in the edit room. Good cinema usually happens with the least means. And an overdose of 'sexy' looking long shots in even motion, over predictable 'local' sounding quasi-mystical music, is the laziest thing one can do to a documentary.

I can finally say that out of the ten short documentaries that eventually got made at Looking China 2018 @ Suzhou, at least five turned out to my great satisfaction (including the two made by Pramati and Varun, my students from NID). Out of the remaining five, two narrowly missed the bus. It's not always easy to churn out perfect films in a fortnight. In that case our score is quite decent, what say ?

Screening Schedule – Day 1 – Tuesday – 23 October 2018

9:30 AM Opening Ceremony						
	Film	Director	Country	Category	Genre	Duration
Films Screening 10:30 AM onwards	Gray Umbrella	Mohammad Poustindouz	Iran	AC	Fiction	0:08:30
	Sali	Hüseyin Baki Karataş, Oğuzhan Aygün	Turkey	AC	Documentary	0:15:00
	Through	Wang Daotian	China	AC	Fiction	0:09:15
	Bismaar Ghar	Shreyas Dashrath	India	FVC	Documentary	0:20:00
11:30 AM Tea Break						
Films Screening 12 Noon onwards	Watch People	Christian Grobbelaar	South Africa	LC	Documentary	0:11:00
	Saint Nena!	Tim Rone Villanueva	Philippines	AC	Fiction	0:19:45
	The Barber	Wei Lu	China	AC	Documentary	0:12:45
	Aina (Alpavirama 2016)	Md. Touqir Islam	Bangladesh	LB	Fiction	0:19:00
1 PM Lunch						
2:30 PM Special Screening						
	Film	Screenplay and Dialogue	Country	Category	Genre	Duration
	Shubh Mangal Saavdhan	Hitesh Kewalya	India	NID Alumnus	Feature Film	1:59:00
5 PM Tea Break						
Films Screening 6 PM onwards	Hot Water: Blue	Onur Işık Cantürk	Turkey	AC	Fiction	0:10:45
	Nanami	Kunika Kharat	India	FVC	Documentary	0:14:30
	Sopanam	Sharan Venugopal	India	AC	Fiction	0:13:00
	The Tales of Our Family	Pedro Nishi	Brazil	LC	Documentary	0:12:45
	Jamani Bajju	Various (Workshop Film)	India	FVC	Fiction	0:12:00
	Mother at Arms	Nu Nu Hlaing	Myanmar	AC	Documentary	0:21:15
	Eye Test	Sudha Padmaja Francis	India	AC	Fiction	0:15:00
	Maple at Night	Sam Mohseni	Iran/Canada	LC	Documentary	0:10:15
	Two Brothers	Raghubir Singh Toor	India	AC	Fiction	0:20:00
	After Word	Mallika Visvanathan	India	AC	Documentary	0:21:00
Index	AC Asian Competition	LC Looking China	FVC NID Film & Video Retrospective	LB Looking Back		

Screening Schedule – Day 2 – Wednesday – 24 October 2018

	Film	Director	Country	Category	Genre	Duration
Films Screening 10 AM onwards	Chinna	Vishnu Vardhan Ponna	India	FVC	Fiction	0:22:00
	A Political Life (Alpavirama 2016)	Soe Akhar Htun	Myanmar	LB	Documentary	0:19:30
	Getting Ready for Being Late	Aram Dildar	Turkey	AC	Fiction	0:14:30
	Counterfeit Kunkoo	Reema Sengupta	India	AC	Fiction	0:15:00
	Let the Pen be the Arrow	Shubham Kumar Thakur	India	AC	Documentary	0:20:15
11:30 AM	Tea Break					
Films Screening 12 Noon onwards	The Window Upstairs	Soroush Helali	Iran	AC	Documentary	0:17:00
	Tjumaq	Min Chiao Tsai	Taiwan	AC	Fiction	0:25:00
	The Painter's Quest	Emanuel Hansenberger	Switzerland	LC	Documentary	0:12:30
	Pottu (Alpavirama 2016)	Aji Antony Alunkul	India	LB	Fiction	0:06:00
1 PM	Lunch					
2:30 PM	Presentation by Autodesk					
Films Screening 3 PM onwards	The Midwife	Ezgi Ay	Turkey	AC	Fiction	0:12:15
	Maneesh 1941 (Alpavirama 2016)	Makarand Dambhare	India	LB	Documentary	0:18:00
	Do Ghante Ki Baat	Ashwarya Agarwal	India	FVC	Fiction	0:20:00
	Firak	Okan Temizarabaci	Turkey	AC	Documentary	0:13:45
	Ek Baar Phir	Rohit Shastri	India	AC	Fiction	0:14:00
	Connection	Alice Verbina	Russia	LC	Documentary	0:10:00
	Tea	Shokir Kholikov	Uzbekistan	AC	Fiction	0:16:00
5 PM	Tea Break					
Films Screening 6 PM onwards	Path Ways	Varun Sharma	India	LC	Documentary	0:11:45
	Unfair, but Reality	Kang Shin Gyu	Korea	AC	Fiction	0:16:15
	Vetridam	Ashok Moorthy	India	AC	Fiction	0:13:30
	Roshan and Mani	Rishaya Palkhivala	India	FVC	Documentary	0:19:15
	Oneiroi	Idan Melchior, Daniel Siton	Israel	AC	Fiction	0:11:45
	Aabua Paika Kabu Bageya	Sneha Mundari	India	FVC	Documentary	0:30:00
	Ek Aadmi Ka Nyota	Amit Kumar	India	AC	Fiction	0:22:45
	Set in Stone	Dhruv Satija	India	LC	Documentary	0:11:45
Index	AC Asian Competition	LC Looking China	FVC NID Film & Video Retrospective	LB Looking Back		

