

iffiloid

Your never-ending reel!

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International Film Festival
of India, Goa



NFDC



She rises from the ashes, to fearlessly proclaim the exclusive right she has on her body and the decisions involving it. Delegates at IFFI 53 were inspired by the elevating story of a tribal girl as she battles convention and seeks to free herself from the chains with which society had tied down the one's like her in their community in the 104-minute-long feature film '*Dhabari Quruvi*'.

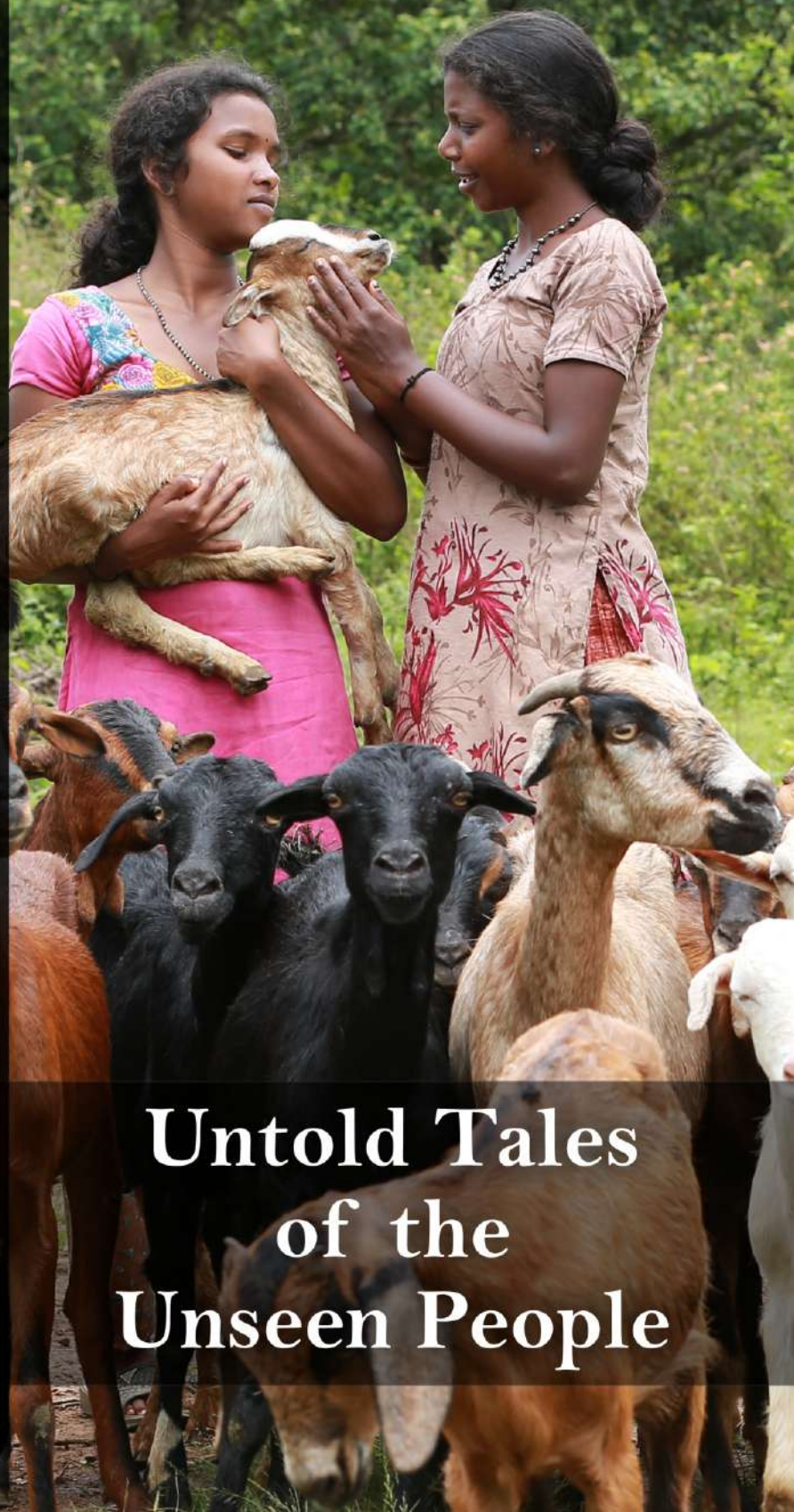
This is the first film in the history of Indian cinema with the cast consisting only people from indigenous communities of Irula, Muduka, Kurumba and Vaduka. The film also has the distinction of having been shot completely in the tribal language of Irula. It has been directed by National Award-winning filmmaker Priyanandan. Asked about the challenges in working with first time actors from indigenous communities, Priyanandan said, "There is art inside every human. I only captured their lived realities. So, they had to do nothing out of ordinary."

Meenakshi and Shyamini who played the lead characters in the film, attended the screening of the World Premiere of their film in the Indian Panaroma section at IFFI 53. Belonging to the tribal hamlet of Attapady in Kerala, this was their first ever visit outside the State. The two teenaged girls were moved to tears with the overwhelming response their film received from audiences.

Amidst a cinematic tradition and culture which may not have done justice to the true identity and culture of tribal people, *Dhabari Quruvi* is expected to stand out as a candle spreading light of newfound hope and inspiration.

Dhabari Quruvi

SPARROW it's father is unknown



Untold Tales of the Unseen People

The Art of Communicating with Children

Marathi bedtime stories for children often start with the phrase 'Ekda Kaay Zala...' which means 'Once Upon a Time...'. Music composer, author and director Dr. Saleel Kulkarni's film with the same title, also tells a beautiful story but it is most definitely not meant just for children. The film *Ekda Kay Zala*, is about a man who believes in the power of stories and uses them to give life lessons to children in the school he runs. How he uses these stories to communicate a heart-breaking news to his son forms the crux of this beautifully knit tale.

“Adults often have pre-conceived notions of how children will react to things which they are being told. Through this film I have tried to explore how news both good and bad can be shared with children in a delicate manner without imposing any presumptions that adults might have” says director Saleel Kulkarni while speaking about his film.

Actor Sumit Raghavan, who portrays the lead role in the film, says he knew he had to agree to the role when Saleel Kulkarni



narrated the story, as actors seldom come across such good scripts !

The film was extremely well received at its screening in IFFI 53 and moved a larger parts of the audience to tears towards its end. The director compared the experience of the screening to the experience he had while recording a song by Lata Mangeshkar; and said he was equally overwhelmed on both occasions.



Bringing Sugamyata to Cinema

Films speak a universal language that may be seen, heard or felt. This is exactly what the audience experienced as the movie *The Storyteller*, premiered at the opening of the 'Divyangjan' section of the IFFI 53 today. The dedicated screening was arranged for specially-abled audience keeping in mind their accessibility needs.

Apart from *The Storyteller*, Richard Attenborough's Oscar winning *Gandhi* will also be screened in this section. The Divyangjan Special section this year in IFFI is a step towards making cinema an inclusive and accessible avenue for everyone. Special screenings will keep in mind accessibility needs of the differently abled in terms of formats of film screening, venue, infrastructure and management. The films in this section have embedded subtitles, as well as audio descriptions.

Apart from this, with an objective to ensure that the process of creating art becomes accessible to all, Film and Television Institute of India (FTII) has been conducting two free



Taha Haaziq, Secretary of State Commission for Persons with Disabilities in Goa with the Divyangjan audience

courses for persons with disabilities – a basic course in smartphone film making for people with Autism and a basic course in screen acting for people in wheelchairs - as part of IFFI 53.

Infrastructure of the venue has also been revamped for the special needs of the Divyangjan. The premises of ESG and other venues where the films are being screened have been made barrier-free with provisions of ramps, handrails, tactile walkways, parking spaces, retrofitted toilets, auditory access devices and signboards in Braille.