Screening Schedule – Day 3 – Thursday – 25 October 2018

	Film	Director	Country	Category	Genre	Duration
Films Screening 10 AM onwards	The Return	Nesli Ozalp Tuncer	Turkey	AC	Documentary	0:19:00
	Sarus (Alpavirama 2016)	Kodapa Govindaraju	India	LB	Fiction	0:20:00
	Sankham	Prahas Nair	India	AC	Fiction	0:13:45
	Kya Hua Mrs Gupta Ke Saath	Varun Sharma	India	FVC	Fiction	0:17:45
	Dream on Wheels	Vedika Kruti	India	AC	Documentary	0:14:45
11:30 AM	Tea Break					
Films Screening 12 Noon onwards	Trigger	Aram Gharibyan	Armenia	AC	Fiction	0:20:00
	Doctor	Yavuz Üçer	Turkey	AC	Documentary	0:10:00
	Nirnay	Vijay Kumar	India	AC	Fiction	0:21:00
1 PM	Lunch					
2:30 PM	Special Screening					
	DHH	Manish Salni	India	NID Alumnus	Feature Film	2:08:00
5 PM	Tea Break					
Films Screening 6 PM onwards	Memoirs of Saira and Salim	Eshwarya Grover	India	FVC	Documentary	0:12:00
	Tongue	Mohamed Al Salman	Saudi Arabia	AC	Fiction	0:22:15
	Street Dreamers	Karim Baig	Pakistan	AC	Documentary	0:29:45
	Mughlai Wrap	Various	India	FVC	Music Video	0:04:00
	The Bridge Between Us	Ákos K. Kovács	Serbia/ Hungary	LC	Documentary	0:11:00
	Weeping Birds	Chan Teik Quan	Malaysia	AC	Fiction	0:20:00
	First Feature Film	Bentley Brown	Saudi Arabia	AC	Documentary	0:13:30
	As I Lay Dying	Le Quỳnh Anh	Vietnam	AC	Fiction	0:19:00
In Search of Fireflies	Pramati Anand	India	LC	Documentary	0:12:15	
Index	AC Asian Competition	LC Looking China	FVC NID Film & Video Retrospective	LB Looking Back		