Painters on Celluloid

Delegates were in for a treat as celebrated cinematographers R.Rathnavelu, Manoj Paramahansa and Supratim Bhol, all of whose movies have created lasting impressions in the minds and hearts of cine enthusiasts, were guests at the In-Conversation session at IFFI 53.

Sharing their perspectives on what it takes to be a cinematographer, the trio agreed in unison that hard work and keeping oneself updated with the times are the key to succeed in the sector.

While talking about his inspiring journey in the world of cinema and his definition of a cinematographer, R.Rathnavelu said "A cinematographer canvases the story as envisioned by the director. We are not technicians, but creators who use our skills to create movie magic."

Recalling how he embraced the transition in technology during the making of the movie *Robot*, Rathnavelu, said "Cinematography is

a mix of art and science, not art alone. If you want to sustain, you need to embrace technology more. You need to constantly upgrade yourself to be in the race."

Manoj Paramahansa who has worked in Tamil, Telugu and Malayalam film industries said that Indians are the best storytellers, however we lack in technical capabilities. To be a filmmaker, according to him, is a never ending dream which can be achieved only if one constantly updates oneself.

For Supratim Bhol, who is known for his movies *Aparajito* and *Avijatrik*, a cinematographer also needs to be blessed to get the precise shot. Narrating how his craft is influenced by his life he says, "All the books and poems I have read, pictures I have clicked, the paintings I have made and the songs I have sung in my bathroom amalgamate to be expressed in the form of cinema."



From the Red Carpet





#IFFIWaves



Hi I'm **Naman**. I am a film critic, journalist and international correspondent at Variety. I really enjoy the masterclasses at IFFI. It's good to see lots of students attending the sessions keenly. I also cover international film festivals like Cannes and Venice. I feel the media screenings in these festivals is of great help for journalists like me. I am hoping IFFI will also have such screenings!



Hi! Our names are **Suprita, Sonali, Anushree, Simran and Ashwini**. We are all student delegates. We are so excited because this is the first time we have been able to get this entry pass and enter the premises of the festival. Before this we used to only see it from outside. We saw the film 'Sol's Journey' today. We found it to be okay! We look forward to seeing more films.



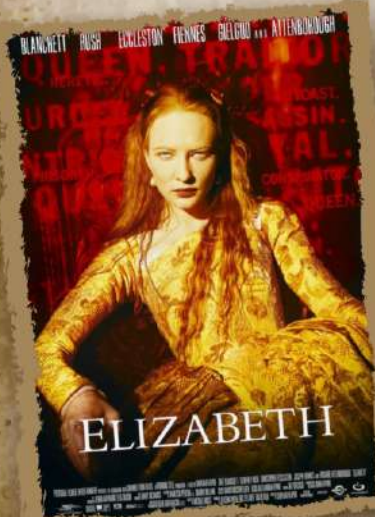
Hi I'm **Theertha** and this is my friend **Shivaranjini**. I'm an Assistant Director. I recently assisted in a film and it will hit the theatres soon. IFFI has always been a learning ground for me. It would be a dream come true for me if one day my film also premieres at IFFI!



#IFFIRewinds

Hello again! The weekend is here but I don't feel the burn out – because the past week has been one long celebration!

In IFFI Rewinds today, I take you to my 30th edition held at the turn of the millennium in 1999. A special series of honours titled “Women in Cinema” was introduced this year, featuring leading ladies of Indian cinema – Bhanumathi Ramakrishna, Shabana Azmi & Savitri.



The festival opened with Shekhar Kapur's *Elizabeth* portraying early years of the reign of Queen Elizabeth II, and her difficulties in adapting to the role of the British monarch.

The edition also celebrated the centenary of acclaimed Soviet film director Sergei Eisenstein, noted for his silent films *Strike*, *Battleship Potemkin* and *Ivan the Terrible* (image).



I paid homage to the legend Akira Kurosawa in my 39th edition. He can be seen here in the same frame with Indian master storyteller and director Satyajit Ray. Kurosawa once said “Not to have seen the cinema of Ray means existing in the world without seeing the sun or the moon.”

Love, Laughter & the IFFI - Life!



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