Screening Schedule – Day 4 – Friday – 26 October 2018

	Film	Director	Country	Category	Genre	Duration
Films Screening 10 AM onwards	Miss Holocaust	Michalina Musielak	Israel	AC	Documentary	0:22:00
	Indu	Anagha Anand	India	FVC	Fiction	0:20:00
	A Small Seam	Elana Meyes	USA	LC	Documentary	0:10:45
	The Boxing Ladies (Alpavirama 2011)	Anusha Nandakumar	India	LB	Documentary	0:26:00
11:30 AM	Tea Break					
Films Screening 12 Noon onwards	Around the Island	Adam Yang	China	AC	Fiction	0:30:00
	Once, and a Thousand, Won't be Enough	Aviran Ran	Israel	AC	Documentary	0:20:00
	Life (Alpavirama 2016)	Srinjay Thakur	India	LB	Fiction	0:14:00
1 PM	Lunch					
Films Screening 2:30 PM onwards	Amma	Gopikrishnan Hari	India	FVC	Documentary	0:29:15
	Closed Circuit	Morteza Abbasian	Iran	AC	Fiction	0:15:30
	Welcome Valentine	Dhruv Satija	India	AC	Documentary	0:12:00
	Daivaar	Abhijeet Khuman	India	FVC	Fiction	0:26:15
	Between the Walls	Shreyas Dasharathe	India	LC	Documentary	0:11:15
	Tash Kemyr	Evgenii Chistiakov	Kyrgyzstan	AC	Fiction	0:28:45
	The Gentle Sadness of Things	Deniz Telek	Turkey	AC	Fiction	0:16:30
Free Fly from the Fifth Floor	Araz Pourvatan	Azerbaijan	AC	Fiction	0:14:30	
5 PM	Tea Break					
6 PM	Closing / Award Ceremony					
Index	AC Asian Competition	LC Looking China	FVC NID Film & Video Retrospective	LB Looking Back		

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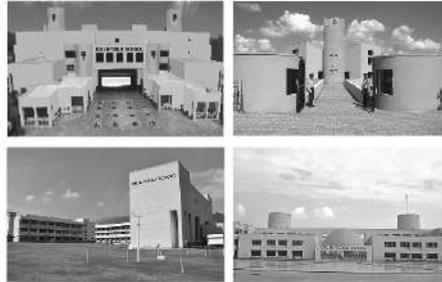
Aashini Shah	Mustaqeem Khan
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takshila

Takshila Educational Society (TES) was formed in 1997 with the explicit objective of establishing educational institutions in the K-12 segment which would provide their students a world-class education. An education that would be global in outlook and yet retain the innate values which have been handed down from generation to generation.

With a vision of India, whose children are, educated, environmentally conscious and in full readiness to become future leaders, TES established four Delhi Public Schools in Patna, Pune, Ludhiana and Coimbatore.



As of now, the four Delhi Public Schools under Takshila's umbrella are providing education to over 11000 students and direct employment to over a thousand teachers and administrative staff.



Takshila has also been proactively promoting art and cultural heritage of India. In the past this initiative has manifested itself in numerous concerts, musical soirées, association with institutions like Spicmacay, IPTA, and Prithvi Theatre amongst others. Takshila has also sponsored and promoted several individual artists. Now, all these initiatives are under an umbrella that has been named Arthshila.

Born out of our belief that the arts are indispensable to a fulfilled life and must therefore be accessible to everyone, Arthshila aims to establish a platform through which the audience of Patna have the opportunity to experience and interact with the art, artists and cultural traditions of national and international repute. It would also work as a space for artists to share, to collaborate, to create and discuss their work with audiences that are eager to enjoy traditional as well as contemporary art and culture.

Right from its foundation laying ceremony Arthshila has presented several cultural events to the city of Patna. The Arthshila Center will house a multifunction indoor theater, a library, a open lounge for talks and discussion, a cafe and a craft shop to promote handicrafts. It is set to become the nucleus of art and cultural scene of Bihar.

<http://arthshila.org>



Parivartan is an integrated rural community development initiative by Takshila Educational Society. It is a social organization that aims to provide an enabling environment for children, youth, women, farmers and artisans from nearby villages. Functional from October 2011, Parivartan has been working from its beautiful campus at Narendrapur village (Siwan, Bihar) in 36 nearby villages on various issues that include early childhood development, education, livelihood, farming practices, social and economic empowerment of women, music and theatre revival, community sports, and weaving craft revival.

Building upon local resources, rural values and synergetic effects of multiple activities across diverse areas of work, Parivartan focuses on addressing the needs of its communities. This not only allows Parivartan to work towards expansion of freedoms and enhancement of capabilities of its people, but also provides an aggregate platform, to garner a nuanced understanding of the ideas and processes of development.

Parivartan works through its 6 core verticals to inculcate a sense of commitment and responsibility towards our ecological and cultural resources as well as build a capacitated, skilled and inclusive society which motivates, nurtures and inspires people to dream of future life goals.



<http://parivartanbihar.org>



तक्षिला का मान साहित्य एवं कला केन्द्र

EKTARA & JUGNOO PRAKASHAN



Takshila has opened the doors to quality literature and art from around the world to children of all ages in India with the formation of **Ektara**. Located in Bhopal, Ektara brings out two compelling magazines—Pluto for early readers and Cycle for children between the ages 9 to 12 years. Numerous writers' workshops and creative chairs (Srijan Peeth) have been instituted with prominent writers to specially build a corpus of children's literature with a focus on Hindi. Additionally, we also publish books and magazines under the banners of Takshila Publication and Jugnoo Prakashan.

<https://www.ektaraindia.in>



Takshila Educational Society is establishing Pehal on 100 acres of land at Koilwar, a few kilometres away from Patna. The Project is to be guided by a pragmatic vision to achieve sustainable livelihood with aim to increase the income from farming for the Small & Marginal Farmer by assisting them in adopting new advanced and viable agriculture technologies. It is proposed to undertake this mission by adopting a methodology of first showcasing new viable technologies by means of creating a sustainable and profitable farm model & later assisting the farmers in adopting these technologies in their own farm while handholding them through the process. In due course an Art Village and a Sports Complex will be established to provide facilities and training for talented and upcoming artists and sportspersons, respectively, from the state of Bihar.

TAKSHILA LECTURE SERIES

Takshila Lecture on Architecture and Society

Takshila has collaborated with MATTER and the Merit list to organize The Takshila Lecture on Architecture and Society. This annual lecture will be delivered by an eminent professional / academician to address the growing disparity between the practice and pedagogy of Architecture in India, and the realities of our social, cultural and economic contexts.

The first lecture was delivered by Prof Neelkanth Chhaya and followed by a dialogue between Prof Chhaya and Ar. Bijoy Ramachandran at NGMA, Mumbai. The lecture was held on 14 August, 2018 in Mumbai.

Takshila Lecture on Education

This annual lecture series was initiated to begin a dialogue on what education in the Indian context encompasses, where it has come from, where it is headed, and what sort of conscious efforts could ensure its effective delivery and expansive reach. Teachers from government and private schools and colleges, educators, writers, visionaries, bureaucrats, and also students formed the audience. The first lecture was delivered by Shri Arvind Gupta, a maverick science genius, an innovator of toys from trash, and above all a book lover. With an audience of almost 400, the inaugural lecture took place on 7th October 2018 in Patna.

TISS-Takshila Lecture on Contemporary Challenges to Democracy

Takshila has also instituted another lecture series in association with TISS Patna center to focus on contemporary challenges to India's democracy. The first lecture of the series will be delivered by Shri Gopalkrishna Gandhi, eminent scholar, thinker, and former diplomat. The event will be held on 10 February 2019 in Patna

TAKSHILA CENTRE FOR LEARNING

Takshila Centre for Learning located in Goa. Housed in a refurbished and reimagined century old Goan bungalow, it is a small beginning with dreams of big impact. A teachers' retreat, a creative thinking space and a centre for critical design all rolled into one, this eclectic centre aims at reaching those parts of learning that the other endeavours don't manage to.



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Bihar has always been an attraction for the world for its educational advancements. The legendary institutions like Nalanda & Vikramshila had helped our country to attain the status of "Vishwaguru". Inspired by faith, informed by our core mission and values, and dedicated to the ongoing legacy of our founders, Gopal Narayan Singh University sets the standard for an engaged, contemporary and nurturing institution that fosters the transformative power of advanced learning.

As a progressive state, Bihar offers space for Department of Educational Research. This multi-institutional campus with adequate infrastructure is planned with interdisciplinary departments. The support of promoters who believe in creative thinking for out-of-the-box educational solutions, presents interesting opportunities.

In the backdrops of Kaimur plateau, Jamuhar is a village in Rohtas district of Bihar. It is located on old G. T. Road [NH -2] at an equidistant of 8 KMs between the industrial town of Dehri - On -Sone and historic town of Sasaram , the district headquarters. The nearest rail heads are Dehri - On - Sone and Sasaram, both on Grand Cord Line of Eastern Central Railway. The nearest airports are Varanasi (U.P) 120 Kms, Gaya 160 Kms and Patna 160 Kms.



*"It is a moral responsibility of every individual to work and make a difference to the society, state and nation. I had two options, sit on the shores, crib about the situation and die unsatisfied or to fold sleeves, get into the dirt, work to make a difference and get a peaceful sleep. I might suffer but the coming generations must have a prosperous future.
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Notes

Notes

Notes

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Notes

Notes

Set in Open Sans designed by Steve Matteson and Roboto Slab designed by Christian Robertson.



alpavirama

Asian Short and Documentary Film Festival

